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VARIETY

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DRIVE-INS REVIVE LIVE TALENT

Norton Back on Shubert Free List; Say Congress, State Probes Loom

Boston, March 6.

Elliot Norton, Boston Post drama critic, has been restored to the press list for the local Shubert Theatres. The action was taken last week by J. J. Shubert, whose recent dropping of the reviewer kicked up a row, with repercussions in Congress and the Massachusetts legislature.

The dropping of Norton and the cancelling of advertising by Shubert in the Post started the newspaper off on a crusade in which Shubert and the Herrick Ticket Agency were attacked, Congressional and State investigations into the Shubert enterprises were demanded and new state laws to prohibit banning of critics were proposed.

Shubert revealed Norton's restoration to the press list in a wire to Mayor John B. Hynes of Boston.

Norton was also informed by telephone from a Shubert rep. George Clarke, columnist of the Boston Record, is still off the list, however.

Replying to Hynes' request that the blackball on Norton be lifted and calling the ban an attack on freedom of the press, Shubert's wire read in part, "The facts as related by the Post have been grossly distorted and the conclu-

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Perfume, Bra Coin On NBC & ABC Coverage Of Grace-Prince Nuptials

Bourjois will whiff itself into the Grace Kelly-Prince Rainier III nuptials this spring by planting its Evening in Paris products smack into the NBC Radio's "Weekday" coverage of the Monaco "event of the year." Aroma house has bought a heavy sked, via Lewis C. Gumbinner, calling for 25 one-minute spots adjacent to the web's two-week coverage of the wedding hoopla centered on April 16 through 19.

"Weekday" has blueprinted "Romance of Monaco" for the Kelly-Rainier background report leading up to the elaborate splicing. Entire civil ceremony will be aired 10-10:45 a.m. April 18, with the couple to be heard making their sacred vows during church service next day.

Peter Pan Foundations, which makes among other things the Hidden Treasure line of bras, will sponsor the nuptials for three days over the ABC Radio network, with a direct shortwave pickup from Monte Carlo.

On April 17 there's a "preview" of the festivities; on April 18, the civil ceremonies and on the 19th the religious rites.

Cobina Wright Sr. will do the commentary, with all three pickups airing at 11-11:15 a.m. Deal was set via the Ben Sackheim agency.

'Porgy & Bess' Pic Deal In Works; No Obstacles

Louis B. Mayer and longtime Metro director Clarence Brown are interested in filming "Porgy and Bess," and somewhere in that deal also is indie film producer Stanley Meyer, son-in-law of Universal Pictures board chairman Nate J. Blumberg. Meyer and Blevins Davis have been having exploratory talks. It is now certain that the Davis-Robert Breen team, which has toured "Porgy" globally, will be in on the film version of the George & Ira Gershwin-DuBose and Dorothy Heywood folk opera.

Meantime, attorney Leonard S. Saxe, representing Ira Gershwin and others, says there is no friction among any of the estates and/or his client.

TV 'Dramatizes' Every Cloud As Film Men Burn

Exhibitors, who still aren't short of gripes against television, now have a new beef—the tv weather forecasts.

Seems that, seen through the theatremen's prejudiced eyes, the tv prognostications put too much of an accent on raineloud on the horizon.

"Just let there be a cloud in the sky, and right away the tv boys warn people to be careful, not to drive, to stay home if possible," noted an exhib. "You keep repeating stuff like that, and it can be murder on the theatres and other businesses who depend on people leaving their homes."

ONLY 50% OF H'WOOD FEATURES NOW IN TINT

For the first time since color was first introduced in films, tinted features dropped in relation to the overall output last year.

Breakdown by the Motion Picture Assn. of America of films approved in 1955 by the Production Code shows that there were 154 color features that year, or 50.5% of the total of 305 pictures that got a seal. In 1954, there were 176 color films (58.1%), representing an industry record.

In all prior years since 1948, when color started to become a factor, the tint ratio has been up successively, from 16.8% in '48 to 23.8% in 1951 to 42.7% in 1953.

Swing away from color last year, which will carry into 1956 inas-

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CIRCUS, FOLKSY ACTS POPULAR

By HY HOLLINGER

America's great postwar boom in automobile drive-in theatres, now numbering around 5,000, is not just a motion picture industry phenomenon. These ozoners are increasingly combining feature films with live talent. Circus acts, particularly jugglers, acrobats, clowns and animal acts, if the dogs are not too small, have a special utility to family-type audiences.

Two influences are at work: First, drive-in owners and operators are frequently newcomers to showbiz without prejudice and willing to try any combination of come-on elements; second, a new generation of Americans has grown up without knowing vaude-film combo policy and respond to what is, for them, entertainment novelty.

Drive-ins extensively use kiddie rides, fireworks, balloons, snow cones, hot dogs and other accoutrements of a carnival atmosphere. With a longer weather break, drive-ins in the south have had remarkable success with popular hillbilly singers.

For example, the Moon-Glow Drive-In in Pulaski, Tenn., has specialized in booking hillbilly singers from WSM in Nashville. The "in person" attractions have included Hank Smith, Eddie Hill, the Duke of Paducah, and The Carter Family. These radio personalities help the drive-in trade by advertising their appearance at the ozoner on their radio shows. Furthermore,

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Off-B'way Using Ticket Brokers

Off-Broadway is going big-time, with ticket distribution through a Broadway broker. Leblang's, one of the top ticket agencies, is taking the lead in peddling the off-Broadway ducats.

Working jointly with the recently formed Off-Broadway Assn., Leblang's is handling off-the-Stem ducats, at a fee of 50c per ticket (plus tax), half the rate for Broadway shows. A plan is also being formulated for the agency to serve as a central off-Broadway clearing office for other brokerage outfits.

The idea is for each off-Broadway production to allot about a dozen tickets to Leblang's to cover any brokerage call. In line with the off-the-Stem service, Leblang's is devoting one of its office walls to a display on the productions being offered outside the Times Square area.

Besides the brokerage angle, the off-Broadway Assn. is also negotiating for a network tv show, to comprise interviews and excerpts from off-the-Stem productions. An-

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M-G Oldies 'Evaluated' at $110,000,000; Prefers Lease-Type Deals for Video

Actively considering deals for the sale or rental of its backlog of old films to television, Metro—which feels it has the cream of the all-time great theatrical films—has placed an "evaluation" of $110,000,000 on all its pre-1948 pictures. This includes 800 silent films, about 1,000 sound features, and approximately 1,100 sound shorts. The $110,000,000 tag encompasses the complete rights to the films, including copyright, literary rights, remake rights, theatrical rights, 16m rights, live tv rights, vidpix rights, and all foreign rights.

Metro is not in favor of an outright sale arrangement but tends to prefer a leasing agreement of three to six years, after which the negatives and rights will again become the property of the film company.

Television sale possibilities have been discussed with Ely Landau, prexy of National Telefilm Associates, definitely and, it's believed that PRM Inc., the Delaware corporation which recently acquired full rights to the Warner Bros. pre-1948 backlog for $21,000,000, has shown an interest in the M-G backlog.

Coward to Narrate With Kosty Orch at Carnegie

Noel Coward will make his only live appearance in N. Y. this season at, of all places, Carnegie Hall, when he appears as narrator with the N. Y. Philharmonic under Andre Kostelanetz on April 7. Coward will recite some special verses which Ogden Nash wrote for Saint-Saens' "Carnival of the Animals." The work was recorded by Kosty and Coward about five years ago, but this is their first live performance.

Leonid Hambro and Jascha Zayde will be the piano soloists in the Saint-Saens opus.

Talk Deals On St. James, N. Y., Wilbur, Boston

Robert Griffith and Harold S. Prince, co-producers of "Pajama Game" and "Damn Yankees," are planning on buying the St. James Theatre, N. Y. The 1,615-seat house, where "Pajama" is currently playing, is owned by the Shuberts, but is one of the New York properties they are required to sell under the terms of the consent decree ending the Government's anti-trust suit.

No proposed terms are revealed in the Griffith-Prince project, nor is it indicated how much the Shuberts are asking for the theatre. Beyond confirming that he's working on such a deal, Griffith has declined to discuss it. Presumably George Abbott, who is associated with Griffith and Prince (and Frederick Brisson) in "Pajama" and "Yankees," would participate in the setup, but that's not confirmed either.

Under the terms of the consent decree, the Shuberts have two years in which to sell the St. James, after which they would be required to lease either it or the Imperial, N. Y. (They also have to dispose of the National and two

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IRON CURTAIN DANCERS READY NITERY TURN

Nora Kovach & Istvan Rabovsky are prepping an act, with an ensemble, aimed at niteries as well as the concert circuit. Danny Daniels is directing the turn. Dancers came into prominence as refugees from the Iron Curtain.

Marcel Ventura will handle the act for niteries and theatre. Sol Hurok books the longhair end.

TV 'Law-Enforcers' Sure Fracture Sacred Rights, Declares U. of Minnesota

Minneapolis, March 6.

"Did you ever see anyone apply for a search warrant on a television program? In such police portrayals lawful safeguards are replaced by brutal sadism. It's much faster that way. The beating, the false testimony, the tricked confession are standard fare even for the upstanding law-enforcers who are heroes to our children."

Foregoing is a sample of the blast loosed on the U. of Minnesota radio station KUOM by Phil Gelb, formerly of the faculty who conducts a "Critic at Large" program. He contends video fiction writers lazily intent upon dramatic payoffs totally ignore civil liberties.

If a criminal ever is allowed to have a lawyer to defend him, an inherent right in democracy, fictionists are apt to picture the attorney as a shyster trying to get either criminals or Commies off by using "flyspecks of technicalities."

Gelb did not confine his rap to tv alone. Films, Mickey Spillane novels and other subconscious saboteurs of precious private rights against torture confessions, self-incriminations, wiretapping, illegal search and seizure were mentioned. "You wouldn't know it from the stuff the writers write," more or less is Gelb's snapper, "but a major duty of the FBI is to protect civil liberties."

Paris Nightclubs, Nudes Ready For Annual Trek of Coin-Laden Yanks

By GENE MOSKOWITZ

Paris, March 6.

Though freezing temperatures still abound here, and the shuttered Bal Tabarin nitery may be turned into a temporary hostel for cold derelicts, night club entrepreneurs are beginning to get ready for that yearly gold rush—which means the tourists. In spite of below zero weather, the nudes are getting under and goosepimples are being fought off as the lines get ready to pop the orbs of a new wave of U. S. oglers, expected by the Bureau Du Tourism to be the biggest since the war.

Actually it is the big plush nitteries which get the brunt of the visitors, who do not have too much time while the smaller and offbeat spots get those insistent on local color. Hence, they too are preparing shows to entice the free-spending Yank. The fact that highpriced Paris has been getting the tourists for shorter stays, as they move to countries costing less, forces the niteries here to offer something that will get the shorttermers at least once. There will be plenty of nightlife, as usual, and there will be something for every taste as the City of Light gets ready to put the bite on the folding green reserved for night.

The Bal Tabarin, despite previous announcements by the Lido Syndicate, financed by the Clerico Bros. and Jean Bauchet (run by Pierre-Louis Guerin and Rene Fraday), is not set to reopen at this moment. The bit of the Lido and Moulin Rouge, plus its Cinerama operation at the Empire Theatre, has this group loathe to open another big nitery which may compete with its other operations.

Move Toward Bigscale Niteries

The Lido Syndicate is sharing the move towards bigscale niteries with Nahcat Martini, owner of three fleshpots in Pigalle, opening the Robinson Moulin Rouge as a big revue house right next door to the original Moulin Rouge. Rene Bardy, owner of the Pigalle nudie spot, Eve, now is reopening his lush La Nouvelle Eve after 15 months of shuttering. Relights in March with a $345,000 floor show called "Les Amours D'Eve." Although prices will be stiff, it may rival the Lido in opulence and mounting. Bardy has collected a chorus line from all over the world, headed by U. S. terper-looker Margot Myers. Eve, smaller than the Lido, will still have its stiff $3 cover plus $6 minimum over the Lido $6 minimum only.

Nitery prices will be steep but clippo practices can be guarded against by tourist watchfulness. That second bottle of grape does not have to be taken even if it is

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CELEBRITY SISTERS

The Celebrity Club, Philadelphia, will get a couple of sisters in as many weeks.

Gypsy Rose Lee has been signed for that spot for a week ending April 7, and June Havoc follows in April 13.

Can You Top This?

Milano, March 6.

Magnesia San Pelligrino has hit a new high for advertising bad taste with magazine ads widely published in Italy. Copy pictures Jehovah, the ancient figure for God, urging the reader to "purge yourself" (with the laxative) and adding:

"Thus, if you obey my commandments, spiritual and physical, you will have both health of soul and body."

Miami Cops Check Lavender Clubs

Miami, March 6.

Spurred on by an expose series in the Miami Daily News, law enforcement agencies in this city are again applying harassing tactics to clubs which cater to the "guys-who'd-be-dolls" set flourishing in height-of-season numbers at their favorite rendezvous.

Spotlighted are spots which were raided during a cleanup campaign on the lavender lads in 1954. Of the group, chief targets are Club Benni, Circus Bar and Club Echo on the Beach and several small downtown Miami bar-lounges. The first three feature entertainment stressing the offbeat, pseudo chichi lyric chanters and femme impersonators. Initial police roundup of 15 men found four being fined a total of $900. All were picked up hanging around public parks and terminals.

The clubs, however, are being visited regularly by police to keep operators toeing ordinances forbidding femme-impersonators from performing. To get around the law, the deviates garb themselves in male clothing but wear hairdos and makeup to look like femmes. To date, there have been no arrests of any performers working the cafes listed. All have trimmed their acts to conform with regulations, carefully avoiding the obvious approach.

London Doctors Double As West End Producers, But Under Pseudonyms

London, March 6.

Two London doctors who are going into West End legit management are unable to reveal their identity because of the rules of the British Medical Assn. Violation might cause withdrawal of their right to practice medicine, since the medical group forbids its members to publicize themselves. The two physicians use the firm name of K. G. G. Productions. They are operating under the individual

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Red Buttons Booked For N. Y. Copa Date in April

Red Buttons will make his first N Y. nitery stand in some years, opening at the Copacabana April 5. His last local turn was at the defunct Riviera, Ft. Lee, N.J. Comic played the Beachcomber, Miami Beach, earlier this season.

Tony Bennett, Larry Storch and the Four Coins open the Copa next Thursday (15).

Skouras Wants to Visit Russia; Applied For Visa After Geneva

Spyros P. Skouras, 20th-Fox president, filed a request for a visa to visit Russia last summer, following the Geneva conference, it's learned. If it hasn't come through so far it's either because, with the clouding up of the international political atmosphere, Skouras until recently didn't press for it, or because the Soviets simply are taking plenty of time.

Skouras, an indefatigable traveler, wants to visit the Soviet Union and may do so in the late summer or early Fall. One of the stated reasons is that he wants to act as a CinemaScope salesman in the as yet untapped Soviet market. Inevitably, too, there is speculation that the 20th topper may huddle with Soviet officials on the possible sale of Hollywood pix to Russia.

On the first point, it's recalled that the Russians apparently have come up with their own squeezelens system and have made several shorts with it. They are now working on the first feature pix. According to Nicola Napoli, Artkino prexy, following his return from

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OUR FAVORITE WAR

U Reissuing 1948 'Tap Roots' In Backwash of '61-'65

Renewed interest in all aspects of the Civil War period as evidenced by the publication of novels, biographies and histories of the period as well as plans to convert some of the properties to films —notably "Andersonville" — has prompted Universal to reissue "Tap Roots," a Civil War drama originally released by the company in 1948. The film stars Susan Hayward and Van Heflin.

The picture, in Technicolor, is scheduled for reissuance in May. It will be preceded, however, by a pre-release saturation booking in the Atlanta territory. According to present plans, Universal will give the picture a new film treatment in relation to the publicity and exploitation effort. A new press book and advertising campaign is being prepared.

For double feature territories, "Tap Roots" will be teamed with "Kansas Raiders," originally released in 1950. Latter was selected because of the present popularity of Audie Murphy and Tony Curtis, both of whom have roles in "Raiders." Murphy emerged into prominence again recently as a result of the click of his film autobiography, "To Hell and Back," in which he starred.

The Eyes Have It

Inger Stevens, femme lead in the recent Broadway flop, "Debut," is in line for top honors as the actress with the most fascinating eyes. That attribute was reflected in four of the New York daily newspaper reviews on the play. She was labeled "a golden blonde with black eyes" by Brooks Atkinson, Times; "a luscious girl with piercing blue eyes" by Walter F. Kerr, Herald Tribune; "a bright-eyed and pretty young newcomer" by Richard Watts Jr., Post, and a "dark-eyed, dimpled blonde" by William Hawkins, World-Telegram. The actress herself says her eyes are blue. Ed.)

Of her acting, Atkinson stated, "if Miss Stevens seriously wants to become a stage actress, it is possible that she will have to forget her beauty, unlearn her mannerisms and start at the beginning again" but Watts, a bachelor, wrote that the actress "went on to achieve a personal success of gratifying proportions."

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Black Tie and Dior at Palm Beach Plays

['WE'RE NOT PEASANTS, MY DEAR!']

Palm Beach, March 6.

Currently in its fifth winter season, the plush, smallseat Playhouse here remains a unique stock operation. It's a dual showcase for established hits and the latest fashions. The management takes care of the former and the audience supplies the latter.

Every performance looks like an opening night on Broadway. The ticket-holders are well-heeled and show it. The standard garb is black ties for the men, while the women sport Dior gowns, Tiffany jewels and Maximilian furs. It's a situation where all that glitters is gold.

Run by Paul Crabtree, who doubles as producer-director and sometimes performs himself, the Playhouse operates on a star basis. According to Crabtree, the spot is topping past seasons. It's been in the black since its third year and now has a seasonal subscription sale that covers more than 50% of the house.

The star roster at the location has been quite impressive this season, with the lineup including Helen Hayes ("Glass Menagerie" and "The Circle"), Eva LeGalliene ("Corn Is Green"), Tallulah Bankhead ("Streetcar Named Desire"), Janet Blair and Lee Bowman ("Bell, Book and Candle") and Gypsy Rose Lee ("Twentieth Century").

Beatrice Lillie and Fred Keating are at the Playhouse currently in a new edition of "An Evening with Beatrice Lillie," while upcoming are Billie Burke in "Solid Gold Cadillac" and Judith Anderson in "Black Chiffon." Another two shows are still to be announced and it's probable that the usual 10-week season will be stretched an additional stanza.

Newsreels Yen Color & Widescreen But Deadline Plus Cost Chill Use

The American newsreels, struggling hard to keep their heads above water, are straightjacketed into their present format by industry economics.

Newsreel editors agree that the reels would get a big shot in the arm if they could switch to color and CinemaScope. Both appear to be impossible for a long time to come.

Tinting the newsreels is out for two good reasons—one is cost, the other is a time factor. With reels being sold below cost, no company is going to switch to color. "Even if we do, the exhibitors probably wouldn't pay a cent more for them," was one comment. Even if it paid, however, it'd still be tough for the reels to provide color prints in time for normal release. Labs could be speeded up to handle certain issues, but that involves an added cost factor and certainly isn't something that could be done all the time.

Why not CinemaScope in black-and-white then? One of the editors explained it: One third of the material fed to the reels come from outside, non-staff sources. Film may come in from the Abyssinian Government or a freelancer in the Philippines. To get C'Scope footage would mean equipping all these sources with the proper lenses. In some instances it would mean doubling the coverage.

"We have only one choice, and that is to equip our staff with CinemaScope lenses, and to rely exclusively on these cameramen," observed the reel exec. "It would give us extremely limited coverage." One way out, of course, is formation of a reel pool, with staffers contributing from all over. Competitive element stands in the way.

Saturday's New Kids

Des Moines, March 6.

A century-old custom ended last weekend when the 49 retail stores in the East Des Moines business district discontinued Saturday night openings in favor of Friday night openings. Action followed a poll of more than 4,000 shoppers.

Conclusion, Saturday night shopping had been outmoded by reason (1) big television programs and (2) long weekends made possible by the five-day work week.

Burlesk Films In Short Supply Too

As in more orthodox theatres, there's a product shortage on the burlesque feature film circuit.

Sam Cummins of Jewel Productions, who distributes such product and exhibits them, too, at his Pix Theatre in Washington, says the customers ("We have a nice, steady clientele") are beginning to complain about the many repeat showings.

There aren't many burlesque houses operating in the country, but even for those that still are, the product supply is thinning out. One of the problems of these situations is that the newspapers refuse to take ads proclaiming the greatness of any particular burlesque show.

Cummins said he had imported a "clean" burlesque film from France and also intended to shoot several bump-and-grinders in the east. The French burlesque reelers are in color, and they have the advantage of "name" performers, such as Lili St. Cyr. "There's no stripping in the pictures we bring in," said Cummins, "but they go for the names anyway."

Reprise Silvers, Kitt Pix, Originally Given Go-By

Minneapolis, March 6.

Phil Silvers' television click is causing a number of local neighborhood houses to book the reissued "Top Banana" which they passed up originally when it was first around a couple years ago. Picture at that time fared poorly during its loop first-run and bagged few subsequent-run bookings, although the stage show had played a local two-week engagement to fairly good business.

In the same connections Eartha Kitt's rise as a personality has old "New Faces," originally shunned by the neighborhood houses after a loop first-run flop, also picking up bookings in the subsequents on reissue.

PURE HASTY PUDDING

Harvard's Annual Undergrad Musical Retains All-Male Tradition

Cambridge, Mass., March 6.

"Love Rides the Rails," Hasty Pudding Theatrical's 108th production at Harvard, will open March 14 in Cambridge. It's described as a musical interpretation of farcical melodrama.

Victor Ziskin and Varrick Bacon wrote the music. Lyrics are by Jay Cavior and Clark Tyler. Leads are played by Timothy Gates, Paul Haskell, Jonathan Keyes, Charlie MacVeagh, Henry Holmes, John Britton, John Tehan, Bradford Swett, Peter Gaynor, Robert Bickford and Preston Brown.

In keeping with tradition, there are no femmes in the cast. Last fall, plans were underway to upset the 108-year-old tradition by bringing in girls to take the distaff parts, but after considerable furor, the plan died.

RKO-ALLIED ARTISTS MAY UNITE

Universal: Global Gross Breakdown

In a supplementary report to the Securities & Exchange Commission, Universal supplies a breakdown of the 1955 gross revenue of $77,520,857, indicating the amounts received from each area of the world.

These are the figures:

United States	$42,730,316
Great Britain	6,194,281
Canada	3,281,280
Australasia	1,914,834
Other foreign	23,400,096

More Theatres Operating 1956 Over '44 Metro 'Saturation Drive' Study Shows

What may come as a surprise to many industryites is Metro's revelation that there are more theatres operating in the winter of 1956 than there were in the summer of 1944. The film company's tally, based on its recent sales drive to place a Metro-Goldwyn-Mayer picture in every theatre of the world, lists 17,710 theatres actively operating in the United States, Canada, Hawaii and Alaska as compared with 17,698 operating in the same areas 12 years ago.

Particularly significant, according to the film company, is not only the fact that 12 more theatres are operating in 1956 but that the 1944 census was made during June when all the summer situations were open. In contrast, it's pointed out that the February, 1956, survey was made when no summer situations were open and relatively few drive-ins were operating. This leads Metro to conclude that when the summer spots and the ozoners open in a few months, the grand total number of active theatres will be hundreds in excess of the February figure.

Metro claims that its figures are dependable since it placed its product in 100% of the operating theatres in the U. S., Canada, Hawaii, and Alaska during its 20th anni drive in June, 1944. As in 1944, the company avers, the representation in 1956 was 100% in that every theatre in these territories played an M-G picture.

These facts, Metro says, should refute "the claims of the weepers and wailers" and "the disciples of gloom" that the "business has gone to the dogs" and that theatres are "all closing up.'

Eric Johnston's Japanese Points

Tokyo, March 6.

Eric Johnston has requested that the Japanese Finance Ministry raise the quota limitations on Yankee films in the next fiscal year and increase the remittance rate of distribution earnings here.

Leo Hochstetter, MPEA rep in Japan, confirmed to VARIETY that Johnston had met with Finance Minister Ichimada four times during his six-day visit here (Feb. 25-March 2) and also urged the Japanese Finance Ministry to channel its increased foreign currency holdings into trade channels immediately and not to hoard its reserves.

While here Johnston addressed Tokyo Chamber of Commerce luncheon. He proposed an economic development program for Asia which would place Japan in a position of leadership and see the investment of American funds in small business enterprises here.

In his discussions with Finance Ministry officials Johnston is believed to have hinted that if Japan agreed to the increase in U. S. film imports and remittances, his Motion Picture Export Assn. would be willing to divert part of its accumulated yen for industrial investment in Japan. Although not an actual investment, last year's MPEA loan of $7,500,000 for hydroelectric development here was a step toward what Johnston proposes.

Holidaying Sinatra May Delay 'Joker's Wild'

Hollywood, March 6.

Start of Joe E. Lewis' biopic, "The Joker Is Wild," probably will be postponed until 1957, scheduled to start after Frank Sinatra winds "Pride and Passion" in Spain but he's planning to stay in Europe some time.

Meanwhile, scripter Art Cohn is talking deal with 20th-Fox on biopic of former heavyweight champ Georges Carpentier. It's Cohn's own yarn.

'Richard III' Hits Canada 10 Days Before NBC Spec

Toronto, March 6.

Beating the pistol on the NBC three-hour telecast skedded for Sunday (11), "Richard III" had its North American film premiere at the International Cinema, Toronto, on Thursday night (1). Sellout here extends for two weeks, with heavy advance on subsequent fortnight.

Trans-Canada franchise has been granted by London Films to International Film Distributors, with Lopert Films handling in U.S. "Richard III" opens its American run at 8:30 p.m. Sunday (11) at the Bijou, New York, after the television matinee that same day.

Scaled at the International Cinema, Toronto, runs to $2 top against New York's $2.80.

HIT CRITIC FOR SAYING 'BRITISH FILMS AWFUL'

London, March 6.

George H. Elvin, general secretary of the Assn. of Cine Technicians, has challenged the assertion by Daily Herald film critic, Anthony Carthew that "British films are awful." He accuses the columnist of merely following with a series of sweeping generalizations that have little relevance to his allegation.

Refuting Carthew's suggestion that money is being spent on organization and not production, Elvin quotes figures published by the National Film Finance Corp. that out of every $280 spent, only about $10 goes on overheads. The union topper also suggests that the Herald critic is out of step with public taste, citing the fact that of the 12 best box office films in Britain last year, seven were made in local studios and only five were American. He also draws attention to the results of the Rank Organization who showed a trading profit of around $20,000,000, although they showed 36% British features well in excess of their quota. The Associated-British group, he added, made a trading profit of over $8,000,000 by showing more British films than necessary by law. Were these companies, he asks, being altruistic?

BOTH COS. WOULD SLICE OVERHEAD

RKO and Allied Artists have in the talking stage a merger of interests in Hollywood and abroad.

New York sources stated this week that AA, being in need of studio space and distribution outlets overseas, is anxious of availing itself of the RKO facilities on both ends. And RKO, while blueprinting a full-scale production program for the future, could cut down on its overhead immediately by partnering with AA. Latter is well-heeled with product numerically and is now moving into a quality status with product coming from such sources as William Wyler, John Huston and Billy Wilder.

Wyler's first production for AA, "Friendly Persuasion," would be unaffected by any deal. This is already completed and set for distribution in the foreign market by Metro.

But concerning the future, AA film-makers, because of the company's pint-sized Coast lot, already have been forced to operate at the Goldwyn and Republic studios and AA would prefer to keep them on home grounds. RKO has two production plants and one of these, which had been given over to David O. Selznick, is continuing idle as a result of Selznick's disaffiliation. This could be "home" to AA if the sharing of interests materializes.

Foreign-wise, AA has only a relatively few offices. This means franchise deals with local distributors in many countries and, of course, a lesser cut for AA from the grosses. It's said that a teamup with RKO would enhance AA's prospects for money from abroad and reduce RKO's operational expenses.

JOHN DAVIS (RANK) IN RAP AT YANK 'QUALITY'

London, March 6.

John Davis of the J. Arthur Rank Organization is now attacking the quality of the product coming from Hollywood. Speaking at the first national convention of the Circuits Management Assn. (the company responsible for administering the Odeon and Gaumont

(Continued on page 63)

Alex Harrison, 20th Sales Chief; Bill Gehring Given Global Veepcy, Perpetual Pact, Policy Voice

This appears to be the new executive setup at 20th Century-Fox, due for formalization quite soon:

Alex Harrison will become the new sales topper as Al Lichtman takes consultancy status.

William C. Gehring will be a globetrotting high echelon troubleshooter with rank as vice president and as executive assistant to president Spyros Skouras.

Gehring, a vet for 37 years with 20th and until this week assistant general sales manager, has been handed veep stripes. He will continue to supervise 20th's distribution in the domestic market giving the 41-year-old Harrison the benefit of his experience. Latter has been western division manager for 20th since 1952.

In his new position, in which he is expected to have a strong voice in formulating 20th policies as Skouras' adviser, Gehring is being handed a perpetual contract by the company, and is expected to concern himself with all aspects of 20th activities, from production to distribution.

It is indicated that Gehring will operate internationally, with Skouras using his experience on occa-

(Continued on page 62)

Love to Put in Rap

Washington, March 6.

Iron Curtain nations are still avid for films which can be used to indict non-Communist lands. The official Roumanian radio said on one of its domestic broadcasts last week:

"The French movie, 'Bel Ami,' based upon a novel by Maupassant, will soon be shown on Bucharest screens. The picture, which depicts the corruption of the French ruling class at the end of the 19th century, has been banned in France. It was filmed in Vienna."

Prince-or-Pauper Evaluations Echo Intra-Trade Bias

Whether or not the film business is in good shape depends upon which industry source is offering a boxoffice analysis. There's marked intra-trade conflict concerning the matter, and adding to it this week was a report dispatched by the studio publicity directors committee of the Assn. of Motion Picture Producers.

Elmer Rhoden and "other exhibition leaders" have reported a "rising trend boxoffice-wise" since last Christmas Day and this is expected to continue, stated the AMPP group. And the studios are showing confidence by earmarking $100,000,000 for production through April, it was added.

The six-page statement thereupon went into extensive detail on the product coming from all companies.

This is not at all what many

(Continued on page 62)

Sues to Prevent Zanuck Indie Plan

Stockholders suit was filed in New York Supreme Court yesterday (Tues.) seeking to enjoin Darryl F. Zanuck from following through on his announced plans to enter independent production, with 20th-Fox providing the financing and distribution. Defendants are Zanuck, 20th and Spyros P. Skouras.

Action was instituted by William Weinberger, who identified him-

(Continued on page 61)

National Boxoffice Survey

Biz Stays High; 'Picnic' Again No. 1, 'Conqueror' 2d, 'Holiday' 3d, 'Carousel,' 'Tattoo' Next

Uncertain weather and usual downbeat during Lent is setting in currently, but many key cities covered by VARIETY report that the top five big grossing pictures continue to fare unusually well. It is with the lesser films that most exhibs are having their headaches.

"Picnic" (Col) is boxoffice champ again for third week in succession. And attesting to its sustained strength is the fact that it is grossing virtually as much this session as last week and has widened the margin between itself and its closest competitor.

"The Conqueror" (RKO) is winding up second again, same as a week ago, by a substantial margin. "Cinerama Holiday" (Indie) is pushing up to third position.

"Carousel" (20th), now playing in seven keys, is capturing fourth place, this being the first time it has figured in the ratings. Additional engagements may raise its rating. "Rose Tattoo" (Par) is winding in fifth spot. Pic is now playing in 13 keys.

"I'll Cry Tomorrow" (M-G) will take sixth money. "Court Jester" (Par) again is copping seventh position. "Golden Arm" (UA) is finishing in eighth slot. "Benny Goodman Story" (U), big grosser in February, is still showing enough to land ninth place. "Guys and Dolls" (M-G), which has finished bulk of its principal firstrun dates, is again 10th.

"Diabolique" (UMPO) is taking 11th spot nationally while "Littlest Outlaw" (BV) rounds out the Golden Dozen. It's the highest weekly rating yet for "Diabolique."

Several new entries show promise. "Doctor at Sea" (Rep) shows signs of becoming a strong successor to "Doctor in House." It is great in N. Y. and smash in Chicago, two initial playdates. "Slightly Scarlet" (RKO), also new, is neat in Louisville and okay in Balto. "Last Hunt" (M-G) shapes sturdy in St. Louis and fairly good in New York.

"Sins of Borgias" (Indie), sold heavily on sex angle, is doing nicely in N. Y. "Man Who Never Was" (20th) is rated drab in Balto, okay in Portland, fairish in Denver, disappointing in Philly and fairly good in Cleveland.

"Our Miss Brooks" (WB), mild in Providence, looks poor in Philly and mild in Buffalo. "Come Next Spring" (Rep) is fair in Buffalo but mild in Washington and Philly. "The Ladykillers" (Cont), fine in L. A., still is great in second N. Y. stanza.

"Lease of Life" (IFE) is trim in Frisco and okay in N. Y. "Never Say G doyoeb("U) bk W shrdl Say Goodbye" (U), hotsy in Philly, is solid in Louisville.

"Lone Ranger" (WB) looks bright in Louisville. "Rains of Ranchipur" (20th) looms stout in Chi.

(Complete Boxoffice Reports on Pages 10-11.)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
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'Goodman' Big (But Not Up to 'Miller') In Holiday-Hypoed Feb.; 'Picnic,' 'Arm,' 'Troy' Follow Closely

February pic business was enriched by two lucrative holidays and lived up to its rep as a very big boxoffice month. Concluding week of the month, which often sees a letdown following Washington's Birthday's soaring trade, was just the reverse this year when a batch of new, strong fare took hold at the wickets with a vengeance. Some idea of this boiling b.o. is gleaned from the fact that the five biggest grossing pix totalled nearly $1,600,000 in the single week.

Last month's boxoffice champ was "Benny Goodman Story" (U), according to reports from VARIETY correspondents in some 25 representative key cities. It did not, however, roll up grosses of previous "Glenn Miller Story." Although closely pressed by "Picnic" (Col), the band leader's biopic sustained the strength which gave it holdovers and extended-runs in every key. This helped put it on top.

"Picnic," which obviously is going to be heard from more this month, really got rolling in the final stanza of February. It was out in release only two weeks to any extent during the month yet managed to cop first place twice.

"Golden Arm" (UA) finished third but was some $200,000 behind the two leaders. "Cinerama Holiday" (Indie) was a very strong fourth, notice that this production would be winding its runs in several cities soon stimulating biz.

"Helen of Troy" (WB) captured fifth position. It was second best one week but was unable to sustain the fast gait set on first sessions in a number of keys. "Guys and Dolls" (M-G), which had been No. 1 for three months in a row, still showed enough to wind up in sixth place.

"Court Jester" (Par), a bit slow in getting around, finished seventh. It may be heard from further.

(Continued on page 20)

Universal Purchase Of Own Shares Over Yrs. Tallies $4,162,044

Over a period of years and as of Jan. 1, 1956, Universal purchased in the open market 174,725 of its shares of common stock at an aggregate cost of $4,162,044, the film company reveals in a supplementary report filed with the Securities & Exchange Commission. During the period of Jan. 1. 1953 to Jan. 1, 1955 a total of 181,946 warrants were exercised.

The report, prepared for use in connection with two groups of outstanding warrants, indicates that warrants to purchase 21,780 shares of common stock are exercisable before April 1, 1956 at $10 per share. All 234,500 warrants, of which these shares are a part, have been issued and 212,720 of these have been exercised up to the date of the filing of the report on Feb. 24.

There is also another group of warrants totalling 222,566 shares of common, of which 208,683 were exercised prior to January, 1956.

In the report to the SEC, the company notes that in the event all 35,663 warrants outstanding Dec. 31, 1955 are exercised, proceeds — amounting to $356,630— from the sale of common stock purchasable under the warrant agreements will be added to the working capital of the company and will be used for general corporate purposes.

The report indicates that the amount of cumulative preferred stock has been reduced to 84,800 shares through retirements and reductions of capital. Of the 70,000 issued shares designated 4¼% cumulative preferred stock, 15,200 shares have been retired since Dec. 31, 1955.

Decca Records, the report says, owns 718,585 shares, constituting 74.16% of the company's stock and 70.2% of the voting stock outstanding and in the hands of the public "and is the parent company within the meaning of that term as defined by the SEC."

Jack Cohn, Columbia's exec v.p., off to Chicago Saturday (10) to address the picture company's sales meeting.

TOP COURT SPURNS PLEA OF REICH VS. HUGHES

Washington, March 6.

The U.S. Supreme Court yesterday (5) denied an appeal in the Castleman damage suit against Howard Hughes for alleged "waste and mismanagement" of RKO Pictures. Sparkplug of plea was Beverhills attorney Bernard Reich.

By refusing the appeal, the tribunal let stand the ruling of the 9th Circuit Court in favor of Hughes. Case was brought originally by Eli and Marion Castleman, Louis Fuerman, Julius and Eleanor November and Reich, as stockholders of RKO. They sought $38,000,000 from Hughes for the stockholders.

Subsequently Hughes made a settlement in the Nevada state courts with Fuerman and the Castlemans. The appeal now repulsed alleged that the settlement was a fraud, the result of a conspiracy, and asked the Supreme Court to overturn it.

With Metro Coin, TV Firm Repeats For Theatres

"Man Is Ten Feet Tall," the first independent production of Jonathon Productions, is budgeted at $475,000, with Metro providing the complete financing in return for the distribution rights. The production is the first example of an outfit which originated the tv show on which the screenplay is based being contracted to transplant a teleplay to the screen. In previous tv-to-films deals, a separate production company has handled the transformation.

Jonathon, the motion picture offshoot of Talent Associates, will make the film entirely in New York. A 32-day shooting schedule has been set, with 18 days for exteriors and 14 days for interiors. The outdoor shooting will take place at freight yards at Sunnyside, L.I., in Harlem, along Riverside Drive and the West Side Highway, and on an abandoned pier in the Hudson River. The interiors will be filmed at 20th-Fox's Gotham studio.

Jonathon Productions, consisting of Talent Associates toppers David Susskind and Al Levy and author Robert Alan Aurthur (who converted his own teleplay to the

(Continued on page 16)

Protestant Influence In Pix Hampered by Lack Of Organ: Geoffrey Shurlock

Lack of an organ to stress the Protestant point-of-view over the years was blamed yesterday (Tues.) for the fact that Protestant influence on films doesn't equal that of other groups.

Speaking before the Broadcasting and Film Commission of the National Council of Churches in N. Y., Geoffrey Shurlock, the Production Code Administrator (and himself a Protestant) said: "If at some point along the way, some Protestant publisher had shown enough affection and interest in the movies, to make a career of publishing an organ that might have stressed our viewpoint, we might not today feel quite so much like Johnnie-come-latelies."

Shurlock reminded the Commis-

(Continued on page 61)

Europe to N. Y.

Ernie Anderson
Arlene Dahl
Bob Hope
John Huston
Fernando Lamas
Sheldon Reynolds
David E. Rose
Louis Shurr

February's Finest

1. "Goodman Story" (U).
2. "Picnic" (Col).
3. "Golden Arm" (UA).
4. "Cinerama Holiday" (Ind)
5. "Helen of Troy" (WB).
6. "Guys and Dolls" (M-G).
7. "Court Jester" (Par).
8. "Forever Darling" (M-G).
9. "All Heaven Allows" (U).
10. "Littlest Outlaw" (BV).
11. "Lone Ranger" (WB).
12. "Diabolique" (UMPO).

Todd Revives Ticket 'Buy' Idea for '80 Days'; B'way Brokers Get 400 Nightly

Reviving a practice of the early twenties, Mike Todd has negotiated a "buy" with the New York Theatre Ticket Brokers Assn. for his "Around the World in 80 Days," due to open in N. Y.—probably at the Broadway Theatre—around Labor Day.

Deal was consummated by Todd with Louis Schonceit, brokers' rep with The League of N. Y. Theatres and board member of the Brokers Assn. It calls for a nightly "buy" of 400 tickets on the part of the brokers for a period of time that remains to be set. This is the first film "buy" in 30 years and gives "80 Days" a vastly expanded b.o.

Pic, shot in the Todd-AO process is said to carry a $6,000,000 budget. Todd plans to roadshow it in two dozen cities before handing the printdown version over to United Artists. On the Coast, "80 Days" is skedded to go into the Pantages Theare. Schonceit is going to the Coast to arrange a "buy" there similar to the one in New York.

New York showing will be handled by Todd much in the manner of a legit performance, probably with a $3.60 top. Film is long and will be shown with an intermission. It stars a host of film players and names of meaning in the legit world.

Last major ticket buy in N. Y. was in 1951 when Todd opened his "As the Girls Go" at the Winter Garden. There have been some smaller ones since.

MERCURY RECORDS DESISTS

Promises to End Use of Academy's Oscar Statuettes on Album

Academy of Motion Picture Arts & Sciences' $500,000 suit against Mercury Records was settled by consent of the two parties in New York Federal Court this week. Plaintiff had contended the platter outfit infringed its rights by reproducing the Oscar statuette on its album of songs cited in the annual Acad Awards derby.

Under the decree signed by Judge Sylvester Ryan, Mercury agreed to cease use of the Oscar likeness but is free to wax Academy tunes.

L. A. to N. Y.

Pier Angeli
Walter Brennan
Wally Brown
Sammy Cahn
Cyd Charisse
Vic Damone
Dorothy Dandridge
Henry Daniell
Jack Diamond
Jack Dunning
Judith Evelyn
Abner J. Greshler
Margaret Herrick
John Hudson
Rock Hudson
Peggy King
Lisa Kirk
David A. Lipton
Mort Millman
Sal Mineo
Harold J. Mirisch
Paul Newman
Buddy Pepper
Milton R. Rackmil
Gene Raymond
Ronald Reagan
Stanley Rubin
Robert W. Sarnoff
Dinah Shore
Jan Sterling
Mark Stevens
Ellis St. Jospeh
John Sutherland
Spencer Tracy
Richard Widmark
Robert S. Wolff

New York Sound Track

Look for **Eugene W. Castle** to return to the attack against **Ted Streibert**, of the U. S. Information Agency, at next week's Baltimore Ad Club session. Castle, a Republican, and **Senator Clinton Anderson**, a Democrat, seem on same side in opposing "atomic ships" . . . latest idea for selling atomic message is use of a converted aircraft carrier to hit 100 Asiatic ports, showing a Cinerama film on the decks . . . **Sam Gottesman**, a Canadian financier heavily invested in International Paper, is believed to be one of new big holdings in Loew's, Inc. . . . **Anita Colby** was in Manhattan when the wire syndicate story broke about a like-named gal being robbed in an Arizona motel and thereby hangs a considerable embarrassment for the news agency involved . . . oldtimers recall that a local stringer once took a local gal's self-claim to be **Annie Oakley** at face value and created a legal precedent, on account of she wasn't . . . **Archer Winsten's** review of the Palace last week "brushed off" the vaudeville acts, if you credit our old vaude-lovers . . . Femme lead, **Betsy Palmer**, in "Affair of Honor" due to open at a legit house during April, is a Columbia contract player . . . her understudy is **Toni Darnay**, who with the playwright-husband **Bill Hoffman** is co-owner of the copyright on the play.

Is **Arthur Loew Jr.'s** exit from Metro the beginning of reverse nepotism at the company? . . . Producer **Alfred Palca** ("Go Man Go") is eyeing the off-Broadway Chekov production, "Uncle Vanya," as a possible film vehicle . . . Metro production crew for week's shooting in New York for "Somebody Up There Likes Me." **Paul Newman, Pier Angeli, Sal Mineo** and **Everett Sloane** will be among the principals taking part in the Gotham filming . . . **Morton A. Spring**, first v.p. of Loew's International, left for Europe for a month's tour of Metro offices and theatres on the Continent . . . **Virgil Thompson, Fred Zinnemann**, and **Richard Griffith** scheduled to participate in the second annual **Robert Flaherty Seminar** this summer at the Flaherty home in Dummerston, near Brattlesboro, Vermont . . . **Richard Widmark** will visit seven cities between March 5 and March 17 to promote "Backlash" for Universal . . . **Boulting Twins'** policy of alternating production and direction chairs with each film (Roy directed forthcoming **Glynis Johns-Jack Buchanan** comedy, "Josephine and Men") carried through in "Privates Progress" with John directing and Roy producing for British-Lion. "Progress" opened in London last week to excellent reviews . . . Universal rushing special work print of "Away All Boats" to Manhattan for series of advance screenings for mags and Sunday supps. U studio publicity director **Jack Diamond** in for a week of huddles with **Charles Simonelli** . . . "Simon and Laura," new comedy from the **J. Arthur Rank Organization**, will be released in the U. S. by Universal. . . .

Latest film designed to smear magazines will be "Scandal, Incorporated," to be made independently with **Milton Mann** producing and **Edward L. Mann** directing . . . Third indie production by **Robert E. Morrison** and **Andrew McLaglen** will be "Gun the Man Down," for United Artists release . . . **Dick Powell's** first assignment under his 20th-Fox contract will be as director of **Cole Porter's** "Can-Can" . . . **Joyce Winfield** (Miss Exquisite Form of 1955) makes her screen bow in Sabre's "Flight to Hong Kong" . . . **Lauren Bacall** passed up second femme lead in 20th-Fox's "Bus Stop" because of a prior commitment to co-star with **Humphrey Bogart** in "Melvin Goodwin, U. S. A." at Warners. . . .

Harvard Lampoon's latest issue waxed witty on screen personages, calling **Kirk Douglas** and **Debbie Reynolds** worst actor & actress of the year and terming the priest in "There's No Business Like Show Business" as played by **Johnnie Ray** "the greatest threat to the church since Martin Luther." **Vic Damone** was downbeat-hailed as worst supporting actor in "Kismet" and **Gloria Grahame** got the same goose-quill award for supporting Mitchum in "Not As a Stranger" which the Harvard paper considered "perhaps the worst picture of 1955."

Walter Harrison Smith Productions Inc. has been chartered to conduct a cartoon films business in New York, with capital stock of 200 shares, no par value. Directors are: **Walter H. Smith, Elena Turner Smith** and **Tom Farrell**, and attorneys **Brekley, Platt, Gilchrist & Walker** . . . **Panchromatic Film Co. Inc.** formed in New York, via attorney **Moe Sobel.**

A film pressagent told us his philosophy of life: "Strength through planting."

Vincent Redding, who joined the N. Y. Times ad acceptance department about a year ago, has been named ad censor, succeeding **Joseph W. Gannon**, who retired after 23 years on the job. Redding was formerly assistant city editor of the Philadelphia Inquirer.

Walter Wanger's second production for RKO will be "The Day They Gave Babies Away," based on a mag yarn by **Dale Eunson** produced years ago (1946)by Columbia Workshop . . . **Don Harvey** shifts from stage to screen as male lead opposite **Marilyn Monroe** in "Bus Stop" at 20th-Fox . . . Columbia gave **Irving Ravetch** screenplaying of novel, "Andersonville" . . . **Virgil Vogel** upped by Universal to director from editorial dept., drawing "The Mole People" for first chore.

Rock Hudson makes his debut on tv on the Perry Como show March 10 to plug his latest Universal picture, "Written on the Wind" . . . Universal's studio publicity director **Jack Diamond** returned to the Coast over the weekend after 10 days of homeoffice conferences . . . **John Huston** arrived in Boston direct from Paris Friday (2) carrying with him the first final color print of "Moby Dick." He arrived in Gotham Monday (5) to show the film to Warner Bros., the releasing company. Huston stopped off in New Bedford to arrange details of the world premiere which will be held there . . . **Walter Pidgeon's** assignment in Metro's "Somewhere I'll Find Him" marks his 65th film role . . . **Sidney Poitier** set for the lead in "A Man Is Ten Feet Tall," which Jonathan Productions will film in New York this spring for release by Metro. . . .

Gustav Machaty, who originally produced "Ecstasy," planning a color remake of the old sexsational film in Europe. Pic would be in CinemaScope and United Artists has indicated interest provided there's an English version. The original "Ecstasy" put **Hedy Lamarr** on the map and has grossed $3,000,000 worldwide . . . With **Sol Hurok** in Moscow, some more of the "artistic" Russian films may be brought into the U. S. The film ballet of "Romeo and Juliet," lensed in the Soviet Union, has been booked into the Paris Theatre, N. Y. . . . **Richard Gordon** planning a London trip . . . Some observers reading last week's VARIETY story about the Columbia booking tieup with the Paris, N. Y., wondering out aloud on whether Col has enough top foreign product to live up to such an arrangement . . . **Geoffrey Shurlock**, Production Code Administrator, in Gotham to aid in the Code study. The MPAA's **Kenneth Clark** has been doing a lot of the legwork for the committee which is to recommend changes in the Code structure.

N. Y. to Europe

Sir Michael Balcon
Tom Curtiss
Joseph S. Hummel
Katri Karellia
Aaron Katz
Reub Kaufman
Stan Kenton
David Niven
David O. Selznick
Roman Totenberg
Robert Whitehead

N. Y. to L. A.

Polly Bergen
Daniel Blum
Macdonald Carey
Frances Faye
Mel Ferrer
Richard Greene
Alfred Katz
Eartha Kitt
Jospeh Rosenstock
Gordon White

'FAMILY' PIX JUST A MEMORY

Sources of Films: '50-'54-'55

Following is the breakdown of source material of feature films approved in 1955 by the Production Code Administration, along with comparable statistics for prior years. Percentages are in brackets:

	1955	1954	1950
Original	158 (51.8)	177 (58.4)	315 (73.4)
Stage Play	23 (7.5)	11 (3.7)	18 (4.2)
Novel	73 (24.)	61 (20.1)	67 (15.6)
Biography	4 (1.3)	1 (.3)	3 (.7)
Short Story	28 (9.2)	12 (4.)	10 (2.4)
Misc. (inc. tv) ...	19 (6.2)	41 (13.5)	16 (3.7)

Backlog Deal Timely Extra Coin For WB With Big BR in Unreleased Pix

Industry observers attribute Warner Bros.' decision to sell its backlog to television for about $21,000,000 as motivated by production demands on ready cash. While company is thoroughly solvent and not faced with any serious financial difficulties, it has in excess of $45,000,000 tied up in unreleased negatives.

Some bread-and-butter pictures such as (a) the Liberace starrer, and (b) "The Lone Ranger" and several others have not grossed as well as anticipated. Meanwhile, the release of expensive potential blockbuster product has been delayed beyond the originally-planned distribution dates. For example, "The Spirit of St. Louis," for which WB advanced the production coin, has been in production since last August. In addition, multi-million dollar projects such as "Giant" and "Moby Dick," which also required hefty advances to indie partners, are still on the shelf waiting to go through the distribution mill. These three pictures alone are scaid to represent a production outlay of $16,000,000.

Since it adopted its partnership arrangement with indie film-makers, WB has had to put up hefty production coin to obtain the kind of "big" pictures that are successful in the current market. The policy paid off with "Mr. Roberts." It was not as successful in the case of Judy Garland's "A Star Is Born." The extent to which WB has advanced money to indie producers is noted in its annual report which discloses a total of $20,091,314 in advances for the 1955 fiscal year. In 1954, the company advanced $18,536,773.

Since it is continuing its policy of cultivating important outside producers, WB is believed to be seeking a way to improve its immediate cash position. Hence, it's said, it consummated the television deal.

Art of Citation

Leonard H. Goldenson, president of American Broadcasting-United Paramount, has been named recipient of Look mag's 1955 exhibitor award. He was cited for his "leadership in helping to bind (sic) movies and tv into a closer working relationship."

Also: "He has pioneered tv programs presented by film companies to provide an effective means of 'sampling' new movies."

Goldenson Sees TV No Longer A Theatre Threat

By JACK HELLMAN

Hollywood, March 6.

Film theatres have met the challenge of television an as long as Hollywood turns out good product there's not too much to worry about, according to Leonard H. Goldenson, prexy of American Broadcasting-Paramount Theatres, here on his annual trip to the Coast. He was even more bullish about the future.

"Even with the vast backlog of major studios being marketed for video the picture business will be little affected," he declared. "The public won't settle for old pictures as we found out with most reissues, which have meant nothing at the boxoffice the past few years. What shows up on their home screens they'll treat as old pictures and as long as the big ones keep coming along the theatres will continue to prosper. Reports from theatremen who have seen the upcoming product are highly gratifying."

There are more theatre seats today than at any time and the closings have been more than equalized by the drive-ins, said Goldenson. Weekend business from Friday through Sunday has been exceptionally strong and the only real competition from tv on those

(Continued on page 16)

Broccoli of Warwick Pix Calls 'Story Appeal' Key To Open U.S. Bookings

Albert (Cubby) Broccoli, partner with Irving Allen in Warwick Productions, London, has entered the controversy over the United States playdating of foreign films. He's strictly opposed to those claiming that foreign product is "discriminated against," and offers facts and figures to support his case.

Rather than running into any Yankee roadblocks, Warwick has made four films in England and in all instances they were accepted by exhibitors in the U. S., Broccoli stated. "Paratrooper," first of the four, played 14,600 dates in the U. S. and Canada, which is one of the largest total of any Columbia (Warwick's distributor) release, regardless of where the production was made.

Broccoli made his points in a New York conference with reporters. A cold prevented Allen from attending, as he had intended.

While Warwick has no production formula guaranteeing success, Broccoli believes a film made for the international market has a headstart with this approach: "The use of stories with ingredients basic in their appeal to people of all nations—adventure, action, romance

(Continued on page 6)

MARLON BRANDO YENS UNITED NATIONS TALE

Hollywood, March 6.

Marlon Brando, who launches his independent Pennebaker Productions in the fall with 'To Tame a Land," has slated a feature based on the work of the United Nations' Technical Assistance Program as the second offering of the indie. It will be released by Paramount, which also handled distribution of Danny Kaye's short "Assignment Children." However, the Pennebaker entry will be a regular commercial release where the Kaye short's proceeds went to charity.

Brando, producer George Englund and scripter Stewart Stern left last week on a 20,000-mile survey of Southeast Asia to gather material for the feature which will be produced in 1957.

PRODUCT NOW TOO INT'L. EXHIBS SAY

Except for Universal's "Francis the Mule" and "Ma and Pa Kettle" pictures, which seldom get a New York firstrun and are not booked in big city downtown houses hardly anywhere, the so-called family-appeal little feature has practically vanished from the American film market. Now just memories are:

"Andy Hardy"
"Dr. Kildare"
"Lassie"
"Maisie"
"Blondie"
"Gasoline Alley"
"My Friend Irma"
"Charlie Chan"
"Sherlock Holmes"

A trade dispute has been gathering pros and cons for some time in relation to the little family-appeal pictures. In general the nostalgia has come from exhibitors' spokesmen but studio executives are prone to think the theatremen are more "loyal" to a memory of happier yesteryears than their customers are interested in a return of Judge Hardy.

Three broad questions intermingled in the trade dispute are:

(1) Spokesmen for theatre interests, among them Allied's counsel, Abram Myers, charge the present product is written, staged and accented for the world rather than the American market and that this amounts to catering to family trade in, say, Zurich or Bonn or Milano while neglecting it in Oshkosh, Ypsilanti and Chattanooga.

(2) Producers deny that there is any proof that family-type series are in demand and argue that television is chockful of this type of fare for those that insist upon it.

(3) It has even been debated that the decline of the family-type series coincided with the rise of Legion of Decency disapproval of product. To this skeptics reply, "What year do you have in mind? You can't contrast the conditions of 15 years ago with those of to-

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O'DONNELL SEES 10% TAX AT $1 AND OVER

Dallas, March 6.

Elimination of 10% excise tax on admissions "up to $1 appears to be a definite possibility," R. J. O'Donnell told 300 drive-in theatre owners here.

Interstate general manager stated, "I base those hopes on a recent meeting with Secretary of the Treasury George Humphrey. But it is only fair to add that he has made no definite promises."

Allied Terms to Re-Join COMPO; Coyne's Gotta Go, New Control Set Up

Until Robert W. Coyne, executive counsel and a member of the governing trio of the Council of Motion Picture Organizations, is ousted from his post, there is little chance of Allied States Assn. rejoining the all-industry group. This is one of the conditions the exhibitor organization has set even before it considers associating itself with COMPO again.

The Allied position is contained in a letter from Allied general counsel Abram F. Myers to COMPO's triumvirate consisting of Coyne, Al Lichtman and Sam Pinanski. With Coyne out of the picture, Myers suggests that committees representing COMPO and Allied explore other phases of the industry's group activities in order to make COMPO a more useful organization. He lists three points of discussion:

(1) Employment of a person of stature to serve as executive vice president and perform the duties of that office as provided by the by-laws.

(2) More frequent meetings of the executive committee, and special meetings when warranted, with a written agenda to be circulated among the members at least 10 days in advance of every meeting.

(3) Specific authorization of all activities and projects other than office routine by the executive committee.

Myers' letter, authorized by Allied's board at its meeting in Cleveland two weeks ago, is a reply to a request from COMPO for Allied to list the changes it would like made

(Continued on page 16)

White Whale Starboard

New Bedford, March 6.

John Huston flew here via Boston from Ireland for a two-day visit to plan world premiere, on July 4 of his "Moby Dick."

Preem in New Bedford will take the form of a four-day Herman Melville Festival. Huston spent time at the whaling Museum and visited with Eleanor Melville Metcalf, granddaughter of the novelist.

Huston was feted at a dinner given by Basil Brewer, publisher of the New Bedford Standard-Times. A unique guest at the dinner was Ames Smalley, a Gay Head Indian who is the only living man ever to harpoon a white whale —a feat he permormed in 1902.

Pro-Arbitration Brandt in Plea For TOA Support

The board of directors and executive committee of Theatre Owners of America, currently meeting in New Orleans, has been urged to reinstate its approval of the industry's arbitration plan. The appeal was made this week by Harry Brandt, head of the Independent Theatre Owners Assn., a New York area exhibitors organization. Brandt, in a telegram to the conclave, declared that voluntary arbitration is entitled to a chance "in preference to continued wrangling in courts and legislative halls . . . "

The ITOA is the only exhibitor organization to approve the industry arbitration system. The plan was previously nixed by Allied States Assn. and the Southern California Theatre Owners Assn., "tabled" by the Metropolitan Motion Picture Theatre Owners Assn., and "temporarily withdrawn" after earlier approval by TOA. TOA withdrew its okay following an "alliance" with Allied in which it was agreed to press jointly for all-inclusive arbitration — including arbitration of film rentals — and for Dept. of Justice approval for the formerly-affiliated circuits to enter production and distribution.

In his wire to TOA, Brandt de-

(Continued on page 16)

Coyne Offers Own Head To Appease Allied But COMPO Refuses Sacrifice

Robert W. Coyne has submitted his resignation as special counsel of the Council of Motion Picture Organizations but non-Allied States member groups of the all-industry association have refused to accept it.

Coyne, according to sources in distribution, offered to bow out as a means of achieving harmony in the COMPO operation. Point was made that the exec has been under the fire of Allied, particularly Abram Myers, board chairman and general counsel of this theatre unit. Coyne, noting that Allied has refused to renew its membership in COMPO because of his role as top-salaried officer and member of the three-man governing board, professed to feel that his exiting COMPO would pave the way for Allied to re-enter the fold.

However, other association members countered that any concession anent Coyne would only lead to other demands by Allied and, in the first place, Myers' objections to Coyne are not particularly valid. Further, Coyne offered to discussed the situation with Allied but this was rejected.

One film company official underlined that nearly all policies decided by the COMPO high command had the acquiesence of an Allied leader, notably Wilbur Snaper, a former member of the triumverate in control.

In any event, Coyne is remaining on the job, devoting much of his time in Washington in connection with COMPO's current campaign for repeal of the 10% Federal admissions tax.

U OWNERS' ANNUAL IN SCREENING ROOM

Annual meeting for owners of Universal takes place March 14 in the seventh floor screening room of the New York homeoffice. It has a capacity of 75, small by modern stockholder turnout standards but adequate since U is wholly-owned by Decca Records.

President Milton R. Rackmil will preside.

Hollywood Loves 'Pre-Sold'

Studios at Present Time Favor Novels and Plays Already Accepted by Public

Hollywood, which at one time used its own brainpower to create screen entertainment, is relying more than ever on the pre-sold appeal of popular novels and plays in picking its scripts.

Decline of the original, which as recently as 1950 still accounted for 73.4% of the feature pix approved by the Production Code, is emphasized by the Code's rundown of source material for 1955. It shows that, last year, only 158 of the films approved by the PCA were based on original scripts. That's 51.8% of the total.

The comparable figure for 1954 was 177, or 58.4% of the total. In 1953, there were 227 originals (64.1% of all pictures submitted).

As originals dropped, the number of features based on novels and plays was up sharply. Code statistics reveal that, of the 305 features approved during 155, 23— or 7.5%—were based on plays and 73 (24%) on novels. In addition, there were four biographies (1.3%); 28 short stories (9.2%) and 19 miscellaneous sources, which includes tv scripts.

By comparison, the same totals for 1954 showed 11 films based on plays (3.7%), 61 on novels (20.1%), one biography, 12 short stories (4%) and 41 miscellaneous sources (13.5%).

One immediate result of the gradual decline of the original is that Hollywood must adapt itself to standards that are essentially not its own and thus, increasingly, runs the risk of criticism of groups that have long felt that the filmmakers are departing from the straight-and-narrow. It's pointed out that it is obviously more difficult to subdue certain story elements to pacify the Code, and, in some cases, possibly the Catholic Legion of Decency, than it is to write a story that, from the very start, recognizes basic restrictions.

On the Threshold of Space
(C'SCOPE-COLOR)

Fascination here in dramatization of aero medical research work behind Air Force's ventures with speed and space. Prosperous prospects.

Hollywood, March 5.

20th-Fox release of William Bloom production. Stars Guy Madison, Virginia Leith, John Hodiak, Dean Jagger; features Warren Stevens, Martin Milner, King Calder, Walter Coy, Ken Clark, Donald Murphy, Barry Coe. Directed by Robert D. Webb. Screenplay, Simon Wincelberg, Francis Cockrell; camera (De Luxe Color), Joe MacDonald; special photographic effects, Ray Kellogg; editor, Hugh S. Fowler; music, Lyn Murray. Previewed March 1, '56. Running time, **96 MINS.**

Capt. Jim Hollenbeck	Guy Madison
Pat Lange	Virginia Leith
Major Ward Thomas	John Hodiak
Dr. Hugh Thornton	Dean Jagger
Capt. Mike Bentley	Warren Stevens
Lt. Morton Glenn	Martin Milner
Lee Welch	King Calder
Lt. Col. Masters	Walter Coy
Sgt. Ike Forbes	Ken Clark
Sgt. Zack Deming	Donald Murphy
Communications Officer	Barry Coe
Medic	Richard Grant
Paramedic Officer	Donald Speed
Taxi Driver	Ben Wright
George Atkins	Carlyle Mitchell
Dawson	Robert Cornthwaite
Secretary	Jo Gilbert
Nurse	Juanita Close
Mrs. Lange	Helen Bennett

Prosperous playdates should reward this interesting dramatization of the aero medical research that lies behind Air Force experimentations with speed and space. It fits in the science-fiction classication, although is actually science-fact because of dealing with things that have advanced and will advance U. S. air might.

A satisfactory story thread is used to tie together the deeds of human guinea pigs who risk their lives so the air will be safer for the regular flyboys. There's excitement and suspense, plus thrills, as the plot puts men to the test in riding rocket sleds at break-neck speeds; being ejected from jet bombers at sky-high altitudes and daring the stratosphere in balloon-borne gondolas; all to the purpose of finding out how much the human body and equipment can take.

The William Bloom production locationed at Eglin Air Force Base in Florida and at Holloman Air Force Base in New Mexico so the footage is crammed with authenticity. Direction of the dramatization by Simon Wincelberg and Francis Cockrell is ably handled by Robert D. Webb, who keeps his cast performing naturally amidst the technicalities of real-life derring-do. Barbara McLean served as associate producer to Bloom.

Guy Madison provides a likeable, easy performance as a young medical officer who is put through some of the more daring experiments and Virginia Leith impresses as the wife who hides her fear for him behind an understanding of the worth and need for what he does. The late John Hodiak is excellent as the commanding officer who dares the rocket sled himself, as is Dean Jagger, medico-scientist working with the Air Force in the experiments. Also doing their roles well, among others, are Warren Stevens, Martin Milner, King Calder, Walter Coy, Ken Clark, Donald Murphy and Barry Coe.

The CinemaScope lensing in De Luxe Color by Joe MacDonald, plus the special photographic effects by Ray Kellogg, contribute measureably to the picture. Lyn Murray's score, conducted by Lionel Newman, is another plus factor, as are the technical contributions. *Brog.*

Comanche
(C'SCOPE-SONG-COLOR)

Actionful outdoor feature with Dana Andrews. Good prospects.

Hollywood, March 5.

United Artists release of Carl Kreuger production. Stars Dana Andrews, Kent Smith; features Linda Cristal, Lowell Gilmore, Nestor Paiva, Stacy Harris, Mike Mazurki, Henry Brandon, Reed Sherman, John Litel. Directed by George Sherman. Screenplay, Carl Krueger; camera (De Luxe Color), Jorge Stahl Jr.; editor, Charles L. Kimball; score and song, Herschel Burke Gilbert; lyrics, Alfred Ferry; sung by The Lancers. Previewed March 2, '56. Running time, **87 MINS.**

Read	Dana Andrews
Quanah Parker	Kent Smith
Margarita	Linda Cristal
Ward	Lowell Gilmore
Puffer	Nestor Paiva
Downey	Stacy Harris
Flat Mouth	Mike Mazurki
Black Cloud	Henry Brandon
French	Reed Sherman
General Nelson A. Miles	John Litel

Good early-west actioner that should fare well in the outdoor market. The action is backed with a plot that states its case satisfactorily and the scenic values derived from the location-lensing in Mexico in CinemaScope and De Luxe Color are splendid.

Peace comes to the southwest plains in this United Artists release, but it takes some doing on the part of Dana Andrews, intrepid Indian scout, before the redskins and whites agree on a treaty. Produced and written by Carl Krueger, the film is long on pictorial beauty, but without sacrificing the kind of movement necessary to keep this type of show entertaining. George Sherman, an old hand at outdoor action, paces the plot well with his direction so the 87 minutes of footage is compact and swift-moving.

Krueger's screen story has an 1875 period and shows how an honorable peace was worked out between the marauding Comanches that swarmed over the southwest and the whites that were moving into the country. There are very few high heroics on the part of either side, so the action dramatics play off believably as Andrews takes on the responsibility of getting Chief Quanah Parker, played well by Kent Smith, to lay down his tomahawk. Andrews comes through excellently, and there are good performance assists all down the line.

There are both white and Indian menaces to a treaty, with Lowell Gilmore, stuffed-shirt politician from Washington, and Stacy Harris, an Indian-hating white, as the paleface troublemakers. Henry Brandon, brave who defies Smith's peace orders, takes care of the other dirty work. Nestor Paiva, Andrews scouting partner; John Litel, a sensible general; Mike Mazurki and Reed Sherman are among other good casters. Film introduces Linda Cristal, Mexican actress. She's a beauty who's rescued from the Indians by Andrews.

Jorge Stahl Jr.'s camera work manages some scenes of incredible beauty and also is on top of all the mass action that generates excitement in the footage. Charles L. Kimball's editing is good. The Herschel Burke Gilbert scoring is keyed to the action demands and keeps busy through most of the film. Additionally, his tune, "A Man Is As Good As His Word," with lyrics by Alfred Perry, is sung by The Lancers as a song narrative bridging scenes. *Brog.*

Backlash
(COLOR)

Unevenly-directed but picturesque western with Richard Widmark, Donna Reed. Handy entry for outdoor action trade.

Hollywood, Feb. 28.

Universal release of Aaron Rosenberg production. Stars Richard Widmark, Donna Reed, John McIntire, William Campbell; features Barton MacLane, Harry Morgan, Robert J. Wilke, Jack Lambert, Roy Roberts. Directed by John Sturges. Screenplay, Borden Chase; based on a novel by Frank Gruber; camera (Technicolor), Irving Glassberg; editor, Sherman Todd; music, Herman Stein. Previewed Feb. 21, '56. Running time, **83 MINS.**

Jim Slater	Richard Widmark
Karyl Orton	Donna Reed
Jim Bonniwell	John McIntire
Johnny Cool	William Campbell
Sergeant Lade	Barton Mlacane
Tony Welker	Harry Morgan
Jeff Welker	Robert J. Wilke
Benton	Jack Lambert
Major Carson	Roy Roberts
Sheriff Marson	Edward C. Platt
Sheriff Olson	Robert Foulk
Dobbs	Phil Chambers
Sleepy	Gregg Barton
Ned McCloud	Fred Graham
Cassidy	Frank Chase

Richard Widmark and Donna Reed add name value to this regulation western drama and its prospects in the outdoor action market look satisfactory. It has Technicolor, rugged outdoor settings and other standard western feature trappings, plus a fairly tight 83-minute running time, to make it a handy entry.

Story period is early Arizona soon after the Civil War, and most of the location lensing was done in that state for picturesque visual values. When interest wanders from the story in the Aaron Rosenberg production, the eye can always pick up scenic beauty for compensation. Interest will wander, too, because John Sturges' direction is not always sure-handed and permits some characters to wander to the ludicrous side. Such a one is the young killer played by William Campbell, who does his deadly work with an overboard Liberacean grin. When Sturges is telling the Frank Gruber story, scripted by Borden Chase, with a straight toughness the guidance is good; otherwise just fair.

Identification of five white men killed in an Apache raid and of one who escaped, plus the whereabouts of $60,000 in gold the party was supposed to have had, puts the plot in gear. Widmark wants to make sure his nogood father, John McIntire, is one of the dead and not, as he secretly fears, the one who escaped with the coin. Miss Reed is in on the search for the money, believing her husband, one of the dead, had an interest in it. Widmark's fears are well-founded and Miss Reed doesn't get her gold, but they both wind up at the finale with each other after McIntire, who had used the loot to found a rustling empire, is killed by honest ranchers.

Widmark fits rather well into his outdoor character and is tough enough to please those who like him best when he's mean. Miss Reed also handles her character well, that of a girl who hasn't always been what a lady's supposed to be. McIntire is excellent, as are Barton MacLane, army sergeant who's a key figure in the search; Roy Roberts, honest rancher; Harry Morgan, Edward C. Platt, Robert Foulk, Robert J. Wilke and Jack Lambert, among others.

Irving Glassberg uses his cameras well in the action and in getting the outdoor sites on film. Other technical credits also are good. *Brog.*

We Did It Ourselves

National Assn. of Investment Companies has sponsored a 13½-minute short which is calculated to whet one's appetite for Mutual Funds. Arthur Lodge Productions as well as Swanson & Dalzell, adaptors, did an excellent job in playing down straight commercialism. It can muster as a "public service."

Producers made judicious use of newsreel clips plus smart dovetailing of the few original photographed shots. Investment of all types—life insurance, securities, government bonds, bank savings and closed end stocks—are reviewed sketchily. Subject points up that the nation's stake in industry is not just Wall Street—but small investors in every community in the country. Payoff line future citizens should participate in the growth of the U.S. by putting their money into investment securities.

Subject in no way attempts to explain the operation or technicalites of Mutual Funds, how much dividend the average closed-end share pays or for what price these stocks are redeemable. This is probably smart. "We Did It Ourselves" is being offered gratis to theatres and tv stations, running time being geared so it can fit into 15-minute slots. *Wear.*

Hidden Guns

Tautly suspenseful. Much beyond run-of-range melodrama.

Republic release of Gannaway-Ver Halen production. Stars Richard Arlen, Bruce Bennett, John Carradine. Directed by Al Gannaway. Original story and screenplay, Sam Roeca, Al Gannaway; camera, Clark Ramsey; editor, Leon Barsha. Music composed, directed, played by Ramez Idriss; additional songs by Gannaway, Hal Levy; choral direction, Salli Terri. Previewed in N.Y., March 2, '56. Running time, **66 MINS.**

Stragg	Bruce Bennett
Sheriff Young	Richard Arlen
Snipe Harding	John Carradine
Faron	Faron Young
Judge Wallis	Lloyd Corrigan
Becky Carter	Angie Dickinson
Kingsley	Damian O'Flynn
Doc Carter	Irving Bacon
Grandpa	Tom Hubbard
Burt Miller	Ron Kennedy
Joe Miller	Bill Ward
Emmet	Raymond L. Morgan
Ben Williams	Edmund Cobb
Peabody	Ben Welden
Fiddler	Guinn Williams
Terry	Gordon Terry

This is considerably stronger and more intriguing than the run-of-mill western meller. "Hidden Guns" has new angles, an original introduction of each turn in plot and considerably more suspense than a grind-'em-out prairie opera. Film looks strong fare for western houses and okay for some others.

Basically, this is the tale of a card sharp who meets his match in a tough sheriff's son despite paid politicos and hired gunmen. Inability to find witnesses to testify in a cold-blooded killing over a card game actually starts the law on the crooked gambler's trail. Eventually this leads to slicker's arrest and downfall when the whole town turns against him.

Plot has Sheriff Arlen working with his son, Faron Young, his deputy, in a half-hearted effort to reform the bought and paid for community. Deputy Young takes charge of the sheriff's office when his dad is seriously wounded in a framed gun fight. Terrific suspense is developed by having the son go up against the same gambler in a gun duel—only that the deputy is hep to the concealed sniper and outshoots the gambler and hidden pal.

There's the usual gunplay and a whale of a fistfight between Young and one of the gambler's hirelings which carries on through a fall down hill and into a pool of water. Pic is different in that story developments are telegraphed or kept up to date via a choral group. "Hidden Guns" also has a fine original score composed and played by Ramez Idriss, the use of guitar and string instruments being reminiscent of "High Noon."

Vet Arlen is excellent as sheriff while Young, rated one of America's No. 1 western recording stars, makes a good western-type deputy serving as his father's aide. His singing is heard in the background throughout the production with fine effect.

John Carradine turns in a gripping concept of the suave but cold-blooded sniper and hired gunman. Bruce Bennett is adequately nasty as the gambler. Lloyd Corrigan makes a sharp bought-up judge while Angie Dickinson is in briefly for scenic effect. Irving Bacon makes the Doc Carter role realistic.

Al Gannaway's direction is way above par for a standard western as is his story and screenplay on which he worked with Sam Roeca. Clark Ramsey does a smart job with his camera, employing many more closeups than generally found in an oats opera. *Wear.*

Lum & Abner Abroad

Three television pilots poorly edited into a theatre feature.

Howco Productions release of James Kern production. Stars Chester Lauck, Norris Goff, Jill Alis. Directed by Kern. Screenplay, Carl Herzinger; based on stories by Herzinger and Kern; camera, Octhvian Miletich; editors, Maurice Wright and Blanche Jens. Previewed in N.Y., Feb. 24, '56. Running time, **72 MINS.**

Lum	Chester Lauck
Abner	Norris Goff
Marianne	Jill Alis
Collette	Lila Audres
Papa Possavetz	Branko Spoylar
Nicky	Gene Gary
Duchess	Vern Mesita
Mischa	Valdo Stephens
Frankenshplnin	Steven Voyt
Lisa	Nada Nuchich
Croupier	Chris Peters
Tommy Ellis	Jim Kiley
Dignitary	Joseph Batistich

There was talk some months ago of the old Ozarkian radio team doing a series of television films abroad. Apparently the project aborted and this is the net result—three hollow "pilot" films which would have run 26 minutes each for video, now edited and tied into a 72-minute theatrical release. The gyrations of the "goodwill ambassadors," as the Carl Herzinger script terms them, seem to have little marketable value as anything but a second feature in the sticks.

Lum and Abner show up first in Belgrade, getting involved in the love life of ballerina Jill Alis. Chester Lauck (Lum) and Morris Goff (Abner) get the U.S. Embassy to back a blowout campaign to find her American newspaperman—fiance, and all ends happily as a group of European hayseeds join the U.S. brand in a good old fashioned square dance. After an insufficient bridge with Gene Gary, the ballet impresario of the first part, doing a short narration and then appearing as a Gallic sportscaster, the homespun pair arrive in Paris. There they become dupes for a smuggling ring and end up being saved from the fiends (including a mace-wielding giant named Frankenshplin) by the police. Locale shifts to Monte Carlo, where they break the bank, but settle for $14.80 so that the people of Monaco won't have to pay extra taxes. Yanks take their payoff in medals from a grateful citizenry.

Boxoffice outlook of the big-hearted bumpkins isn't helped by the slapdash editing of Maurice Wright and Blanche Jens (their efforts possibly hampered by low budget). Quite often the sound fades before the visual track does, and the fade-outs are such that time is needed for reorientation. The Octhvian Miletich camera picks up nice foreign scenery, which, of everything, is the pic's best asset after whatever loyalty and following adheres to Lum and Abner. *Art.*

Broccoli

Continued from page 2

and humor—played against backgrounds that are exotic and intriguing and featuring at least one or two stars of proven international boxoffice appeal." Alan Ladd had the lead in three Warwick entries; Richard Widmark and Mai Zetterling shared the spotlight in the fourth.

Broccoli further placed emphasis on the need of heavy promotion of the finished product and this, he feels, is a factor that other producers working abroad have overlooked. This led into discussion of Warwick's newest feature, "Cockleshell Heroes," costarring Trevor Howard and Jose Ferrer, lensed in England and Portugal under Ferrer's direction in CinemaScope.

Both Broccoli and Allen will tour the U. S. to bally the film, as will Yana, British vocalist, who makes her screen debut in "Cockleshell," and Cpl. William E. Sparks, survivor of the wartime Cockleshell raid upon which the film is based.

Wetbacks
(COLOR)

Patchwork plotting. Mediocre.

Hollywood, Feb. 24.

Banner Pictures release of a Hank McCune Production. Stars Lloyd Bridges, Nancy Gates; features Barton MacLane, John Hoyt, Harold Peary, Nacho Galindo, Robert Keys, David Colmans, Jose Gonzales Gonzales, Louis Jean Heydt, Scott Douglas, Wally Cassell, Richard Powers, Salvador Baguez. Directed by McCune. Screenplay, Pete LaRoche; camera (Eastman Color), Brydon Baker; editor, Ronald V. Ashcroft; music, Les Baxter. Reviewed Feb. 22, '56. Running time, **86 MINS.**

Jim Benson	Lloyd Bridges
Sally Parker	Nancy Gates
Karl Shanks	Barton MacLane
Steve Bodine	John Hoyt
Juan Ortega	Harold Peary
Alphonso	Nacho Galindo
Reeser	Robert Keys
Pedro	David Colmans
Wetback	Jose Gonzales Gonzales
Coast Guard Comdr.	Louis Jean Heydt
Immigration Officer	Scott Douglas
Coast Guard Lieut.	Wally Cassell
Highway Patrol Inspec.	Richard Powers
Mexican Policeman	Salvador Baguez

The most elementary sort of patchwork plotting makes this feature shoddy fodder. Some excellent scenic footage of Mexican and Catalina locales, plus a genuinely thrilling motorboat chase sequence, are its assets.

Pete LaRoche screenplay presents a financially strapped fishing boat captain, played by Lloyd Bridges, in the clutches of a wetback-smuggling gang. However, the twists and turns of the unconvincing plot finally discloses that he has been the unwitting bait set out by the U.S. Immigration Service to entrap the baddies, essayed by John Hoyt and Harold Peary. Also, a seeming femme tramp companion, portrayed by Nancy Gates, turns out to be a Government undercover agent.

The heavies pursue Bridges and Miss Gates to sea and the best footage show a ring-around-the-rosy chase around a tanker in full steam. Finally, the Coast Guard hoves into view to put the arm on the smugglers and to leave the couple time to enthusiastically intertwine.

Bridges and Miss Gates are a nice-looking couple who walk through their derring-do assignments with a certain amount of plausibility. Barton MacLane makes a convincing semi-heavy, who also turns out to be an undercover Government man.

Hoyt does his able best with the cliche-ridden role of the top heavy, but the Great Gildersleeve often shows through Peary's chore as his sidekick. In lesser parts, Nacho Galindo plays a sympathetic Mexican bar owner with commendable gusto, while Jose Gonzales Gonzales supplies a bit of welcome comic relief as a seasick wetback.

Producer-director Hank McCune is most effective when setting the earlier scenes and in staging the chase sequence. However, the weak script defeats his other efforts.

Quality of the Eastman Color footage lensed by Brydon Baker varies, from a number of beautiful picturizations to a distinctly off-key cast. Those parts of Les Baxter's score which utilize Mexican guitar themes serve well to set the tropical mood. *Kove.*

Kettles in the Ozarks

Looks like series is running out of steam after eight times at bat. Very so-so.

Hollywood, March 6.

Universal release of Richard Wilson production. Stars Marjorie Main, Arthur Hunnicutt; features Una Merkel, Ted de Corsia, Olive Sturgess, David O'Brien, Richard Eyer. Directed by Charles Lamont. Story and screenplay, Kay Leard; camera, George Robinson; editor, Edward Curtiss; music supervision, Joseph Gernhenson. Previewed Feb. 27, '56. Running time, **81 MINS.**

Ma Kettle	Marjorie Main
Sedge Kettle	Arthur Hunnicutt
Miss Bedella Baines	Una Merkel
Professor	Ted de Corsia
Nancy	Olive Sturgess
Conductor	David O'Brien
Billy	Richard Eyer
Susie	Cheryl Callaway
Bancroft Balner	Joe Sawyer
Benny	Sid Tomack
Mountaineer	Louis DaPron
Joe	Harry Hines
Jack Dexter	Jim Hayward

Universal's "Kettles" series is pretty thin fun after eight times at bat. Filled with comedy antics dating back to silents, only the most loyal of smalltime fans will get much from it.

This time, Ma and the kids take off on a cornball express to the Ozarks to visit Uncle Sedge, a new character played by Arthur Hunnicut, but patterned to Percy Kilbride's Pa Kettle role. Kilbride's the smart one retiring after seven times in the series, but his presence is sorely missed. However, there's not much he could have given this one.

Aboard train enroute to Uncle Sedge's ramshackle farm, the Kettel offspring manage to keep Marjorie Main, as Ma, right busy, and, down on the farm, she straightens out Hunnicutt, a shift-

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EXHIBS TIRE OF COSTLY 'TOYS'

Columbia Hatching Sales Switch

Columbia appears jockeying to pull a major switch in sales policy, with the specifics to be worked out at a Chicago meeting opening Sunday (11). Participating will be key personnel from the homeoffice distribution and ad-pub departments, domestic division and branch managers and, marking a "first" for a Columbia conclave, exploitation reps in the field.

Abe Montague, general sales manager, is belling the session as the "most important" in company's history, and "of the upmost importance not only to our own organization but to the exhibitors of the country as well."

Montague held back on further details but it's expected the plan he has in mind places a greater accent on localized promotion and selling, with the bally merchants in the grass roots teaming more closely with the local exchanges.

Lensers Rap Goldwyn Jr.; Threaten 'Boycott' on Reduced Staff for Cuba

Hollywood, March 6.

IATSE cameramen's local 659 has threatened to institute a "boycott" against Samuel Goldwyn Jr., producer of "The Sharkfighters," which will be shot in Cuba, charging he isn't taking sufficient technicians from Hollywood with him.

The boycott threat was made by the local's business agent, Herb Aller, who said the lensers would also ask the AFL Hollywood Film Council, which has a stand against so-called "runaway" production, to do the same thing.

Aller demanded that Goldwyn appear before the union's exec board in two weeks to explain his position. He said that yesterday he notified Clem Beauchamp, Goldwyn's production manager, of the union stand, and that Beauchamp told him that he felt it was "like shooting a picture in Mexico." This didn't appease Aller, who declared many features shot south of the border are with Mexican financing, but that Goldwyn's is "100% American-financed." In any event, he added caustically, Mexico is a haven for "runaway" producers and not a good comparison.

Goldwyn is taking two Hollywood cameramen with him to Cuba, but Aller says his local wants a minimum of four lensers from here. "We don't object if he picks up some crew members in Cuba, but we insist on certain basic crew requirements being filled here," he stated.

"This is all wrong. Here is a young man entering the picture business and the first thing he figures out is how to beat the American labor standard," observed Aller.

SPEWACKS TO JAPAN

'How to Make a Woman Happy' Set For DCA Handling

Sam and Bella Spewack, the husband-and-wife writing team, have concluded a deal with Distributors Corp. of America for the production of an independent film. Picture, to be filimed in Japan, will be based on an original screenplay by the Spewacks titled "How to Make a Woman Happy," a comedy of Americans in the occupation life of Japan. The Spewacks leave for Japan next week in search of local color and backgrounds for the film scheduled for production later this year.

Fred Schwartz, DCA topper, will seek a Japanese co-production for the project. DCA will supply the stars, the director and all dollar expenses, with the Japanese coproducer taking care of local production costs.

Alfred Katz, who negotiated the DCA-Spewack deal, leaves today (Wed.) for Japan.

New RKO's Campaign For 'Conqueror' Heavily Tied To Parent Mutual Radio Web

RKO has just completed its first "under new management" exploitation campaign for "The Conqueror," a radio-tv-newspaper effort that may set a pattern for future high-budgeted releases from the studio. The campaign, which involved extensive use of the parent RKO Teleradio's Mutual radio network, is also to be offered as a "package" campaign to other studios.

Heaviest concentration in the exploitation department was centered on Mutual, which starting on Jan. 1. plugged the picture not only in terms of spot announcements, but with five-minute, 10-minute and one half-hour shows comprising interviews and editorial matter on the picture. Blowoff was the half-hour special from Hollywood last Thursday (23), with John Wayne and the rest of the cast participating. The radio campaign, aired over a full 580-station lineup,, was supplemented by tv spot campaigns in 33 cities, with saturation spots aired for the eight days preceding the opening and for two days after the opening in each area. Competitive as well as Teleradio-owned stations were used.

On the newspaper side, a deal was set by exploitation chief Terry Turner with Hearst and Scripps-Howard papers in 24 cities. Deal consisted of full-page paid space, but the gimmick was that Turner

(Continued on page 16)

16,609 Geared Houses, C'Scope Near 'Saturation'

CinemaScope installations, both domestic and foreign, are steadily moving towards a saturation point in terms of booking "possibilities," i.e., the number of theatres that any one picture can play at a time.

Latest breakdown by 20th-Fox shows domestic installation at the 16,609 mark, of which 13,430 are claimed possibilities. Total domestic theatre count, according to 20th, is 23,430 (including the drive-ins) of which 15,516 rate as possibilities.

Abroad, with a total theatre count of 54,230 in terms of 20th's business, maximum possibilities are put at 17,338. Total installations now run to 14,524 and additional equipment orders run to almost 2,000.

Total number of installations worldwide (incl. the U. S. and Canada) amounts to 31,133. Spyros P. Skouras, 20th prexy, said last week that not in his wildest dreams could he have hoped two years ago that CinemaScope would spread so rapidly throughout the world. Actually, while the system itself

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LOEW DRIVE-IN HEARING DURING MARCH 12 WEEK

Washington, March 6.

Hearing on the Loew's application to obtain a drive-in theatre in Sharpstown, a residential suburb of Houston, Texas, has been postponed a few days.

It will be held before the Federal Court in New York, probably the latter part of the week of March 12. It was originally scheduled for Thursday (8).

RESIST BUYING 'BETTER' GEAR

Equipment dealers with a finger on the exhibition pulse say theatre operators across the country are showing increasing resistance against any technical changes directly affecting their pocketbooks. Theatremen say, "we don't need any more new technical toys, we need boxoffice pictures." Many houses, say the dealers, just don't feel they're justified in investing further coin in updating their equipment to accommodate new systems or methods. Nor do exhibs see any sizable payoff in engineering refinements.

Immediate victim of this mood has been 20th-Fox, which is trying hard to peddle its penthouse attachment to the theatres. Only around 125 have been installed to date and progress is reported slow. The penthouse allows an optically equipped house to play a magnetic print.

According to 20th, the sound from the single magnetic channel is still superior to that obtained from an optical track. Furthermore, the penthouse installation is a boon for 20th, which finds itself marooned by the failure of magnetic stereophonic sound to catch on widely.

20th's Predicament

At this moment, 20th is the only distributor serving a full complement of stereophonic and optical prints on each picture. It's difficult for the company to convince theatres to go for stereo sound units,

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Preminger U.S. Rep at Cannes

Paris, March 6.

Present indication is that this year's American representative on the jury of the Cannes Film Festival will be Otto Preminger. The 1955 rep was Anatole Litvak.

Preminger is believed to have been ballyhooed for the post by Max Youngstein and Francis Winikus of United Artists while in Paris recently, with Cannes chief Favre LeBret impressed.

As director of "The Moon Is Blue" and "Man With the Golden Arm," both under attack in the States, Preminger stacks up as hero timber on this side.

'Alex' Bow for B'nai B'rith

"Alexander the Great" is set for a March 28 premiere at New York's Capitol Theatre for the benefit of B'nai B'rith.

United Artists, distributor of the Robert Rossen production, planning usual elaborate trimmings.

Charge Lazard Freres Snafued Deal for Billy Mitchell Biopic

Wall St. banking house of Lazard Freres & Co., Andre Meyer and eight Lazard partners have been named defendants in a $1,500,000 damage suit brought in N. Y. Supreme Court by Trophy Productions Inc. Action, which came to light last week when Trophy sought to amend its complaint, involves motion picture rights to "Mitchell—Pioneer of Air Power," authored by Isaac Don Levine in 1943.

Aside from monetary damages, Trophy asks a declaratory judgment and an injunction restraining the defendants from claiming right to the "Mitchell" property. Plaintiff, through its president, Barnett Glassman, asserts that it acquired rights to the Levine tome in 1953 via an assignment from indie producer Samuel Bronston.

Previously, however, Bronston had pledged the "Mitchell" yarn with Lazard as collateral on a loan to partially finance "Jack London," which he produced for United Artisas release in 1943. In addition, he also agreed to have UA deposit his share of the distribution coin with Lazard for repayment of the principal.

Over a period of unspecified time, Trophy's complaint contends, UA had deposited in excess of $400,000 which Lazard allegedly had applied to the loan and was more than enough to amortize it. Suit also charges that when Bronston asked for re-assignment of the literary property Lazard refused and threatened to produce a film based upon the work.

Protesting that the various defendants had represented to the film industry that Trophy doesn't own the rights to the property, suit seeks general damages of $1,375,000, punitive damages of $100,000 and special damages amounting to $25,000.

Story of air general Mitchell meanwhile has reached the screen via Milton Sperling's production, "The Court-Martial of Billy Mitchell," for Warner release with Gary Cooper as key figure.

O'CONNOR'S 10% WAGE HIKE

Universal Also Amends Blumberg's Contract—He Stays Active

Universal has handed v.p. John J. O'Connor a new three-year contract at $1,100 per week. New agreement, calling for the same terms and conditions of previous employment, represents a $100 weekly hike.

Pact went into effect Jan. 4, 1956, expiration date of O'Connor's previous agreement with the company. The new contract is revealed in supplementary data filed with the Securities & Exchange Commission by Universal.

The report to the SEC also confirms the amending of board chairman's N. J. Blumberg's contract. Under the "amendatory agreement," Blumberg will continue to serve the company in an active capacity during the next five years of his 10-year contract rather than on a parttime consultive basis.

U. S. Feels It As Color & Size Up Costs in Europe

Increased use of color and CinemaScope in European productions creates new problems in the selling of these pictures in the American market, Edward L. Kingsley, head of Kingsley International and of Columbia's new foreign film distributing unit, said in Manhattan this week. Kingsley last week returned from an extended European trip.

He declared that, due to the utilization of color and the new screen methods, production costs—particularly in France—had gone up appreciably. Furthermore, cost of prints and problems in connection with subtitling were obviously greater on those pictures.

Widescreen tinters coming from abroad obviously involve more of a risk for the American distributor, and also they "sit between two chairs," in a manner of speaking. They are, as a rule, not the type of subjects that the arties go for. At the same time, being in a foreign language, they also aren't okay programming material for the commercial houses which shy away from subtitled pix.

Kingsley pointed out that, if such "big" productions are dubbed, they become automatically more

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Hit Preminger for 'Selfish Use of Biz'

Authors League Joins With Screen Writers in Warning Members of Credit-Hogging

Failure to obtain a Production Code seal, and sundry difficulties with Washington officials and church personages, are only part of the inventory of "you hadn't oughta" charges against "The Man With the Golden Arm." The Screen Writers Guild branch of the Writers Guild of America has put in a severe slam against producer-director Otto Preminger for personally usurping the word "by" in taking top billing on the feature.

In a roundrobin printed letter to all members, signed by SWG president Daniel Taradash, Preminger is accused of hogging credit to the neglect and detriment of commonly observed professional courtesy and time-honored trade practice. Producer's attorney has acknowledged the Screen Writers complaint, unsatisfactorily and the offensive phrase in United Artists' advertising copy, "A Film by Otto Preminger," continues in use.

Although the Authors League of America (novelists and dramatists) is now wholly separate from SWG, the League took up the issue and circularized its own rolls, some 10,000 members, enclosing the Taradash statement and adding the commentary of the League's veep, Rex Stout.

(Neither mailing mentioned original author of "The Man With the Golden Arm," novelist Nelson Algren, a member of the League,) Said Stout:

"For a man to write a novel called 'The Man With the Golden Arm,' to have that novel made into a motion picture, and to have the motion picture advertised as 'A Film by Otto Preminger,' is cer-

(Continued on page 16)

Woman As Far Off-Side As She Says Drive-Ins Are, Declares Morrell

Cincinnati, March 6.

An attack on drive-in theatres by Mrs. Dorothy N. Dolbey, only woman on the nine-member City Council, brought immediate response from Robert Morrell, general manager of Twin Drive-in, Cincy's lone such operation.

The councilwoman told City Planning Commission last week that drive-ins are "terrible and out of bounds for my children." She was protesting an application for a drive-in in another part of the city, near an orphanage.

Said Morrell: "Had Mrs. Dolbey investigated the facts before she allowed herself to be victimized by slanderous untruths, she would have found the biggest part of drive-in theatre business is family business."

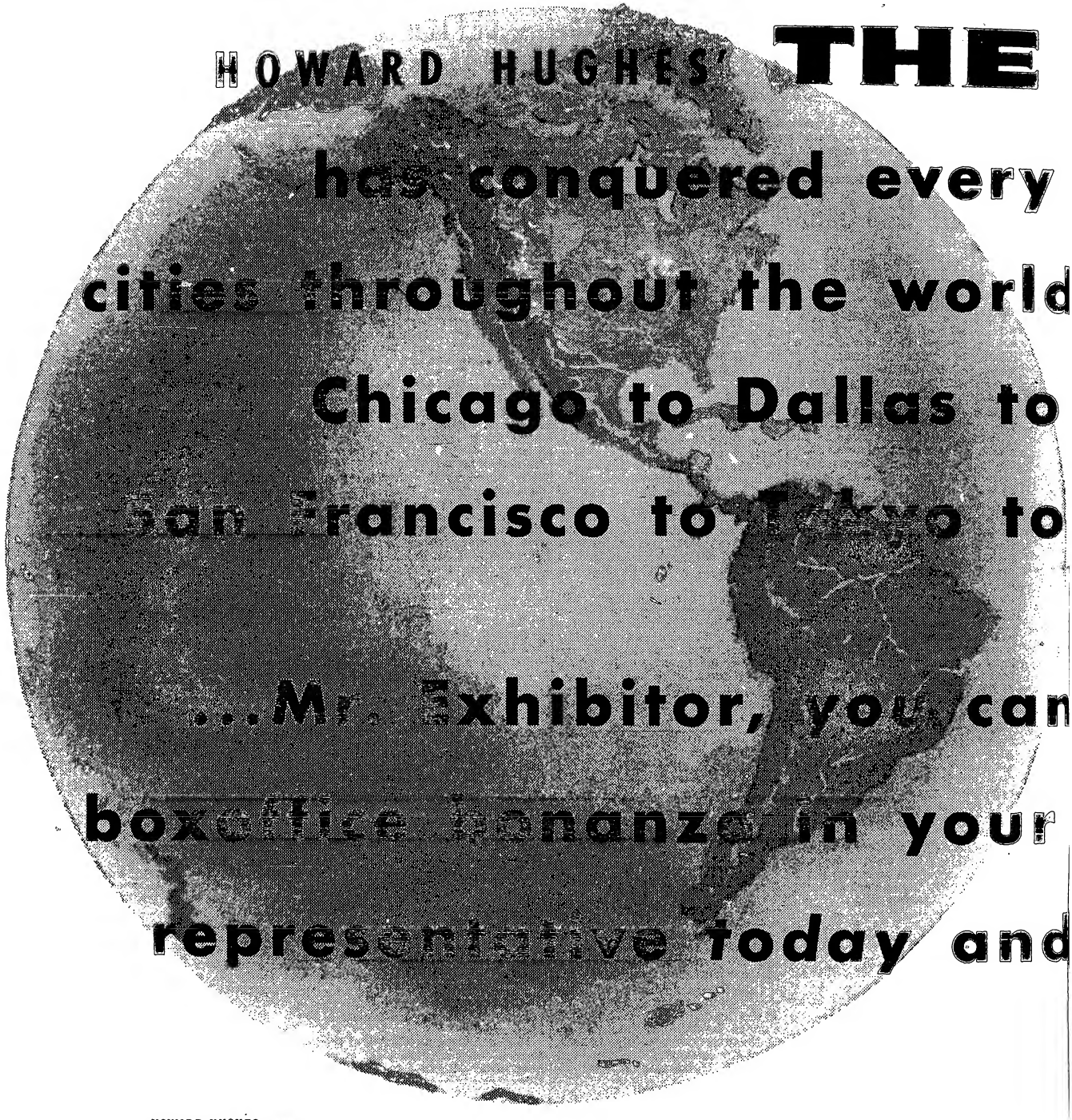
The industry spokesman added that the legislator's "hasty statement misled the public, seriously damaged a decent business whose function is to provide clean entertainment for families which, for lack of babysitters, would be unable to enjoy an evening away from home."

He said it would be "suicidal" for drive-ins to allow improprieties to go on and explained that his operation is constantly patrolled to disabuse wrong ideas and protect the safety of patrons and children. "Our patrons and the parents of young folks who use drive-ins are our biggest boosters," he stated.

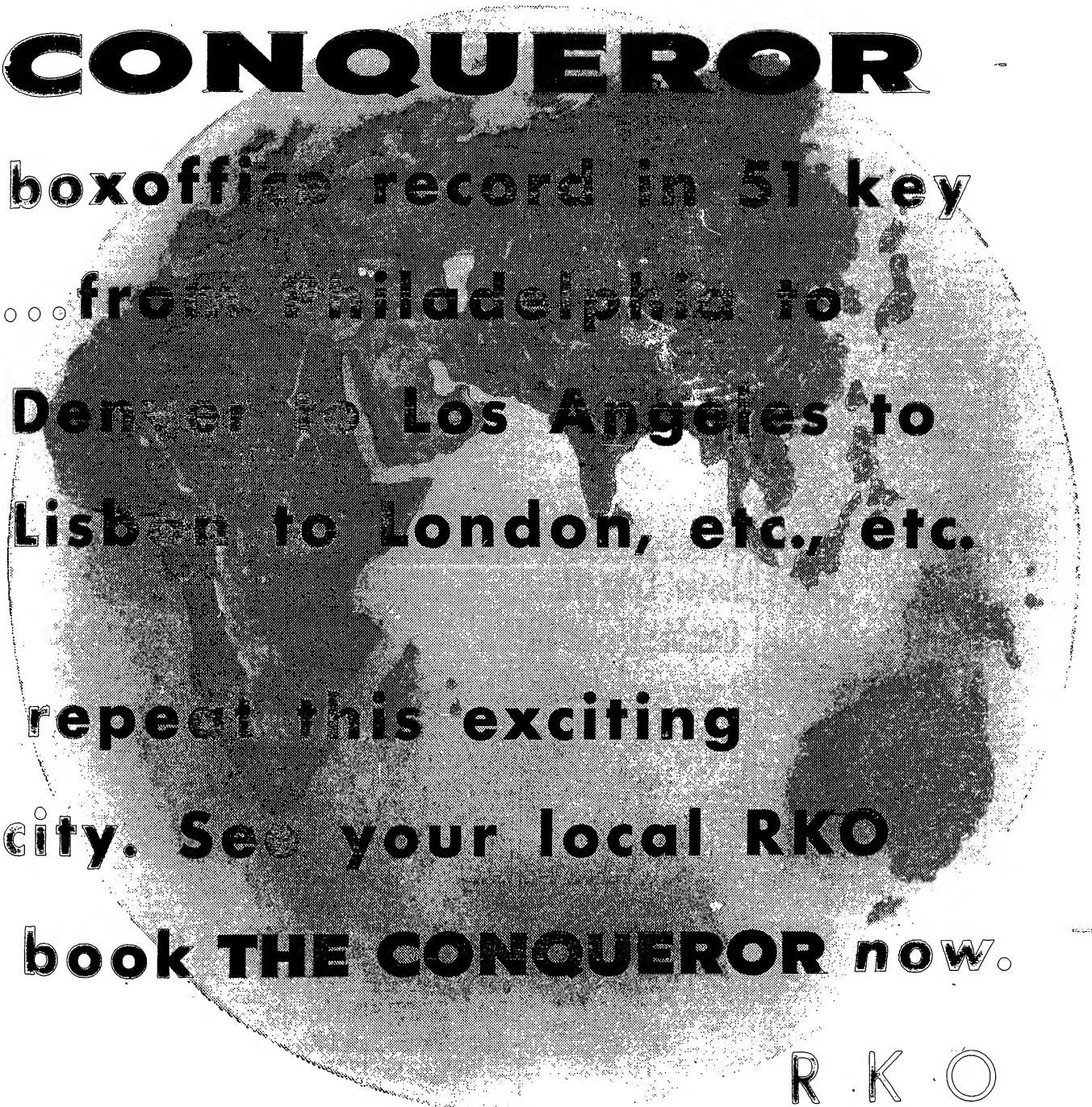
Sharff to India, Israel

Producer-director Stephen L. Sharff planed out this week on a four-film expedition which will take him to Switzerland, India and Israel.

Returns to Manhattan in May.



HOWARD HUGHES presents
JOHN WAYNE • SUSAN HAYWARD in THE CONQUEROR • co-starring PEDRO ARMENDARIZ • with AGNES MOOREHEAD



• THOMAS GOMEZ • JOHN HOYT • WILLIAM CONRAD • TED de CORSIA • A DICK POWELL Production • Written by OSCAR MILLARD • Produced & Directed by DICK POWELL

RKO RADIO PICTURES

L.A. Bright; 'Ladykillers' Fast 12G, 'Helen' Trim 21G, 'Skirts' Slow 20G, 'Picnic' Brisk 21G, 'Conqueror' 33G

Los Angeles, March 6.

Total firstrun trade here continues bouncy, topping takes for same frame a year ago, without any outstanding new bills this round. Nice $12,000 is seen for initial stanza of "The Ladykillers" at Fox Wilshire.

"Helen of Troy" shapes pleasing $21,000 in two theatres. "Lieut. Wore Skirts" looks slow $20,000 in four sites and "Invasion of Body Snatchers" is light $18,500 in three houses.

Sharp $21,000 is forecast for "Picnic" in second round for Warner Beverly. "The Conqueror" looms good $33,000 in second stanza three spots. "Carousel" is rated bright $24,000 in third week at Chinese. Long extended-runs are still in money.

Estimates for This Week

Fox Wilshire (FWC) (2,296; $1-$1.80)—"Ladykillers" (Cont). Fine $12,000. Last week, "Helen Troy" (WB) (5th wk-5 days), $7,000.

Los Angeles, New Fox, Ritz, Loyoya (FWC) (2,097; 965; 1,363; 1,248; 90-$1.50) — "Lieut. Wore Skirts" (20th) and "Please Murder Me" (DCA). Slow $20,000. Last week, with Uptown, excluding Ritz, "Man Never Was" (20th) and "Dig That Uranium" (AA) (2d wk), $12,000.

Downtown Paramount, Iris (ABPT-FWC) (3,300; 816; 90-$1.50) —"Helen Troy" (WB) and "Steel Jungle" (WB). Pleasing $21,000. Last week, "Wetbacks" (Indie) and "Skabenga" (AA), $8,700.

Warner Downtown, Uptown, Hollywood (SW-FWC) (1,757; 1,715; 756; 80-$1.25)—"Invasion of Body Snatchers" (AA) and "Atomic Man" (AA). Light $18,500. Last week, with Ritz, excluding Uptown, "Goodman Story" (U) and "Night Number Came Up" (Indie) (2d wk), $15,800.

Warner Beverly (SW) (1,612; $1-$1.75)—"Picnic" (Col) (2d wk). Sharp $21,000. Last week, $26,000.

Hillstreet, Pantages, Wiltern (RKO-SW) (2,752; 2,812; 2,344; $1-$1.50) — "Conqueror" (RKO) (2d wk). Good $33,000. Last week, $69,000.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 90-$1.50)—"Rose Tattoo" (Par) (2d wk). Okay $13,000. Last week, $19,300, plus $52,400 in two nabes, six drive-ins.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50) — "Last Hunt" (M-G) and "Postmark For Danger" (RKO) (2d wk). Small $7,800. Last week, $14,400, plus $38,800 in two nabes, seven drive-ins.

Chinese (FWC) (1,908; $1.40-$2) —"Carousel" (20th) (3d wk). Bright $24,000. Last week, $26,000.

Fine Arts (FWC) (631; $1-$1.50) —"Trouble With Harry" (Par) (4th wk). Nice $4,500. Last week, $5,400.

Fox Beverly (FWC) (1,334; $1.50-$1.75)—"Golden Arm" (UA) (10th wk). Okay $6,200. Last week, 6,900.

Four Star (UTAC) (868; $1.25-$1.80) — "Cry Tomorrow" (M-G) (11th wk). Fine $8,300. Last week, $8,800.

Hollywood Paramount (F&M) 1,430; $1.25-$1.80) — "Guys and Dolls" (M-G) (15th wk). Good $10,500. Last week, $11,400.

Egyptian, United Artists (UTAC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (16th wk Egyptian, 11th wk UA). Snappy $49,500. Last week, $53,600. Above hopes.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (17th wk). Started current week Sunday (4) after smart $34,300 last week.

Broadway Grosses

Estimated Total Gross
This Week $544,800
(Based on 23 theatres.)
Last Year $447,600
(Based on 21 theatres.)

'Tattoo' Hot 28G, Frisco; Wayne 22G

San Francisco, March 6.

Only one new entry here this session aside from new pix in arty houses but biz is very big. This newcomer in the larger houses is 'Rose Tattoo," which looks smash at Paramount. "Conqueror" at Golden Gate, "Court Jester" at St. Francis and "I'll Cry Tomorrow" at Warfield all are torrid in second stanzas. "Carousel" is rated good in initial holdover frame at the Fox. "Oklahoma" still is smash in second week at Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"The Conqueror" (RKO) (2d wk). Great $22,000 for Wayne starrer. Last week, $44,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Carousel" (20th) (2d wk). Good $21,000. Last week, $30,000.

Warfield (Loew) (2,656; 65-90)—"I'll Cry Tomorrow" (M-G) (2d wk). Big $20,000. Last week, $39,000.

Paramount (Par) (2,646; 90-$1)—"Rose Tattoo" (Par). Smash $28,000. Last week, "Lone Ranger" (WB) and "Inside Detroit" (Col), $13,000.

St. Francis (Par) (1,400; $1-$1.25) — "Court Jester" (Par) (2d wk). Sock $12,000. Last week, $20,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (31st wk). Big $18,200. Last week, $26,700, including 2 extra shows.

United Artists (No. Coast) (1,207; 70-$1)—"Golden Arm" (UA) (6th wk). Good $6,500 in 5 days. Last week, $9,000.

Stagedoor (A-R) (440; $1-$2.20) — "Guys and Dolls" (M-G) (16th wk). Big $7,000. Last week, $8,500.

Larkin (Rosener) (400; $1) — "Diabolique" (UMPO) (10th wk). Tall $5,100. Last week, $5,400.

Clay (Rosener) (400-$1)—"Lease of Life" (IFE) (3d wk). Fine $1,900. Last week, $2,400.

Vogue (S. F. Theatres) (377-$1) —"Prisoner" (Col). Fancy $3,000. Last week, "Divided Heart" (Indie) (3d wk), $1,500.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"Lover Boy" (Indie). Fair $1,600. Last week, "Littlest Outlaw" (BV) (5th wk), $1,400.

Rio (Schwarz) (397; $1) — "Othello" (UA). Fair $1,700. Last week, "Spice of Life" (Indie) and "Moment of Truth" (Indie), $2,000.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (2d wk). Smash $27,400. Last week, $29,000.

'PICNIC' BIG $24,000, ST. L.; 'HUNT' FAT 16G

St. Louis, March 6.

After a terrific session last week, biz is tapering off currently mainly because there are so many holdovers. One of few newcomers, "Last Hunt," shapes sturdy at Loew's. "Picnic," which was smash opening stanza at the Fox, is holding over a second. "I'll Cry Tomorrow" is sock in second frame at Orpheum while "Conqueror" looms big in its first holdover week at the St. Louis.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (55th wk). Fine $11,000. Last week, $12,600.

Fox (F&M) (5,000; 51-75)—"Picnic" (Col) (2d wk). First week was sockeroo $24,000 or near.

Loew's (Loew) (3,172; 50-85)—"Last Hunt" (M-G) and "Inside Detroit" (Col). Sturdy $16,000 or close. Last week, "Forever Darling" (M-G) and "It's Dog's Life" (M-G) (2d wk), $7,500.

Missouri (F&M) (3,500; 51-75)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues). Oke $5,000. Last week, "Last Frontier" (Col) and "Joe Macbeth" (Col), $5,500.

Orpheum (Loew) (1,400; 65-$1)—"I'll Cry Tomorrow" (M-G) (2d wk). Sock $14,000. Last week, $24,000.

Pageant (St. L. Amus.) (1,000; 75-90)—"Hill 21 Doesn't Answer" (Indie). Hot $3,500. Last week, "Trouble With Harry" (Par) (7th wk), $2,500.

Richmond (St. L. Amus.) (400; $1.10)—"Prisoner" (Col). Good $2,500. Last week, "Diabolique" (UMPO) (3d wk), $1,500.

St. Louis (St. L. Amus.) (4,000; 75-80)—"Conqueror" (RKO) (2d wk). Big $11,000. Initial frame was $22,500.

Shady Oak (St. L. Amus.) (800; $1.10)—"Devil In Flesh" (Indie). Great $3,500. Last week, "Prisoner" (Col) (2d wk), $3,000.

'Jester' Trim 11G, Omaha; Wayne 8G

Omaha, March 6.

Downtown houses are saturated with holdovers this week but good weather over the weekend helped. "Court Jester," only new entry, is good at the Orpheum. Top holdover is "Conqueror," still sock at the Brandeis. "Picnic," switched from Orpheum to Omaha to make room for "Court Jester," is fat considering its a third downtown stanza in a fairly large house. "Benny Goodman Story" is okay at the State in third week.

Estimates for This Week

Brandeis (RKO) (1,000; $1-$1.25) —"Conqueror" (RKO) (2d wk). Socko $8,000 for Wayne pic after $13,000 debut.

Omaha (Tristates) (2,000; 75-$1) —"Picnic" (Col) (m.o.). Solid $6,000 for third downtown week. Last week, "Bottom of Bottle" (20th), $6,000 in 8 days at 90c top.

Orpheum (Tristates) (2,890; 70-90)—"Court Jester" (Par). Good $16,000 or near. Last week, "Picnic" (Col) (2d wk), $10,000 at 75-$1 admish.

State (Goldberg) (860; 80-$1)—"Benny Goodman Story" (U) (3d wk). Okay $3,500 after $5,500 second inning.

'Oklahoma' Wow $23,000, Balto; 'Cry' Huge 20G, 'Picnic' Sockeroo 15G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,986,600
(Based on 24 cities and 234 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,612,800
(Based on 24 cities and 226 theatres.)

Wayne Giant 30G, D.C.; 'Cry' 22G, 2d

Washington, March 6.

Of two newcomers this session, one, like March, entered like a lion. "The Conqueror" at Keith's is pacing town. "Come Next Spring" is mild in two spots. Holdovers are unusually lively. "Carousel" at Capitol shapes sock in second. "I'll Cry Tomorrow" in second stanza at Palace looms even bigger with smash total in a smaller house. "Picnic" continues big in third session at Trans-Lux.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) —"Come Next Spring" (Rep). Looks like fair $3,000 or less. Last week, "Never Say Goodbye" (U), $4,100.

Capitol (Loew) (3,434; 85-$1.25) —"Carousel" (20th) (2d wk). Sock $22,000 after $38,000 opener, over hopes. Stays.

Columbia (Loew) (1,174; 70-95)—"Last Hunt" (M-G) (2d wk). Firm $6,000 after $12,000 last week.

Dupont (Lopert) (372; 75-$1.10) —"Diabolique" (UMPO) (9th-final wk). Oke $3,000. Last week, $3,500.

Keith's (RKO) (1,939; 75-$1.25)—"The Conqueror" (RKO). Mighty $30,000 for John Wayne starrer looms. Last week, "Benny Goodman Story" (U) (2d wk), better than expected at $12,000 in 10 days.

Metropolitan (SW) (1,200; 75-$1) —"Come Next Spring" (Rep). Fair $5,000. Last week, "Never Say Goodbye" (U), $6,000.

Palace (Loew) (2,360; 85-$1.25)—"I'll Cry Tomorrow" (M-G) (2d wk). Socko $22,000 or better. Last week, $35,000. Stays.

Playhouse (Lopert) (485; 75-$1.10)—"All Heaven Allows" (U) (5th wk). Oke $3,000 after $3,500 last week.

Plaza (T-L) (276; 70-$1.25)—"Littlest Outlaw" (BV) (6th wk). Down to fair $2,000 after $3,000 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (21st wk). Good $13,000 after $12,000, lowest yet, last week. Should climb with advent of tourist season. Holds on.

Trans-Lux— (T-L) (600; 90-$1.25) —"Picnic" (Col) (3d wk). Big $18,000. Last week, $19,000. Stays.

'Jester' Good $13,000 In Cincy; 'Picnic' Sock 14G, Wayne Big 12G in 2d

Cincinnati, March 6.

All major houses are racking up winners this round. Three of them are solid with holdovers as "Court Jester," only new bill, shapes as a good grosser for the big Albee. "Picnic" at Keith's and "Conqueror" at the Palace continue strong in second weeks. "Man With Golden Arm" is still in clover in third stanza for the smaller Grand. "Cinerama Holiday" clings to a high margin in 37th week.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25) —"Court Jester" (Par). Good $13,000 or near Last week, "Benny Goodman Story" (U) (2d wk), $8,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65—"Cinerama Holiday" (Indie) (37th wk). Solid $17,000. Last week, $17,500, with slightly better out-of-town trade.

Grand (RKO) (1,400; 84-$1.25) —"Golden Arm" (UA) (3d wk). Holding up at sharp $7,500 on heels of second frame's $8,000.

Keith's (Shor) (1,500; 75-$1.25)— "Picnic" (Col) (2d wk). Heading for town's outstanding showing, wow $14,000, after $19,800 kickoff. Holds indef.

Palace (RKO) (2,600; 85-$1.24)— "Conqueror" (RKO) (2d wk). Big $12,000 for John Wayne opus. First was $22,500.

Baltimore, March 6.

"Oklahoma" is the boff new entry here at the 890-seat Film Centre this week. This musical is packing the intimate house with a $2.50 top. "I'll Cry Tomorrow" looks big at the Town. Second week of "Picnic" is smash at the Hipp. "Man Who Never Was" shapes drab at the Century.

Estimates for This Week

Century (Fruchtman) (3,000; 35-$1)—"Man Who Never Was" (20th). Drab $5,000. Last week, "Benny Goodman Story" (U) (3d wk), $4,500.

Cinema (Schwaber) (460; 50-$1) —"Night Holds Terror" (Indie) (2d wk). Sparse $2,500 following $3,300 opener.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna). Overcoming odds of transit strike with a terrific $23,000.

Hippodrome (Rappaport) (2,100; 50-$1-25)—"Picnic" (Col) (2d wk). Holding socko at $15,000 after $17,000 opener.

Little (Rappaport) (300; 50-$1)— "Littlest Outlaw" (BV) (2d wk). Fairish $3,000 after $3,500 opener.

Mayfair (Hicks) (980; 20-70)— "Slightly Scarlet" (RKO). Okay $4,000. Last week, "Come Next Spring" (Rep), $4,200 in 11 days.

New (Fruchtman) (1,600; 50-$1.25)—"Rose Tattoo" (Par) (4th wk). Fair $6,500 following $9,000 in third.

Playhouse (Schwaber) (320; 50-$1)—"Trouble With Harry" (Par) (10th-final wk). Oke $2,500, same as last week.

Stanley (WB) (3,200; 30-$1.25)— "Court Jester" (Par) (2d wk). Slow $5,000 following $8,000 opener.

Town (Rappaport) (1,400; 50-$1.25)—"I'll Cry Tomorrow" (M-G). Terrif $20,000. Last week, "Last Hunt" (M-G), $7,000.

'Carousel' Fast $45,000, Det.; 'Jester' OK 17G, 'Okla.' Smash 36G, 3d

Detroit, March 6.

Lenten doldrums are setting in and biz is slightly off this week among the deluxers. "Carousel" looks good but not sensational at the Fox. "Court Jester" is only average at the Michigan. "Oklahoma" stays healthy in third round at the United Artists. "Man With Golden Arm" shapes strong in third week at the Palms. "Cinerama Holiday" snaps back after a weak 55th stanza at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Carousel" (20th). Stout $45,000. Last week, "Man Who Never Was" (20th) and "Naked Sea" (RKO), $16,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Court Jester" (Par). Average $17,000 or close. Last week, "Forever Darling" (M-G) and "Flame of Islands" (Rep), same.

Palms (UD) (2,961; $1-$1.25)— "Golden Arm" (UA) (3d wk). Big $17,000. Last week, $20,000.

Madison (UD) (1,900; $1-$1.25)— "Goodman Story" (U) (5th wk). Good $7,000. Last week, $8,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — Body Snatchers" (AA) and "Shack Out on 101" (AA) (2d wk). Oke $15,000. Last week, $23,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (3d wk). Smash $36,000. Last week, $32,000.

Adams (Balaban) (1,700; $1-$1.25) —"Guys and Dolls" (M-G) (15th wk). Steady $8,500. Last week, ditto.

Music Hall (Cinerama Proructions) (1,194; $1.40-$2.65) — "Cinerama Holiday" (Indie) (56th wk). Snapped back to great $19,300. Last week, $16,600.

Krim (Krim) (1,000; $1.25)— "I Am Camera" (DCA) (9th-final wk). Okay $4,000. Theatre now on arty policy.

'Picnic' Great $16,000, Port.; 'Tattoo' Oke 10G

Portland, Ore., March 6.

Two Academy - loaded pics opened big at the Paramount and Orpheum this round. "Rose Tattoo" and "Picnic," the pair, shape very solid, especially the latter. "The Conqueror" continues in high gear in second Broadway round. "Littlest Outlaw" stays hot in fifth week.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Conqueror" (RKO) (2d wk). Tall $9,000 or near. Last week, $14,000.

Fox (Evergreen) (1,536; $1-1.25) —"Man Who Never Was" (20th

(Continued on page 18)

'JESTER' SLICK 25G, HUB; 'PICNIC' 41G, 2D

Boston, March 6.

Some mighty grosses loom for holdovers this week with only one new bill. "Court Jester" and "River Changes" at Paramount and Fenway looms smooth. "Carousel" in second stanza at Memorial is rated hefty. "Picnic" is hot in second round at State and Orpheum. Amazingly, "Cinerama Holiday," in its 28th frame, is almost up to the week's leaders in their second and third frames. "Rose Tattoo" shapes sturdy in third week at the Metropolitan.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80) —"Guys And Dolls" (M-G) (17th wk). Final week of run which broke house record here was sluggish $6,000. Last week, $7,500.

Beacon Hill (Beacon Hill) (678;

(Continued on page 18)

'Cry' Boffo $22,000, Mpls.; 'Tattoo' Huge 8G; 'Picnic' 14G, Wayne 9G, 2d

Minneapolis, March 6.

Biz is socko here this week, two newcomers, "I'll Cry Tomorrow" and "Rose Tattoo," shaping up as smashes, former being especially big. Also in the money are a batch of holdovers. Tops of these are "Cinerama Holiday" in its 35th week and the high-stepping "Picnic" and "The Conqueror" in their second stanzas.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (35th wk). Boxoffice virility continues undiminished. Big $13,000. Last week, $12,000.

Gopher (S-W) (1,000; 85-$1)— "Billy the Kid" (M-G) and "Honky Tonk" (M-G) (reissues). At these prices oldies aren't so good. Slim $3,000. Last week, "Forever Darling" (M-G) (2d wk), $4,000.

Lyric (Par) (1,000; 65-85)— "Day World Ended" (Indie) and "Phantom From 10,000 Leagues" (Indie). Looks to land giant $6,500. Last week, "Lone Ranger" (WB), $3,000.

Radio City (Par) (4,100; 85-$1)— "Picnic" (Col) (2d wk). Still going strong after its terrific initial stanza. Will undoubtedly take its place among the year's best grossers here. Great $14,000. Last week, $19,500.

RKO Orpheum (RKO) (2,800; 85-$1)—"The Conqueror" (RKO) (2d wk). A champ at wickets. Healthy $9,000 for John Wayne pic. Last week, $15,000.

RKO Pan (RKO) (1,600; 65-85)— "Red Sundown" (U) and "Brain Machine" (RKO). Action fans' delight. Light $3,000. Last week, "Benny Goodman Story" (U) (3d wk), $4,800 at 85-$1.

State (Par) (2,300; $1-$1.25)— "I'll Cry Tomorrow" (M-G). It remains to see what effect upping of scale from regular 85-$1 do to this. It looks like $22,000, plenty boff. Last week, "Last Hunt" (M-G) (2d wk), $5,500.

World (Mann) (400; 75-$1.20)— "Rose Tattoo" (Par). Academy Award nominations as well as praises heaped on this here by critics and patrons spells gigantic $8,000. Last week, "Golden Arm" (UA) (4th wk), $4,700.

Chi Holds Well; 'Rains' Solid 27G, 'Doctor' Sock 11G, 'Jungle' Hot 10G, 'Picnic' Loud 38G, 'Tattoo' Big 32G

Chicago, March 6.

Firstrun film is holding up nicely this frame, with most situations showing fresh, strong product. Mild weather is bringing out more patrons.

"Rains of Ranchipur" should get a strong $27,000 for opener at the Woods. "Square Jungle" and "Inside Detroit" combo looms hotsy $10,000 in first at Grand. "Doctor at Sea," also new, shapes socko $11,000 at Esquire.

"Carousel" is still okay in second session at the Chicago as "The Conqueror" continues sock in same week at the Oriental. "Rose Tattoo" stays loud in second at the United Artists "Last Frontier" and "Fury at Gunsight Pass" dualer is staunch in second round at the Roosevelt. "Trouble With Harry" looks so-so in second stanza at the Loop.

"Picnic" shapes smash in third frame at the State-Lake.

"Oklahoma" stays big in 10th week at McVickers while "Diabolique" is excellent in 11th round at the Ziegfeld. "Cinerama Holiday" is still sturdy in 38th week at Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"They Who Dare" (Assoc). Light $3,000. Last week, "Riviera" (IFE) (2d wk), $3,900.

Chicago (B&K) (3,900; 98-$1.50)—"Carousel" (20th) (2d wk). Okay $40,000. Last week, $53,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Doctor at Sea" (Rep). Socko $11,000. Last week, subsequent-run.

Grand (Nomikos) (1,200; 98-$1)—"Square Jungle" (U) and "Inside Detroit" (Col). Nice $10,000. Last week, "Naked Amazon" (Indie) and "Hell's Horizon" (Col) (2d wk), $8,500.

Loop (Telem't) (606; 90-$1.25)—"Trouble With Harry" (Par) (2d wk). Strong $8,000. Last week, $11,000.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (10th wk). Big $35,000. Last week, $39,500.

Monroe (Indie) (1,000; 67-87)—"The Yearling" (M-G) and "Northwest Passage" (M-G) (reissues). Okay $6,000. Last week, "Bottom of Bottle" (20th) (2d wk), $3,600.

Oriental (Indie) (3,400; 98-$1.25)—"Conqueror" (RKO) (2d wk). Wow $35,000 for John Wayne pic. Last week, $50,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (38th wk). Solid $29,000. Last week, $33,000.

Roosevelt (B&K) (1,400; 65-98)—"Last Frontier" (Col) and "Fury at Gunsight Pass" (Col) (2d wk). Neat $17,000. Last week, $20,000.

State-Lake (B&K) (2,400; 65-98)—"Picnic" (Col) (3d wk). Loud $38,000. Last week, $47,000.

Surf (H&E Balaban) (685; 95)—"Dam Busters" (WB) (2d wk). Okay $3,000. Last week, $3,700.

United Artists (B&K) (1,700; 65-98)—"Rose Tattoo" (Par) (2d wk). Smash $32,000. Last week, $38,000.

Woods (Essaness) (1,206; 98-$1.25)—"Rains of Ranchipur" (20th). Strong $27,000. Last week, "Golden Arm (UA) (9th wk-6 days), $15,000.

World (Indie) (430; 98)—"Samurai" (FA) (4th wk). Oke $2,900. Last week, $3,500.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (11th wk). Nice $5,600. Last week, $7,500.

'Fighter' Sharp 17G, Mont'l; 'Picnic' 20G, 3d

Montreal, March 6.

Town is loaded with holdovers currently but all are doing nicely "Picnic" is standout with big take in third round at Loew's. "Indian Fighter" is rated good to pace the new entries. "Rose Tattoo" is very fancy in third Palace session.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1) — "Rose Tattoo" (Par) (3d wk). Fast $18,000 after $18,000 for second.

Capitol (C.T.) (2,412; 50-85) — "Indian Fighter" (UA). Good $17,000. Last week, "Blood Alley" (WB), $16,000.

Princess (C.T.) (2,131; 40-65) — "Lone Ranger" (WB) (3d wk). Oke $12,000 after $13,000 last week.

Loew's (C.T.) (2,847; 60-$1) — "Picnic" (Col) (3d wk). Big $20,000, following $24,000 in second.

Orpheum (C.T.) (1,048; 30-50)—"Storm Fear" (UA) and "Secret Venture" (UA). Okay $5,000. Last week, "Gung Ho" (Indie) and "Eagle Squadron" (Indie) (reissues), same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Tattoo' Hep 22G, Cleve.; 'Picnic' 18G

Cleveland, March 6.

"Rose Tattoo" is punching out a strong $22,000 to become current leader at firstrun boxoffices here despite hefty opposition of annual home-flower exhibition at Civic Auditorium. "Man Who Never Was" is fairly good at the Allen. Top holdover is "Picnic" with great second round at the Hipp.

Estimates for This Week

Allen (3,000; 70-$1)—"Man Who Never Was" (20th). Fairly good $11,000. Last week, "Never Say Goodbye" (U), $12,000.

Hipp (Telem't) (3,700; 70-$1)—"Picnic" (Col) (2d wk). Still socko at $18,000. Last week, $29,500.

Ohio (Loew) (1,244; $1-$1.50)—"Guys and Dolls" (M-G) (11th wk). Okay $6,000. Last week, $7,000.

Palace (RKO) (3,286; 70-90)—"Conqueror" (RKO) (2d wk). Smooth $14,000. Last week, $23,000.

State (Loew) (3,500; 70-90)—"Rose Tattoo" (Par). Rousing $22,000. Last week, "Last Hunt" (M-G), $9,000.

Stillman (Loew) (2,700; 70-90)—"I'll Cry Tomorrow" (M-G) (3d wk). Sturdy $14,000. Last week, $15,000.

'Picnic' Rousing $16,500, Pitt; 'Conqueror' Fancy 15G, 'Cry' Bangup 19G

Pittsburgh, March 6.

Smash holdovers of "I'll Cry Tomorrow" at Penn and "Picnic" at Harris are sparking big downtown trade again this week. Both will hold. There's a chance "The Conqueror" may also although it's not as big as the other two. "Bottom of Bottle" looms drab at Fulton. "Trouble With Harry" is holding strong in third week at Squirrel Hill. "Cinerama Holiday" looks solid in 56th week at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Bottom of Bottle" (20th) and "Love Is Splendored Thing" (20th) (reissue). Latter was inserted on second day when it became obvious that "Bottle" didn't stand a chance against the strong downtown competition. Just as well or else it would have been great deal worse than $4,500. Last week, "Never Say Goodbye" (U) (2d wk-5 days), $3,000.

Guild (Green) (500; 65-$1)—"Hill 24 Doesn't Answer" (Indie) (3d wk). Mild $1,300 on windup. Last week, $1,700.

Harris (Harris) (2,165; 85-$1.25)—"Picnic" (Col) (2d wk). Bigger second Saturday than opening week and smash $16,500 looms. Will probably be around until Easter at this gait. Last week, $19,000.

Nixon (Rubin) (1,700; 90-$1.50)—"Guys and Dolls" (M-G) (5th wk). Neat $9,500. Last week, $10,200.

Penn (UA) (3,300; 85-$1.25)—"I'll Cry Tomorrow" (M-G) (2d wk). Shooting for big $19,000 and naturally holds since way above average for h.o. Last week, $25,000, even better than estimated.

Squirrel Hill (SW) (900; 65-$1)—"Trouble With Harry" (Par) (3d wk). Fast $3,500. Last week, $3,800.

Stanley (SW) (3,800; 85-$1.25)—"Conqueror" (RKO) (3d wk). Not quite as strong as competing holdovers but still nice at $15,000. May stay on. Last week, $21,500.

Warner (SW) (1,365; $1.25-$2.40)—"Cinerama Holiday" (Indie) (56th wk). Still picking up a little each week as end of run draws near. Should go up to solid $12,000. Last week, $11,500.

'Spring' $9,000, 'Brooks' 8G, Buff.; Both Modest

Buffalo, March 6.

New entries are disappointing currently but h.o.s. shape big. "Picnic" is great in second Lafayette round while "Conqueror" is fancy in first holdover frame at Century. "I'll Cry Tomorrow" is rated bright in second stanza at the Buffalo. "Cinerama Holiday" still is great in fifth week at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 60-$1)—"I'll Cry Tomorrow" (M-G) (2d wk). Bright $21,000. Last week, $27,300.

Paramount (Par) (3,000; 60-80)—"Come Next Spring" (Rep) and "When Gangland Strikes" (Indie). Fair $9,000. Last week, "Rose Tattoo" (Par) (2d wk), $11,000.

Center (Par) (2,000; 50-80)—"Our Miss Brooks" (WB) and "Hidden Guns" (Indie). Mild $8,000. Last week, "Lone Ranger" (WB) and "Treasurer of Bengal" (Indie), $11,200.

Lafayette (Basil) (3,000; 50-$1)—"Picnic" (Col) (2d wk). Great $11,000 or over. Last week, $14,000.

Century (Buhawk) (3,000; 60-$1)—"Conqueror" (RKO) (2d wk). Fancy $15,000. Last week, $25,000.

Teck (Cinerama Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (7th wk). Great $13,800. Last week, $14,200.

'Goodbye' Happy $15,000 in Philly

Philadelphia, March 6.

Balmy weekend weather brought brought out the biggest crowd downtown in months. "I'll Cry Tomorrow" and "Rose Tattoo" had 30 to 50-minute waits Saturday night. "The Conqueror" is still big at huge Mastbaum in second. However, the big money champ is "Picnic" with a mighty take in first holdover stanza at Randolph. Oddly enough, few newcomers fared well. Exception is "Never Say Goodbye," very fancy at the Viking.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.80)—"Cry Tomorrow" (M-G) (6th wk). Great $17,500. Last week, $19,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (55th wk). Still nifty at $12,000. Last week, $14,000.

Fox (20th) (2,250; 99-$1.49)—"Man Who Never Was" (20th) (2d wk). Disappointing $12,000 or less. Last week, $16,000.

Goldman (Goldman) (1,250; 65-$1.35) — "World in My Corner" (U). Just oke at $11,000. Last week, "Last Hunt" (M-G), $9,500.

Mastbaum (SW) (4,370; 99-$1.49)—"Conqueror" (RKO) (2d wk). Rousing $22,000. Last week, $35,000.

Midtown (Goldman) (1,000; 75-$1.49)—"Our Miss Brooks" (WB). Poor $5,000 in 5 days. Last week, "Court Jester" (Par), (4th wk), $9,000.

Randolph (Goldman) (2,250; 99-$1.80)—"Picnic" (Col) (2d wk). Socko $30,000. Last week, $41,000.

Stanley (SW) (2,900; 99-$1.49)—

(Continued on page 18)

'Scarlet' Neat $10,000, L'ville; 'Picnic' Oke 8G, 'Goodbye' Loud 6½G, 2d

Louisville, March 6.

Grosses are pleasing all around this week. Patrons are more noticeable in downtown area. "Slightly Scarlet" looms as a neat newcomer at Rialto. "Never Say Goodbye" at the Kentucky and "Lone Ranger" at the Mary Ann are brisk in second stanzas. "Picnic" at State in third week is lively, this long a run being unusual for this big-seater. "Littlest Outlaw" is oke at the Brown.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,200; 55-85)—"Littlest Outlaw" (BV). Doing okay at $6,500. Last week, "Guys and Dolls" (M-G), $4,500 in 5th week

Kentucky (Switow) (1,100; 65-85)—"Never Say Goodbye" (U) (2d wk). Nice $6,500 after $8,000 in first week.

Mary Anderson (People's) (1,000; 65-85)—"Lone Ranger" (WB) (2d wk). Bright $7,000 after first week's $9,000.

Rialto (Fourth Avenue) (3,000; 55-85)—"Slightly Scarlet" (RKO) and "Postmark for Danger" (RKO). Neat $10,000. Last week, "World In My Corner" (U) and "Red Sundown" (U), $10,500.

State (United Artists) (3,000; 75-$1)—"Picnic" (Col) (3d wk). Lively $8,000 after last week's $10,000

B'way Blames Weather, Lent for Dip; 'Heaven' Best New Pic at 18G, 'Doctor' Sock 15G, 'Hunt' OK 19G, 'Killer' 19G

Lenten influences and adverse weather-conditions over the past weekend are being blamed by managers for the boxoffice dip at Broadway deluxers this stanza. Saturday night's mild weather brought in out-of-towners and ballooned business but Sunday drew a sharp dip.

"All That Heaven Allows" shapes as best new pic, with a nice $18,000 in first session at the Mayfair. "Doctor At Sea" hit a great $15,000 opening round at the Trans-Lux 52d Street. "Sins of Borgias" is heading for a fancy $12,000 in initial stanza at the Globe. "Last Hunt" is winding its opening week with an okay $19,000 or near at the State. "Killer Is Loose" with vaudeville looks to garner a sturdy $19 000 at the Palace.

"Carousel" with iceshow looks to hold at sock $85,000 in third round at the Roxy. "Benny Goodman Story" is off to a fair $23,000 or near in second week at the Capitol.

"Picnic" with stageshow is holding well with a fancy $130,000 in third session at the Music Hall. It stays at least two weeks more. "Court Jester" finished its fifth round at the Paramount with a nice $34,000, and continues.

"Golden Arm" is running neck-'n-neck with the preceding week, and a smash $18,000 is probable for its 12th round at the Victoria. "Helen of Troy" is heading for okay $11,000 in sixth session at the Criterion.

"Rose Tattoo" wound its 12th frame at the Astor with a smooth $18,000, but stays only one more week in order to bring in "Meet Me in Las Vegas" on March 13. "The Ladykillers" held with great $16,700 in second week at the arty Sutton.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Rose Tattoo" (Par) (13th-final wk). The 12th round ended Monday (5) was smooth $18,000. The 11th week was $27,500. Holds, with "Meet Me in Las Vegas" (M-G) opening March 13.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Don Juan" (Times). Opened Monday (5). Last week, "Lease of Life" (IFE) (4th wk-4 days), fair $2,500, after $3,400 in third session.

Baronet (Reade) (430; $1.25-$1.50) — "Adorable Creatures" (Cont) (9th wk). Eighth round ended Monday (5) was fast $5,800. Seventh was $6,200.

Capitol (Loew's) (4,820; $1-$2.50)—"Benny Goodman Story" (U) (3d wk). First holdover session ended last night (Tues.) was fair $23,000. First was $44,000. Stays until "Alexander the Great" (UA) comes in.

Criterion (Moss) (1,700; 75-$2.20)—"Helen of Troy" (WB) (6th wk). Current week ending today (Wed.) looks to dip to okay $11,000 or near after $16,000 in fifth. Stays until "Slightly Scarlet" (RKO) opens around March 16. This is a tentative date.

Fine Arts (Davis) (468; 90-$1.80)—"Diabolique" (UMPO) (16th wk). The 15th round concluded Monday (5) was solid $9,000 after $11,000 in 14th week. Stays on for some time.

Globe (Brandt) (1,500; 70-$1.50)—"Sins of Borgias" (Indie). First week ending Friday (9) looks to reach fancy $12,000. Continues, of course. In ahead, "3 Bad Sisters" (UA) (3d wk), $5,000, including preview of "Sins" on Friday.

Guild (Guild) (450; $1-$1.75)—"Golden Demon" (Indie) (6th wk). Fifth frame ended Sunday (4) was good $5,000 after $6,000 for fourth. "Touch and Go" (U) due in March 19.

Mayfair (Brandt) (1,736; 79-$1.80)—"All Heaven Allows" (U) (2d wk). Initial stanza finished Monday (5) was nice $18,000. In ahead, "Lone Ranger" (WB) (3d wk-4 days), $6,000 with an assist from preview.

Normandie (Trans-Lux) (592; 95-$1.80)—"Fantasia" (BV) (reissue) (5th wk). Fourth frame concluded Monday (5) was big $8,000 after $13,000 for third week. Holds on indef.

Palace (RKO) (1,700; 50-$1.60)—"The Killer Is Loose" (UA) and vaudeville. Week ending tomorrow (Thurs.) looks to reach fine $19,000. Last week, "Flame of Islands" (Rep) plus vaude, $18,500.

Paramount (ABC-Par) (3,664; $1-$2)—"Court Jester" (Par) (6th wk). Fifth round ended last night (Tues.) was nice $34,000. Fourth week was $40,000.

Paris (Pathe Cinema) (568; 90-$1.60)—"Letters From My Windmill" (Indie) (12th wk). The 11th session finished Sunday (4) was okay $6,100 after $8,500 in 10th. Stays until "Ballet of Romeo and Juliet" (Tohan) opens on April 2.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Picnic" (Col) and stageshow (3d wk). Third week concluding today (Wed. is heading for fancy $130,000. Second week was $141,000. Continues with "Serenade" (WB) set to follow as the Easter picture but opening date not set.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (21st wk). Present week winding up today (Wed.) looks like nice $32,500. The 20th week was $34,500. Continues.

Plaza (Brecker) (556; $1.50-$1.80)—"Prisoner" (Col) (13th-final wk). The 12th frame finished Friday (2) was nice $3,100 after $4,900 in 11th week. Stays.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Carousel" (20th) plus iceshow onstage (3d wk). Current round winding tomorrow (Thurs.) looks to hit smash $85,000. Second week was $104,000. Continues on, and possibly through Easter. "Man in Gray Flannel Suit" (20th) comes in next, but no date set.

State (Loew's) (3,450; 78-$1.75)—"Last Hunt" (M-G) (2d wk). Initial stanza ended yesterday (Tues.) hit okay $19,000. In ahead, "Forever Darling" (M-G) (3d wk-6 days), $11,000.

Sutton (R&B) (561; $1-$1.80)—"The Ladykillers" (Cont) (3d wk). Initial holdover week ended Monday (5) held at socko $16,700. First week was record $22,200. Stays on indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Doctor At Sea" (Rep) (2d wk). Reached great $15,000 in opening week ended last night (Tues.). Benefit preem preceded opening day, Feb. 29. Looks in for a nice run.

Victoria (City Inv.) (1,060; 50-$2)—"Golden Arm" (UA) (12th wk). Current round ending tomorrow (Thurs.) is heading for amazingly big $18,000. The 11th week was the same. Holds on

Warner (Cinerama Prod.) (1,600 $1.20-$3.30 — "Cinerama Holiady" (Indie) (57th wk). The 56th frame finished Saturday (3) was fancy $49,700, dip being blamed naturally on absence of any special show or holiday which had boosted the 55th week to a terrific $58,300. "7 Wonders of World" (Indie) opens April 10.

World (Times Film) (385; $1-$1.50)—"Dark River" (Times) (2d wk). Still doing well around $4,400 after $5,000 in first. Stays on.

'Picnic' Lively $10,000, K. C. Ace, 'Conqueror' 9G, Both 2d, 'Goodman' 9½G

Kansas City, March 6.

Firstrun setup this session is marked by several changed situations and bevy of holdovers. Fox Midwest has split its usual firstrun foursome, two central houses holding over on "Benny Goodman Story" which played all four last week; outlying Fairway and Kansas-side Granada are showing "World in My Corner" firstrun but doing only fair. Big money still is in holdovers, "Conqueror" at the Missouri and "Picnic" at the Midland being far above average in second weeks. "World in My Corner" also is fairish at the Roxy. Weather is in pleasant spring groove.

Estimates for This Week

Apollo (Fox Midwest) (1,050; 75c)—"One-Way Ticket To Hell" (Indie). Fair $3,000. Last week, subsequent-run.

Kimo (Dickinson) 504; 75c$1)—"Lease of Life" (IFE). Modest $1,200. Last week, "Ugetsu" (Indie) (2d wk), $750.

Midland (Loew's) (3,500; 75c-$1) "Picnic" (Col) (2d wk). Fancy $10,000; holds. Last week, $16,000.

Missouri (RKO) (2,585; 75c-$1)—"Conqueror" (RKO) (2d wk). Nifty $9,000; stays again. Last week, $14,000. Picture started at a $1.25 top, but dropped to $1 after first two days.

Paramount (United Par) (1,900; 75-$1)—"Court Jester" (Par) (2d

(Continued on page 18)

Here's what it takes to break box-office records

Wayne 35G

'Conqueror' 19G

'Conqueror' Mighty 24G In Cincy

'Conqueror' Sock 17G

'Conqueror' Huge 18G

"The Conqueror is proving a mighty powerhouse—opening days proving record-breakers or hitting highs for many years . . ." VARIETY

Of course it takes a great story and a great star. Color and CinemaScope help, too. But today it takes more . . . a lot more. You must *saturate* with advertising as never before to get people *out* of their homes and *into* the theaters.

As a case in point, take Howard Hughes' "The Conqueror". Usual drumbeating methods were used—with a single important exception. **For the first time, the full leverage of the Mutual Broadcasting System and its 550 stations, coast-to-coast, was applied to a motion picture.** The largest network in the world told and sold America on "The Conqueror" with mass announcements coast-to-coast, for an entire month... morning, afternoon and evening... weekdays and weekends.

Only part of the exciting story is "in". It'll be an even better story, we think, once the box-office results from Main Street U.S.A. are tallied. For in "Hometown America", alone, the Mutual Network has over 300 stations in markets few other media reach, and where no other network is located.

In short, what happens when you get all-out penetration and saturation like this? Box-office opening records topple. Already all **indications are "The Conqueror" will top any picture RKO has ever released.** And that includes a roster of hits!

This proof of the pulling is proof enough for RKO. Why not investigate it for yourself?

This unprecedented radio saturation is open to *all* motion picture companies. It costs nothing to ask us for our ideas and we have a few.

Write, wire, call...
TERRY TURNER
GENERAL TELERADIO
1440 BROADWAY, N.Y.
LONGACRE 4-8000

Brit. Cinema Admissions Off Over 14% in 3d Quarter Vs. Take of '54

London, Feb. 28.

Paid admissions to picture theatres were down by 14.4% in the third quarter of last year compared with the corresponding period in 1954. The total was also 6.2% below that for the second quarter of 1955. Figures were prepared by the Board of Trade films division. The dip in attendance is explained away, to some extent, by the exceptionally fine summer last year, particularly when compared with the bad weather of 1954 (good for cinema trade).

The survey is based on returns submitted by 4,478 theatres. Total admissions for the quarter is shown at 288,605,000, with gross receipts at $71,988,000. Admission tax lopped off $22,668,800 from the total, and payments to the Eady Fund sliced a further $1,783,600. From net receipts of $47,535,600, film rentals accounted for $16,839,200, leaving exhibitors with $30,696,400.

The BOT also surveyed the progress made in the installation of anamorphic equipment. There were 2,523 theatres for C'Scope by the end of last September. A breakdown showed that circuits with more than 50 theatres have re-equipped about 94% of their properties while smaller groups have converted about one half. Paid admissions for anamorphic films accounted for just over one quarter of the total, with net takings ranked 28% of the total.

A total of 76,270,000 paid admissions to anamorphic pix resulted in net earnings of $13,400,800. Average admission price for C'Scopers is shown at approximately 16c, against 15c for conventional pix at the same theatres.

$25,000,000 for U. S. Films

London, Feb. 28.

Britain spent more than $25,000,000 last year on American film imports, about the same as in 1954. This was stated by the Chancellor of the Exchequer in a written statement in the House of Commons last Friday (24). The Chancellor was also asked for details of dollar earnings of British pix, but told the House that no figures were available.

The Minister said the complete figures of remittances for U.S. in 1955 were not yet available, but he felt it was unlikely to differ from the total of $25,200,000 in 1954. That amount included royalties, import costs of exposed films, posters and other materials. It excluded profits and payments which cannot be remitted under the Anglo-American film agreement.

Saunders Named London Variety 'Man of Year'

London, March 6.

Peter Saunders, who is currently presenting "The Mousetrap," "Spider's Web" and "The Water Gipsies" in the West End, is to be feted as theatrical manager of 1955 at a special Variety Club award luncheon on March 13. He is also associated with the current Broadway production of "Witness for the Prosecution," which he originally staged here.

At the same lunch Diana Dors will be honored as the show biz personality of the year, and Kenneth More as the most promising international star. This will be the third consecutive year of the Variety Club awards. In 1954, Jack Hylton and Dorothy Tutin were honored and last year the awards went to Sir Arthur Elvin, Jack Hawkins, Diane Cilento and Donald Sinden.

Yugoslav Opera Runs 1,000 Performances

Belgrade, Feb. 28.

The Yugoslav opera, "Ero the Jocker," by Dalmatian composer Jakov Gotovac, is hitting its 1,000th performance. First shown in 1935 in Zagreb, Croatia, the opera has since been presented 1,000 times on domestic and foreign stage.

Over half of its performances were in Yugoslavia, while abroad, it has been presented with success in Germany, England, Italy, Austria, Bulgaria, Czechoslovakia, Finland and Holland.

'Heaven and Hell' Tag Split

Frankfurt, Feb. 28.

Heaven and Hell, a newly opened Frankfurt nightclub, has agreed to change its name. New monicker of the girly-showing eve spot will be solely "Hell."

Fight to force the club to change its name was led by Protestant minister Karl Zeiss of Neidersachsen, a suburb of Frankfurt. Seeing a newspaper ad announcing the opening of the new club, he led a storm of protest against a burley spot using the two names lightly under one roof.

Owners, who Rev. Zeiss later announced "did not act in an evil intent," decided that "Hell" alone would be as good a drawing title for their nitery.

Yank Films Slip In Italo Market

Rome, Feb. 28.

Latest compilations show some changes in the seasonal boxoffice stakes in this country, with Yank releases now splitting the Italo market 50-50 with local and other foreign productions in initial situations. Previously, seven Yank pix had made the top 10 for the season.

Top grosser, with a strong lead, is still "World's Most Beautiful Woman" (Malenotti-Gesi), with a $432,000 total. It is followed by "20,000 Leagues Under Sea" (Disney), at $310,500, and the Italian-made "Bread, Love, and . . ." (Titanus), with a $288,000 gross.

Next in order are "East of Eden" (WB), "Catch a Thief" (Par) and "Vera Cruz" (UA). An Italo newcomer, "Roman Tales" (Diana), moves into the No. 7 spot, with a Spanish-made "Marcelino, Pan Y Vino," following "Seven Year Itch" (20th), also a newcomer, is ninth in ranking, followed by the Italian entry, "Don Camillo and Hon. Peppone" (Dear).

Aussie Cinema Patrons Shun Historical Films For Modern-Day Fare

Sydney, Feb. 28.

There is ample evidence around this territory from a boxoffice viewpoint that the Aussie fans are giving the thumbs-down signal to those class historical dramas, which quickly followed the initial success of "The Robe," first C'Scope pic here. Disappointing run at Hoyts' Regent of "Helen of Troy" (WB) proved beyond doubt the swing away from this type of pic. "Helen" was given a big selling campaign, but the patrons just would not go for it.

"Helen," however, is not the only lean boxoffice gal. "The Virgin Queen" (20th) proved another washout and left distributor and exhibitors lamenting. Another two to fall by the wayside were Metro's "The Prodigal" and "Sign of Pagan" (U). The actual truth is that exhibitors here are exercising their 25% right of rejection against this historical fare.

As against all the glitter of the oldtime spectacle stuff, the patrons are going strongly for modern product with down-to-earth appeal. "A Man Called Peter" (20th), for example, ran for over six months here. "Love Is Splendored Thing" (20th) chalked up four months.

"To Catch a Thief" (Par) is recording terrific coin in this sector while "Seven Year Itch" (20th) is currently in the top coin bracket. Locally-made "Jedda" (Col) is earning more money than many of those "spectacles" put together. Rank's "Doctor at Sea" also is pulling in the fans.

Dr. Jankolovics Par German Chief

Frankfurt, Feb. 28.

Dr. Boris Jankolovics has been named supervisor for Paramount in Germany and Belgium.

He is taking over the German chores of Rudolf Jellinek, Par's general manager in Germany since 1949, who has just been reassigned as general manager of Austria.

Cinema Unknowns For Chaplin's Next Film

London, Feb. 28.

Charles Chaplin is going ahead with his plans to produce "A King in New York" without making any advance distrib arrangements either in America, Britain or elsewhere. At a press confab last week he said that he did not wish to submit his script to any distributor because anxious to safeguard the contents, which he felt included many original gags.

He added that in addition to Dawn Addams, who will play femme lead, he has signed British musicomedy singer Shani Wallis to play a cabaret warbler. Film is due to start in four to six weeks. But Chaplin still is undecided whether to make it in London or on the continent.

20th-Fox Seen Taking Over 100% Control New Zealand Moodabe Chain

Sydney, Feb. 28.

Although hush-hush from the outside presently, insiders claim that 20th-Fox is readying to consummate a 100% takeover of the major Moodabe loop in the New Zealand territory. During the regime of the late Charles Munro as chief of Hoyts Theatres and his 20th-Fox alliance of years ago, 20th-Fox grabbed a 50% stock holding in the Moodabe circuit. Sometime later there was another 25% takeover on a separate stock deal with a member of the Moodabe family.

Mike Moodabe, who now heads this major film chain, in opposition to the Robert Kerridge circuit (the Rank Organization holds a 50% stake), recently was in the U. S. And it's understood, he had several talks with 20th-Fox executives covering the New Zealand setup. Ernest Turnbull, chief of 20th-Fox and the Hoyts' pic loop Down Under, in which 20th-Fox now holds the top sayso, also was in America for talks with Spyros Skouras on the New Zealand expansion.

Following the 20th-Fox move into South African exhibition, plus the now major control of the Aussie Hoyts' loop, insiders aver that Turnbull, via instructions from Skouras, is the key mover in bringing about the 100% takeover of the Moodabe loop on a planned expansion blueprint covering both exhibition and distribution throughout Aussie and New Zealand territory.

Insiders say the deal will be consummated provided the New Zealand government okays the play for an American organization to take control of this major loop.

BELOW-ZERO WEATHER HITS GALLIC SHOW BIZ

Paris, March 6.

Below-zero temperatures in February here have created a cold war on Gallic show biz. All branches have suffered. People are sitting it out at home. Perhaps the only benefits of this cold wave are for radio and video. Theatres, cinemas and niteries are taking a beating. Film houses say that the boxoffice has fallen 40% below average. Legiters also have suffered, few hits weathering the winds. Niteries have that empty look, with even the perennial nudies taking to wearing tights to keep warm.

The Opera's usual hits are playing to a sixth of the expected audiences. Only three plays are still doing biz—Peter Ustinov's "Love of Four Colonels," Audiberti's "Le Mal Court" with Suzanne Flon, and Jean Anouilh's "Ornifle," with Pierre Brasseur. The fact that the weather is keeping the playgoing foreigners and provincials from Paris also has hurt.

Col Changes Mex Outlet

Mexico City, Feb. 28.

Columbia Pictures has decided to switch its chain outlet, starting June 1, from the Operadora de Teatros, with which it has dealt for several years, to Teatros Nacionales, which Gen. Abelardo L. Rodrigues, ex-president of Mexico, operates. Col's contract with Operadora expires May 31. The Rodriguez chain is to have three more cinemas here by June 1.

No explanation of the shift has been made so far. Deal includes pix of "Cantinflas" (Mario Moreno), which Posa Films produces and Col world distributes.

West End Continues Cold But B.O. Okay; 'Picnic' Smash $10,000 in 3d, 'Tattoo' Big 7G, 2d, Wayne 6G, 4th

London, Feb. 28.

A brisk pace was maintained at most West End firstruns last week although the mercury stayed below freezing the entire stanza. Only new entry, however, did badly. "Othello" looks like $2,500 and stays only one week at the London Pavilion.

Most holdovers, however, did consistently good biz. "Picnic" hit a smash $10,000 in third week at Odeon, Leicester Square. "Court Jester" looks sock $9,500 in third round at the Plaza.

"Rose Tattoo" shapes fancy $7,000 in second Gaumont session. "The Conqueror" is heading for a stout $6,000 at the Odeon, Marble Arch, in fourth stanza. "Richard III" continues big in 11th session at the Leicester Square Theatre. House was closed for one day to accommodate delegates to a convention.

"Cinerama Holiday" shapes socko $18,000 in third week at the Casino.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Rains of Ranchipur" (20th) (2d wk). Fair $5,000 or near. Opening week was $5,200.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (3d wk). Smash $18,000. Stays indef.

Empire (M-G) (3,099; 55-$1.70)—"Now and Forever" (ABP) (2d wk). Mild $9 500 or near. "Quentin Durward" (M-G) follows on March 1.

Gaumont (CMA) (1,500; 50-$1.70)—"Rose Tattoo" (Par) (2d wk). Heading for sturdy $7,000 or over. First week was $8,200.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Richard III" (IFD) (11th wk). Big $7,800 last stanza (6 days). Stays till March 15 when it transfers to Gaumont for indefinite run.

London Pavilion (UA) (1,217; 50-$1.70)—"Othello" (UA). Well below average at around $2,500. Won't hold. "Tarantula" (Rank) follows March 2.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Picnic" (Col) (3d wk). Set for great $10,000 or close. Second was $10,500. "A Town Like Alice" (Rank) preems March 1.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Conqueror" (RKO) (4th wk). Stout $6,000 or over for John Wanye pic. Third week was $6,300.

Plaza (Par) (1,902; 70-$1.70)—"Court Jester" (Par) (3d wk). Still sock at around $9,500. Second was $10,000. Holds.

Rialto (20th) (592; 50-$1.30)—"Private's Progress" (B. Lion) (2d wk). Smash $5,200; same as opening week.

Ritz (M-G) (432; 50-$1.30)—"Blackboard Jungle" (M-G). Fair $2,500.

Studio One (APT) (600; 30-$1.20)—"Davy Crockett" (BV) (9th wk). Sturdy $3,900.

Warner (WB) (1,785; 50-$1.70)—"Helen of Troy" (WB) (5th wk). Holding at fine $7,200. Fourth was $7,600. "1984" (ABP) opens March 1.

Fess Parker on Scot Trek

Edinburgh, Feb. 28.

Fess Parker will visit Edinburgh and Glasgow on a tour of 11 key British cities to bally "Davy Crockett." Trek will last three weeks. Thesper is set to arrive in London March 18. He will visit hospitals, factories, department stores, and appear on tv, radio and at cinemas, wearing the Davy Crockett coon-skin cap and buckskin suit.

He leaves April 8 for the Continent. "Davy Crockett" has general release here April 2.

Disney-Goldwyn Loan to Japan

Tokyo, March 6.

A $1,000,000 loan, patterned on the same lines as last November's $7,500,000 loan to the Japanese government, has been announced by the Japan representative of Walt Disney and Samuel Goldwyn. Money will be used by Japan's Electric Power Development Corp., as was the MPEA advance, to improve the country's hydro-electric output.

Taken from frozen yen accumulated by the distribution here of Disney and Goldwyn films by Daiei Motion Picture Co., the loan deal will free some $400,000 for immediate remittance to the U. S. The remainder will be paid back through a series of annual installments beginning next year. About 75% of the $400,000 represents Disney earnings.

Money will not be loaned directly to government, but will be administered by two banks, the Sumitomo and the Mitsubishi Trust and Banking Companies.

'Detective' OK in Dublin, Where Pic Was Banned; U.S. Actors in the Cast

Dublin, Feb. 28.

"Detective Story," banned by Ireland's censor as a film, had its legit preem last week at the Gaiety Theatre here. Although pictures are subject to redlighting here, there's no censorship on stage productions.

The Sidney Kingsley drama, presented by the Dublin Globe Theatre, went over big with the opening night audience. Its b.o. prospects look good. Several American actors, including Philip Vickers, Robert Gallico and Errol MacKinnom, are in the cast. Godfrey Quigley stars in the role of detective Jim McCleod.

Other cast members are Fergus Cogley, Pamela Duncan, John Molloy, Ron Barron, Donal Donnelly, Cecil Barror, Pauline Delany and Sam Lynn. The staging was by Jim Fitzgerald and the sets were designed by Michael O'Herlihy.

Waikiki Biltmore Drops No-Name U.S. Act Policy

Honolulu, March 6.

Waikiki Biltmore hotel, which has been using no-name mainland acts as well as Hawaiian talent in its Top of the Isle nitery, is dropping that format. Room will continue to feature dancing, adding Hawaiian entertainment on weekends.

Hotel was acquired recently by Massaglia chain after a year of operation by Joseph Greenbach, who runs a small hotel chain in California. Until the advent of Matson's nearby Princess Kaiulani last year, Biltmore was only major hotel in Hawaii with a panoramic top floor nitery. Under Greenbach management, Top of the Isle went through a series of policy changes in an effort to discover a profitable format.

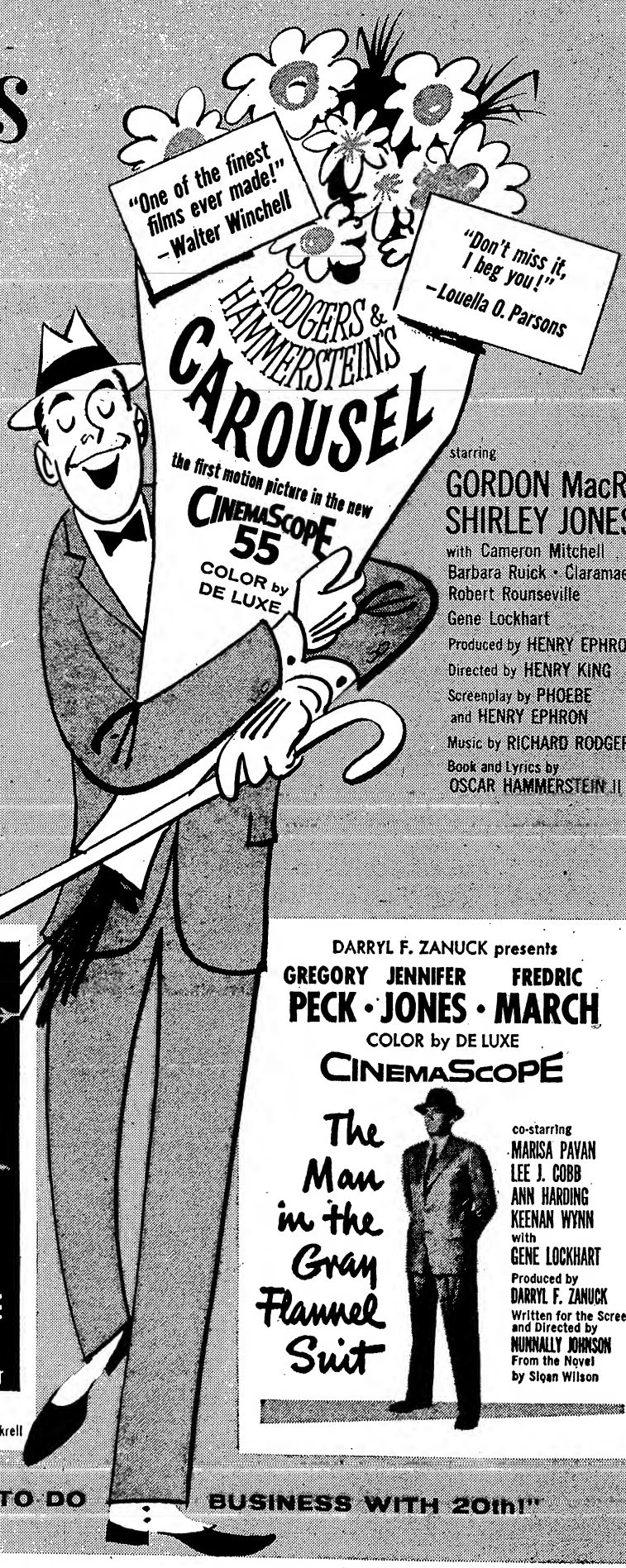
BRASSEUR AND FLON FORM OWN LEGIT CO.

Paris, March 6.

Suzanne Flon and Pierre Brasseur, the top legit thesps here boxoffice and talentwise, have decided to form their own theatre company and do Shakespeare's "Taming of the Shrew," in 18 months at the Theatre Athenee. Georges Vitaly will direct but Brasseur and Miss Flon made it plain that this is not the beginning of a rep company which will play alternating shows. Each piece will run as long as the public comes, and then another show will be brought in.

Aim of new group is to also try to find new, worthy young talent as well as restaging many old classics and masters. The fact that Miss Flon and Brasseur are in the company will not exclude other star names from coming in for certain shows. There will be a turnover in directors also. Present hit stints of Miss Flon, in Audiberti's "Le Mal Court" (Evil Runs) and Brasseur in Jean Anouilh's "Ornifle," has made the opening date of company about 18 months hence.

20th Leads the Easter Parade!



THE MAN WHO NEVER WAS

CINEMASCOPE
COLOR by DE LUXE

starring
CLIFTON WEBB · GLORIA GRAHAME

Produced by ANDRE HAKIM • Directed by RONALD NEAME • Screenplay by NIGEL BALCHIN

From the Novel by Ewen Montagu

ON THE THRESHOLD OF SPACE

CINEMASCOPE
COLOR by DE LUXE

starring
Guy Madison · Virginia Leith · John Hodiak · Dean Jagger

Produced by William Bloom • Associate Producer Barbara McLean
Directed by Robert D. Webb • Written by Simon Wincelberg and Francis Cockrell

DARRYL F. ZANUCK presents

GREGORY PECK · JENNIFER JONES · FREDRIC MARCH

COLOR by DE LUXE
CINEMASCOPE

The Man in the Gray Flannel Suit

co-starring
MARISA PAVAN
LEE J. COBB
ANN HARDING
KEENAN WYNN
with
GENE LOCKHART

Produced by DARRYL F. ZANUCK
Written for the Screen and Directed by NUNNALLY JOHNSON
From the Novel by Sloan Wilson

"IT'S A PLEASURE TO DO BUSINESS WITH 20th!"

Amusement Stock Quotations

(N.Y. Stock Exchange)

Forr Week Ending Tuesday (6)

1955-'56 High	1955-'56 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change For Week
27⅛	24⅝	Am Br-Par Th	248	25⅞	25⅛	25⅛	— ⅛
26⅞	23¾	CBS "A"	169	26⅞	25	26⅝	+1½
26⅜	23½	CBS "B"	122	26⅜	25	26⅜	+1⅝
26¾	22⅜	Col Pix	53	24	23½	23¾	+ ⅛
16	14⅛	Decca	112	16	15½	15¾	— ⅛
84⅛	75¾	Eastman Kdk	119	84⅛	81½	83¾	+ ⅝
4⅞	3¾	EMI	253	4	3¾	3¾	— ¼
23¼	17⅞	Loew's	700	23¾	22⅜	22½	—
9	8	Nat. Thea.	102	8⅝	8¼	8¼	— ¼
36½	30¼	Paramount	65	34¼	33½	33½	— ⅜
34¼	31⅜	Philco	152	33¼	32⅜	32½	— ¼
47¼	41⅛	RCA	644	45⅞	44⅜	45½	+ ¼
8⅞	8¼	RKO Picts.	115	8⅞	8¼	8⅞	+1
12	9½	RKO Thea.	167	10⅞	10	10¾	+ ¾
8⅞	7⅝	Republic	49	8	7⅝	7¾	— ⅛
15¾	13¾	Rep., pfd.	8	14½	14⅛	14⅛	—
17¾	16	Stanley War.	38	16⅞	16	16½	—
24¼	22⅛	Storer	40	23⅞	23⅛	23½	— ¼
25½	21⅛	20th-Fox	102	25⅜	24⅝	25¼	—
29½	25⅛	Univ. Pix	9	29½	28¾	29	—
91	77	Univ., pfd.	†155	78	77	*	—
24¾	18⅜	Warner Bros.	268	23⅝	20⅜	20⅝	—1¾
141¼	120	Zenith	216	130	124½	128¾	+2¾
		American Stock Exchange					
6¼	4⅞	Allied Artists	76	5⅛	4⅞	5	—
13¼	10½	All'd Art., pfd.	20	11¾	11¼	11⅝	+ ⅜
10	8	Du Mont	86	8⅞	8¼	8⅜	+ ⅛
4⅞	2½	Nat'l Telefilm	35	3⅜	3¼	3¼	—
5	2¾	Skiatron	611	5	3¾	4½	+1
12⅛	11½	Technicolor	193	11⅞	11½	11⅝	— ⅛
4½	3⅛	Trans-Lux	8	3¼	3⅛	*	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3½	4¼	— ¼
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3⅛	3⅝	+ ⅛
Du Mont Bdcast	7⅛	7½	— ⅛
Guild Films	3½	4	—
Official Films	2	2½	—
U. A. Theatres	9	10	+ ¼
Walt Disney	40¾	44¾	+2¾

† Actual Volume.
* No Trading Tues.

(Quotations furnished by Dreyfus & Co.)

N.Y. Exhibs Address John Rankin, M.P.

Patron Appeal Not National Origin Is the Rub On British Product, Declares Frisch

The British Parliament and the British film trade have been told that it was patron appeal and not "national origin" that dictated the booking policies of exhibitors in the New York metropolitan area which is about 14% of U.S. market.

In a letter addressed to John Rankin, British M.P. who recently had charged that his country's films were being held back deliberately from or by U.S. theatres, Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Assn., declared Rankin had been "completely misinformed and misled" about the situation.

"Universally, the theatre-going public is the sole judge of the success or failure of any motion picture at the boxoffice. The only yardstick, therefore, available to any exhibitor . . . is the interest or desire of his patrons to see a particular film," Frisch wrote.

American exhibitors, he said, were "desperately in need of more product" and he went on: "You can unhesitatingly clarify the issues for your colleagues in the House, as well as the British public and motion picture industry, by assuring them that we who operate motion picture theatres here, need and want all available British films of the type that our patrons are anxious to see."

20th Profit Outlook Put At $3 by Fiscal Swami, Oil Wells Play Part

Prediction of a sharp rise in earnings for 20th-Fox in 1956, with $3 per share likely, is made in an evaluation of the film company by Shearshon, Hammill & Co.

The special report cites the current $1.60 dividend and notes that "if earnings materialize as anticipated an extra payment seems likely." Additional plus factors favoring 20th are quoted as the oil an the studio lot, a growing stake in production of pix for tv, and the possible sale of the 20th library to tv.

As to the oil, the report said it was believed that 20th's total earnings from that source alone could run as high as $10 per share or more over the full life of the field.

Rock Hudson, U. Pactee, Forms Own Co. Anyway

Hollywood, March 6.

Rock Hudson and Henry Ginsberg have formed an indie to produce several Hudson starrers as soon as Hudson ends present contractual obligations. His Universal contract has until November 1961 to run. Commented a U official: "Hudson can invest but can't perform under his deal." U, however, may "loan" Hudson to company, having previously loaned him to Ginsberg and George Stevens for "Giant."

No U. S. Appeal On 16m Pix Suit

Washington, March 6.

The U.S. Government will not appeal the Los Angeles federal court decision favoring the film company defendants in the Government's 16m antitrust suit charging the motion picture companies with conspiracy in not selling pictures to television, the Attorney General's office announced today (Tues.).

In withdrawing further Government action, Attorney General Herbert Brownell Jr. pointed to the recent actions of five of the defendants — RKO, Columbia, Warner Bros., Universal and Republic — in the licensing or sale of more than 1,800 features to television. He also called attention to the reports that the remainder of the defendants are negotiating to release about the same number of pictures to tv.

Brownell maintained that the principal objective of the suit had been accomplished — to make feature films available to tv by knocking down illegal barriers. Suit was filed against the major film companies in 1952. A Federal Court judge on the Coast ruled in favor of the film companies after a trial a few months ago.

SALMON, INJURED, RESIGNS

Succeeded at Rivoli, N. Y. By Television-Acting Nick Justin

Montague Salmon, Rivoli Theatre managing director since 1942, has resigned the Broadway post due to ill health and is being replaced by Nick Mark Justin as acting manager.

Justin has been Salmon's assistant since 1951. He started with RKO as an usher in 1941 and has also been active as a television actor.

Salmon is a vet of the Skouras Theatres operation which he joined in 1931. He injured his legs in a car accident in London last year and, early this year, fell and broke his hip. A post-operation complication is said to have further set him back.

Norman Krasna Pins Rosette On French Studios

Hollywood, March 6.

Provided an American goes to France and makes up his mind to turn out a film that corresponds with local conditions, and fits into the local scene, such a picture can be done very economically, says Norman Krasna.

Producer, just back from making "The Ambassador's Daughter" in France, feels the current controversy over foreign production implies an unjustified rap at technicians overseas. In his own case, he points out, he made a picture for around $1,200,000—about $700,000 less than it would have cost here.

"You can make a good picture in France and make it economically. And you get enthusiastic cooperation from all concerned," he said, adding there were minor drawbacks such as billeting and working on stages that aren't as comfortable as those at home. "The technicians in France are as good as you can find," Krasna commented.

If some producers complain that costs in France are too high, it may be their own fault because they are trying to make "American" pictures, the producer opined. By that he means films produced with American crews and involving scenes in which the action supposedly takes place in America. When U. S. crews are brought to France, union regulations require standby crews. "This jumps the budget because you've got two people on every job," Krasna points out.

SUBSEQUENTS' PLIGHT, AS FISHER SEES IT

Minneapolis, March 6.

Under present changed exhibition conditions and the manner in which the film industry is now conducted most local non-art neighborhood subsequent-run theatres will have a survival chance if, and only if, they're allowed to obtain at least occasional first-runs of important boxoffice pictures, like the uptown art houses here.

Such is the opinion of Sol Fisher who, with his father, owns and operates three local de luxe neighborhood houses, one of which is an art theatre.

Downtown firstrun theatres are prospering with big boxoffice pictures, but the bulk of the neighborhood subsequent-run houses slowly starve to death, declares Fisher.

"The product situation alone forces us to go out and try to obtain firstruns. There just aren't enough good pictures anymore for us to exist. Also, the long downtown first-runs not only milk the important attractions, but they operate on our availabilities in a way that on the clearance breaks we frequently find ourselves without any boxoffice offerings to play."

'Wonders' Hits Philly April 24

Philadelphia, March 6.

"Seven Wonders of the World," third Cinerama production, will have Philly preem at the Boyd Theatre April 24.

Follows the 14-month run of "Cinerama Holiday" which will have been viewed by approximately 900,000 persons.

Upcurve of Costs Plague Europe, Chill-Kill Italy's Dream—Rossen

Hollywood, March 6.

European producers, if they are to survive, must get government subsidies to meet soaring production costs abroad, according to Robert Rossen, who visited here for a week after making "Alexander the Great" in Spain for United Artists release.

Producer reported European costs are now practically on a par with Hollywood. Most glaring instance is in Italy. Italians, he felt, have relinquished their dream of being a top film supplier to the world's market, and the industry in that country is now at a virtual standstill. Costs got out of hand when they were making their global pitch, and now everybody is suffering, including Americans.

Rossen is due in London for world preem of "Alexander" on March 22.

Screen Publicists Begin Homeoffice Bargaining

The Screen Publicists Guild, representing pub-ad staffers at five homeoffice film companies, opened negotiations Monday (5) with Warner Bros., 20th-Fox, Universal, and Columbia for a new contract to replace the individual pacts expiring during March and April.

Talks are being held on a joint basis with the four companies with the understanding that any of the firms may ask for separate negotiations should they desire. The four companies dickering with the SPG requested that United Artists, although an SPG company, be omitted from the joint discussions. The SPG acceded to this request since the situation with respect to UA is different. UA, in previous pacts, has given the SPG many of the conditions now being asked of the other companies.

The SPG is requesting a 15% general wage hike, a $150 minimum for senior publicists, a minimum salary of $130 after four and half years employment, a three-week vacation after five years, and elimination of the tolerance provision whereby certain staffers work overtime without extra compensation.

UA Loathe To Yank Ad Copy

United Artists had adopted a policy of staying with the same ad campaign through the run of a picture. In other words, there'll be no departures from the format once it's decided upon.

Making changes in the ad approach has been normal in the trade but, UA feels, these rarely if ever improved business. Paramount, for example, pulled a switch with "Desperate Hours" after it had played initial dates, going from the family-in-distress theme to a display of Humphrey Bogart with gun in hand. This apparently didn't matter; "Hours" still shaped as a disappointment.

UA's thought is that the original campaign gives a film its identification for both trade and public and to pull back on layouts and promotional copy would be confusing. Distrib's execs further insist that the amount of money to be shelled out for the "sell" can only be based on experience—meaning their judgment of a film's potential. It's conceded that this is an inexact science but there's no definite formula to guide the industry and their record shows few errors.

GEORGE SCHAEFER LOSES 3-D (GUNZBURG) SUIT

Los Angeles, March 6.

Federal Judge Ben Harrison ruled in favor of the defendants in George S. Schaefer's $2,000,000 suit over Natural Vision, the 3-D process, a firster in the industry's switch to big screen and new techniques. Defendants in the action were Milton L. Gunzburg, Natural Vision Corp., Dr. Julian Gunzburg, Vera Gunzburg, Rose Berch and Samuel Gunzburg.

Schaefer originally asked that he be declared an equal partner, but the partnership phase of the action was dismissed last October. In ruling for the defense, the court held that the arrangement between them and Schaefer was that of a producer and a producer's broker and that any compensation paid the broker was dependent upon his success.

Such effort, the court held, were strenuous but "failed to produce the results contemplated."

'Wonders' to St. Loo

S. Louis, March 6.

"Seven Wonders of the World," the third Cinerama production, will tee off its run at the Ambassador theatre April 26.

Second production, "Cinerama Holiday," passed the 52 week stand last week and has been seen by more than 455,000 payees.

Britain to U. S. Film Men: Get Re-Entrance Permit To Cover Actors' 'Return'

American companies producing in Britain have been warned that British Equity is concerned over some of their practices.

Britain's Ministry of Labor has urged the U.S. outfits that, if they go on location with non-British talent and plan to bring these actors back to Britain, a permit has to be applied for prior to going on location.

Otherwise, the companies were told, "British Equity has served notice that it will actively oppose their entry under any other conditions."

CREDIT TV WITH SLIDE OF MPLS.' UPT CHAIN

Minneapolis, March 6.

Striking industry development of past three years here has been and continues to be United Paramount Theatres' (Minnesota Amusement Co.) relegation to the exhibition background, numerically speaking. For what's occurring, it's pointed out, television rather than the consent decree's divorcement provision, is credited.

Once by far the dominant exhibition constellation locally, the shrinking theatre chain now has fewer neighborhood theatres than at least three independent circuit operations. Moreover, there is no indication it would enter the drive-in theatre field even if the consent decree permitted.

Whereas the Volk Bros. and W. R. Frank each operate four local circuit neighborhood theatres and Clyde Cutter has just increased his holdings to three, United Paramount, as a result of the recent Loring sale and other past several years' relinquishment, is down to only a pair. At one time not so long ago it operated as many as seven.

In downtown Minneapolis and, for that matter, throughout the territory, a similar United Paramount shrinking has been taking place. Whereas at the peak the chain boasted six loop first-run theatres here, it operates but three now. This compares to RKO Theatres' pair and one each for Cinerama, Ted Mann and Bennie Berger.

As for the Paramount Northwest circuit as a whole it's down from a comparatively recent 70 to around 44. Many of the theatres that have been sold or abandoned upon expiration of their leases have been converted to commercial purposes.

Hunch-Booking 'Marty' As Oscar Probable

Minneapolis, March 6.

Although "Marty" just finished playing many neighborhood houses at lower admission, the loop usually first-run Gopher has bought the film at a fancy price for a second loop run.

House is gambling on the picture winning the 1955's best Oscar and will set it in the week of the awards, however, whether it cops the victory or not. Original downtown opening of "Marty" here was somewhat of disappointment, surviving only three weeks to moderate grosses at the 400-seat World.

Companies Grapple With Definition Of Formula 'Gross'

With licenses in three countries waiting to be divvied up according to the film companies' new global "master" formula, latter remains to be whipped into working shape.

Difficulties still to be ironed out are comparatively minor, execs say, but one problem still looms high: How to determine what properly constitutes a year's gross in one of the "key" areas of the formula. Question arises, for instance, whether Columbia, which handles many non-American releases, should be allowed to credit the take from all of these to its gross.

In the instance of Metro, which just made a worldwide production-releasing deal with Ealing Studios, should the income from the Ealing pictures in Britain (one of the test areas) be counted as part of the Metro gross? M-G execs say yes. Others, mindful that the Ealing films are quota pictures (and thus not even entitled to an official dollar remittance) say no.

Under the formula as it stands now, a basic 36% are split evenly among the 10 MPEA member companies. Another 32% is divided on the basis of local billings in the country involved, and the remaining 32% are figured via a combination of the domestic gross and grosses in six key overseas markets.

First two countries to which the formula is to be applied are Belgium and Indonesia. After that, it'll be the Japanese allocation for the year starting April 1.

Preminger

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tainly not a pleasant experience and for most writers of novels would be intolerable. Therefore we think it well that League members should know that this has happened and that those responsible for it are Carlyle Productions and Otto Preminger."

Expressing its board's "shocked and outraged" reaction to the Preminger self-ballyhoo, the Screen Writers statement declared that "The use of the word 'by' historically and classically connotes authorship. 'A play by,' 'A short story by,' 'A novel by' refer exclusively to the author—not the director, the illustrator, or the publisher."

SWG's point of view: Preminger is making a unilateral change, for his own selfish reasons, of customs widely respected and the Screen Writers Guild itself, though servicing writers, has not claimed the designation "by" which Preminger adopts. The Guild acknowledges "the cooperative nature of the film-making process" and gives "respect for other creative talent groups."

(Screenplay of "Man With the Golden Arm" was by Walter Newman and Louis Meltzer, whose names are omitted from the Taradash statement.—Ed.)

Got No Satisfaction

Having twice protested the advertising for the United Artists release "in the strongest possible terms" and getting in response "a totally inadequate explanation" (from producer's personal attorney) that Mr. Preminger had no intention of minimizing the contributions made by the writers in connection with this picture," the Hollywood scribes proceeded to file their rap.

Here's the SAG sapper:

"We are, unfortunately, precluded legally from placing Mr. Preminger on our Unfair List, since he has not violated the letter of the Minimum Basic Agreement. But he has violated the spirit of it and the moral rights of all writers, since the affront is not only to screen writers but to the author of the original novel. We feel the least we can do is acquaint our members with the situation as it now stands, that they may be fully prepared for the kind of credit difficulties they may expect from this particular producer should they ever wish to undertake an assignment with him."

C'Scope Houses

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is becoming universally accepted, stereophonic magnetic sound is not.

Latest installation figures in the U. S. put stereo equipped houses at 3,651 against 12,129 opticals. Abroad, fourtrack sound is installed in 4,359 houses against 10,165 opticals. Orders on the books would indicate a rising lag of stereo installations in the future.

Domestic market report shows that, to date, there has been no great rush by exhibs to adopt the penthouse addition which 20th has been plugging and which would allow a theatre equipped only for optical sound to at least use a magnetic print. Penthouse attachment allows pickup of the second, or catch-all, magnetic track. Wide use of the penthouse—so far only four have been installed—would represent a considerable saving in print costs for 20th, since magnetic prints could then get wider circulation. At the moment, 20th's magnetic prints aren't being played off fully.

There is some division of opinion in the industry on the total of 23,430 domestic theatres claimed by 20th. Compo, for instance, puts the total at 19,200. That would reduce the number of possibilities to 13,000 or thereabouts. Accepting 20th's installation figures (13,430 possibilities), this would mean that there is CinemaScope in every community in the country.

In the foreign market, according to 20th, Britain leads the CinemaScope field with 2,563 installations, which is 146 more than there are possibilities for any one film. The total number of British theatres is quoted as 4,522. Same situation pertains in the Far East where installations number 1,417 against possibilities running to 1,404. In Europe, installations are put at 8,172, just short of the 8,636 total possibilities out of a total number of 32,122 houses. South America has 1,414 installations out of 3,735 possibilities.

In South Africa, with a total number of 550 theatres, installations are almost one half of that—222. Maximum possibilities are set at 164. Australia, with 773 possibilities out of 1,656 theatres, shows 616 installations.

Goldenson

Continued from page 5

nights has been from occasional spectaculars, he added.

"Good pictures are doing better today than any time in history," declared Goldenson. "Gross intake is well ahead of five years ago when tv really started to move, even though attendance may be slightly off."

Goldenson believes that industry sponsorship of the Oscar Awards presentation on television would be a good solution to the problem of competition to theatres, that it would be entirely feasible to pipe the event into theatres over closed-circuit and set aside a percentage of the proceeds for Motion Picture Relief Fund. He would make it an added attraction to the theatres' film program at perhaps increased admission.

Theatrical exhibition of "Richard III" after being televised nationally would be a poor gamble, said Goldenson. "People won't pay for something they can see for nothing." Color on tv holds no terror for the AB-PT prexy, who contends that as long as a picture has a good story and capable cast it doesn't matter what else is added.

Toll-tv doesn't stand much of a chance, he reasons, "because the set owners can't live with half free and half pay." He believes mass public sentiment will prove its undoing.

ABC's policy of having outside film companies produce the network's programs will be continued, he said, because the operation has proven successful and profitable and there's no reason to change, although Robert Kintner, the net's prexy, may come up with something new. Radio has a real future because of the tiny sets being powered by transistors. "It's still a vital force," he said, "and the most under-priced of all media."

Video Trailerizing Values Matter of Judgment And Wise Use—Harry Brandt

Harry Brandt, New York circuit operator and president of Gotham's Independent Theatre Owners Assn., has entered the row over the use of film clips on television. He stated yesterday (Tues.) that this type of promotion has considerable value potential and a blanket rejection of such trailerizing would be "unwise, unrealistic and short-sighted."

Brandt conceded that some errors have been made with the tv-ing of film clips but "the industry has gained valuable lessons from these experiences." He added that an excerpt from "Trapeze" on a recent Ed Sullivan show is a striking example of how clips can be used with maximum effectiveness.

On the Coast Monday, George Sidney, president of the Screen Directors Guild, branded the tv use of clips as a "feeble imitation of the theatre trailer" and it actually discourages theatre business.

Brandt Re TOA

Continued from page 5

clared: "We are convinced that the arbitration plan, as written, furnishes a sound basis for better industry self-regulation and it can be broadened through the operation of such a system. Some have been talking about using it as a 'last resort.' We have constantly suggested that it should be tried as a first resort."

Brandt stressed that the high film rentals and product shortage that theatres have been experiencing are a direct result of divorcement, competitive bidding, the elimination of block booking, and a lack of industry arbitration. "Insistence upon the arbitration of film rentals," he said, "only serves to aggravate the conditions brought about by divorcement and result in even higher film rentals and a film famine such as has never been known."

Brandt, pointing to the role of TOA representatives in the preparation of the arbitration draft and TOA's traditional position of opposing Government regulation, said it would be "unwise to torpedo the constructive arbitration efforts to date" and that arbitration, if given a chance, would "create a sound basis for the beginning of better industry self-regulation."

Referring to ITOA's lone wolf position, Brandt said his outfit was proud of its stand and pointed to the fact that ITOA was "alone in October, 1954" when it wired the Dept. of Justice to permit the formerly-affiliated circuits to enter production "as a means of combatting the product shortage."

"TOA has worked long and hard for the establishment of intra-industry machinery to settle trade disputes," Brandt stated. "It is now in the position where it has the power to get arbitration out of drydock or scuttle it for several years to come. We are hopeful that it will continue its statesmanlike approach to industry problems and advocate the former."

RKO Campaign

Continued from page 7

sent out stills to the photo editors of each paper and let them make up the page as a picture page themselves, thus giving it an editorial look.

Turner reports the entire campaign resulted in opening-day grosses in key areas that exceeded subsequent weekend grosses for "Conqueror" in those spots and in many cases exceeded the entire week's gross for previous pix at the same houses. The entire "package" as constituted in the "Conqueror" campaign will be made available to other studios and producers. All the newspaper-tv-radio space & time was bought and paid for by RKO, and this procedure would obtain at the same rates for outsiders using the package. As for RKO itself, Turner said the "package" would be used in the future, but only on high-budgeters which lend themselves to this type of treatment.

Inside Stuff—Pictures

Television, "currently squawking and wetting its electronic diapers," and presenting programs based on ancient formulas long ago abandoned by the film industry, is actually serving as a "propellant" which is sending more and more people back to the theatres, declared Columbia exec producer Jerry Wald Saturday night (3) at the sixth annual special awards banquet of the American Cinema Editors, at the Beverly Hilton hotel.

Speaking before more than 500 theatrical and telepix persons, Wald asserted people must "get away from the plethora of 'one minute spots'; supercharged and mind-splitting appeals to 'Phone Now'; and the general timidity in subject matter engendered by commercial sponsorship wherein the sponsor daren't offend a potential customer of his product."

Wald said he was puzzled that some fear the film industry won't be able to control tv, "this new brash and growing youngster," terming video "just the latest of a long line of enticements," pointing out pix have won over radio, mah-jong, miniature golf, monopoly and even spectator sports.

"Crime in the Streets" in its original teleplay form was turned down by Hollywood's Production Code. Kinescope of the Reginald Rose tv drama was shown to Code reps by Vincent Fennelly in advance of his feature adaptation for theatres. Ruled the Code: Too brutal and no reason for the behavior of the juvenile delinquents on view. As far as is known, there were no beefs from any sources when "Crime" was presented on tv's "Elgin Hour" last year. Fennelly has disclosed that he went ahead with the feature with the intent of "expanding" the property—that is, probing the sociological aspects of delinquency and making it clear why the young hoods involved acted as they did. This satisfied the Code; the feature was given its okay.

"Crime" was produced independently by Fennelly for release by Allied Artists. The film-maker was in New York this week for conferences on marketing plans.

Enroute to Zurich, Switzerland, to join his wife, Jennifer Jones, producer David O. Selznick stated in New York this week "there's a good chance" that "A Farewell to Arms" will be lensed in the Todd-AO process. That Selznick contemplated Todd-AO film-making in association with Magna Theatres was reported in VARIETY last week. He stated in followup that such a wide-gauge process is required for new version of "Arms" to "have greatness." (It was first done by Paramount in 1932). He'll return to the states next month, presumably with more details.

As for his dissociation from RKO, Selznick offered this explanation: "We couldn't get together in terms of a program of what I thought I ought to do and what they thought I ought to do." The "they" was in reference to the RKO brass.

A bomb scare closed State Theatre at Saugus, Mass., last Friday (2) night for 30 minutes as 200 patrons fled into the street after Harry Golden, house manager, interrupted the feature. Mrs. Zelma Rouleau, theatre cashier, told police a man called the boxoffice at 7:20 and inquired if "you have a big crowd tonight." She answered "fairly big," whereupon the man said: "Well, you had better get them out. The place will be bombed at 7:30."

Allied's Terms For Compo

Continued from page 5

before it considers rejoining the industry group.

Myers asserts that Allied's original withdrawal notice, made Nov. 14, 1955, outlined the reasons for the board's action at that time. "Certainly there was no mystery about Allied's position that 'changes in personnel' would be a condition to Allied's reentry into COMPO," he noted.

Allied's opposition to Coyne is based on the fact that Coyne is alleged to have gone over the heads of the regional organizations and their leaders, is reported to have created sentiment against Allied's appeal to COMPO for aid in the toll-tv fight before the COMPO executive committee could meet, and supported a dues collection and tax campaign in the face of Allied's opposition and before a COMPO meeting could be held.

Allied, according to Myers, is additionally burned by the fact that COMPO elevated Coyne to the governing committee in the face of Allied's actions and sentiments. A position on the triumvirate, Myers states, "we had supposed could only be filled by a representative of some constituent organization."

Myers points out that Allied was also critical of the way COMPO's "funds were being squandered." Noting that after the 1954 tax campaign COMPO's expenses averaged more than $12,000 a month, Myers says that Allied's representative on the governing committee (Wilbur Snaper) had protested the "excessive" expenditures. "But the management paid no attention to suggestions that the overhead be reduced so that funds could be available when needed," Myers stated. "As a result of all this, and despite Allied's opposition to a dues campaign, Allied members are now being solicited to pay dues to COMPO, an organization of which Allied is not longer a member."

Myers charges that the circular accompanying the current pitch for coin is worded in such a way that exhibitors cannot deduct the contributions from their income taxes. On a previous occasion, Myers says Allied succeeded in altering the pitch so that contributions were for all COMPO activities and not just a tax campaign. The present solicitation, according to Myers, bases its appeal solely on the tax campaign which "raises a serious legal question and would in all probability make it impossible for contributors to deduct their contributions from the income tax."

Myers notes, too, that the action "is a far cry from the intendment of the founders that this overriding organization should be soliciting Allied members to disregard their leaders and participate in and contribute to projects which Allied has not approved."

Metro Coin

Continued from page 4

screen), will receive 25% of the profits from the film. In addition, Susskind will receive a producer's fee and Aurthur a fee for his original story and screenplay. The outcome of "Man Is Ten Feet Tall" will determine future deals with Metro, according to Susskind.

Actual work on the film begins next Monday (12) when director Martin Ritt will put the performers through their paces for two weeks of dry rehearsal period. Boris Kaufman, who lensed "On the Waterfront" in New York, will be the man behind the camera on "Man." Sidney Meyer has been signed as editor and Alex North will provide the musical score.

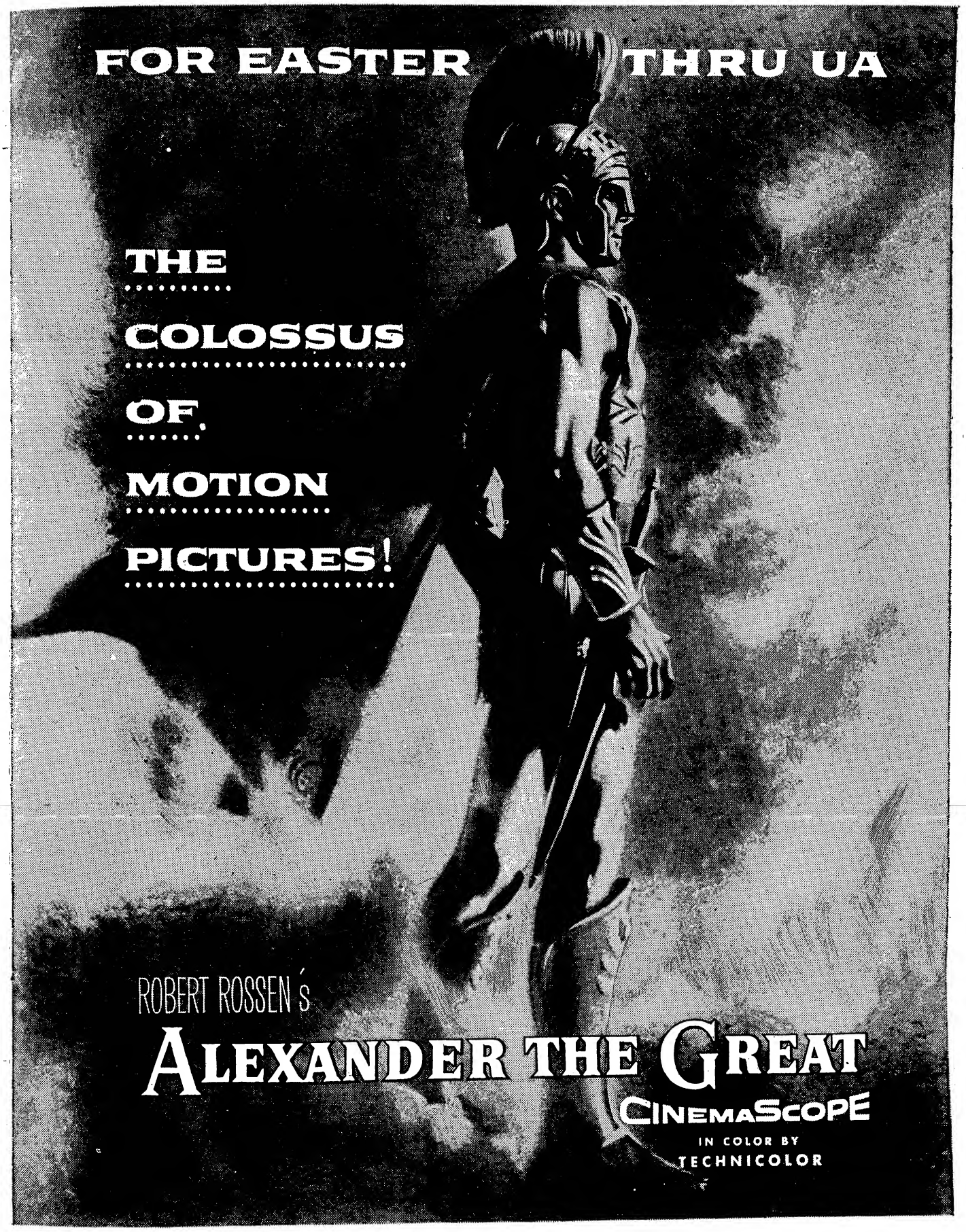
The cast will consist of Sidney Portier, John Cassavetes, Jack Warden, Ruby Dee, and Kathleen McGuire. Dick Sylvert will design the sets.

U. S. Feels

Continued from page 7

acceptable, but then find themselves in direct competish with what Hollywood inevitably can do better. Attempts by European producers to kill two flies with one stone, i.e., create an original version with special footage shot for closeups with English lip-movements, tend to spoil the overall effect.

French output this year is impressive and continues the quality standard of last year, Kingsley felt. He noted that, in the case of the expensive CinemaScope tinters, the risk of dubbing such films for the U. S. was considerable and might tend to cut the profit potential to zero.



WATCH THESE FIRST DATES!

NEW YORK—Capitol . . . SAN FRANCISCO—United Artists
LOS ANGELES—Wilshire . . . BUFFALO—Loew's . . . DALLAS—Majestic
HOUSTON—Loew's . . . CLEVELAND—Loew's Stillman
ATLANTA—Loew's Grand . . . DENVER—Paramount

. . . Plus saturation bookings in Florida!

Picture Grosses

KANSAS CITY

(Continued from page 11)

wk). Light $6,000. Last week, $3,000.

Roxy (Durwood) 879; 75-$1) — "World in My Corner" (U). Fair $4,500. Holds. Last week, "Forever Darling" (M-G) (3d wk), $3,500.

Tower, Uptown (Fox Midwest) (2,100; 2,043; 65-85) — "Benny Goodman Story" (U) (2d wk). Sturdy $9,500. Last week, in these two houses and Fairway and Granada, $15,000.

Fairway, Granada (Fox Midwest) (700; 1,217; 65-85)—"World in My Corner (U) and "Green Buddha (Rep). Fairish $6,000. Last week, coupled with Tower and Uptown.

'Tattoo' Terrif $21,000, Toronto; 'Picnic' 19G, 3d

Toronto, March 6.

Of new product, "Richard 111," in North American preem at heavy $2 tariff, is doing turnaway biz at the 557-seat International, "Rose Tattoo," in a two-house combo, heads the newcomers having the big coin. It is terrific. "Picnic," in third frame, is right up there with the leaders. Also hot is "There's Always Tomorrow" in second stanza. "Indian Fighter" is rated good in second stanza.

Estimates for This Week

Circle, Towne (Taylor) (750; 693; 60-$1)—"Littlest Outlaw" (BV) (2d wk). Oke $5,000. Last week, $6,500.

Downtown, Glendale, Scarbor, State, Westwood (Taylor) (1,059; 995; 694; 696; 994; 40-75)—"Texas Lady" (RKO) and "Hell's Horizon" (Col). Satisfactory $13,000. Last week, "Naked Street" (UA) and "Top Gun" (UA), $15,500.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Rose Tattoo" (Par). Terrific $21,000. Last week, "Glory" (RKO), $6,500 for 5 days.

Imperial (FP) (3,344; 60-$1)—"Last Frontier" (Col). Nice $13,500 Last week, "Hell on Frisco Bay" (WB), same.

International (Taylor) (557; $1.50-$2)—"Richard III'" (London Films). Turnaway $7,000. Last week, "Camille" (M-G) (reissue) (3d wk), $2,500.

Loew's (Loew) (2,096; 60-$1)—"Indian Fighter" (UA) (2d wk). Good $11,000. Last week, $14,000

Odeon (Rank) (2,318; $1-$1.75)—"Guys and Dolls" (M-G) (11th wk). Swell $12,000. Last week, same.

Shea's (FP) (2,373; 60-$1)—"Picnic" (Col) (3d wk). Wham $19,000. Last week, $21,500.

Uptown (Loew) (2,745; 60-$1)—"There's Always Tomorrow" (U) (2d wk). Fine $8,500. Last week, $10,500.

PHILADELPHIA

(Continued from page 11)

"Come Next Spring" (Rep). Lean $10,000. Last week, "Goodman Story" (U) (4th wk), $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Golden Arm" (UA) (7th wk). Strong $13,000. Last week, ditto.

Studio (Goldberg) (400; 90-$1.49) "Sheep Has Five Legs" (UMPO) (5th wk). So-so $2,500. Last week, $3,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Rose Tattoo" (Par) (6th wk). Rousing $10,000 or near. Last week, $12,000.

Viking (Sley) (1,000; 75-$1.49)—"Never Say Goodbye" (U). Happy $15,000. Last week, "There's Always Tomorrow" (U) (2d wk) $7,000.

Trans-Lux World (T-L) (604; 99-$1.50) — "Littlest Outlaw" (BV) (5th wk). Okay $4,700. Last week, $5,000.

PORTLAND, ORE.

(Continued from page 10)

and "Cross Channel" (Rep) (2d wk). Oke $6,000. Last week, $8,500.

Guild (Indie) (400; $1)—"Littlest Outlaw" (BV) (5th wk). Neat $4,000. Last week, $5,800.

Liberty (Hamrick) (1,890; 90-$1.75)—"Never Say Goodbye" (U) and "Twinkle In God's Eye" (Rep). Slim $4,500. Last week, "Return Jack Slade" (AA) and "The Warriors" (AA), $5,000.

Orpheum (Evergreen) (1,600; $1-$1.75)—"Picnic" (Col). Great $16,000. Last week, "Lone Ranger" (WB) and "Spy Chasers" (AA), $5,600.

Paramount (Port-Par) (3,400; 90-$1.25)—"Rose Tattoo" (Par) and "Flame Of Islands" (Rep). Hefty $10,000. Last week, "Golden Arm" (UA) and "Top Gun" (UA) (3d wk), $9,000.

'PICNIC' LOUD $23,000, PROV.; 'B.G.' HEP 8G, 2D

Providence, March 6.

Loew's State is having a real "Picnic," and leads a fairly active town with smash take. Holdovers are still doing big biz in third sesh with "Rose Tattoo" at Strand and "Benny Goodman Story" in second at RKO Albee. Majestic is swinging low with "Our Miss Brooks."

Estimates for This Week

Albee (RKO) (2,200; 50-85)—"Goodman Story" (U) and "Lady Godiva" (U) (2d wk). Nice $8,000. First sesh was $13,000.

Majestic (Fay) (2,200; 50-85)—"Our Miss Brooks" (WB) and "Steel Jungle" (WB). Slow $6,500. Last week, "Lone Ranger" (WB), $13,500.

State (Loew) (3,200; 75-$1)—"Picnic" (Col). Strongest play in city, socko $23,000. Last week, "Last Hunt" (M-G) and "It's A Dog's Life" (M-G), $10,000.

Strand (Silverman) (2,200; 70-90)—"Rose Tattoo" (Par) (3d wk). Still smash at $8,000. Second was $11,500.

'Picnic' Boff $21,000 In Denver; 'B. G.' Lusty 12G

Denver, March 6.

"Picnic" is easily topping the city currently, with a wow take in second week at the Denver. It continues. Also holding again is "The Conqueror," sharp in current (2d) round at Orpheum. "Benny Goodman Story" is sturdy in first holdover stanza at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Man Who Never Was" (20th). Fairly good $12,000 or under. Holding. Last week, "Helen of Troy" (WB) (4th wk), $10,000.

Denham (Cockrill) (1,750; 60-$1)—"There's Always Tomorrow" (U). Slow $6,000. Last week, "Court Jester" (Par) (3d wk), $7,500.

Denver (Fox) (2,525; 60-$1)—"Picnic" (Col) (2d wk). Socko $21,000. Stays on. Last week, $24,000.

Esquire (Fox) (742; 75-$1)—"Maddalena" (IFE). Fairish $2,000. Last week, "Dance Little Lady" (Indie), same.

Orpheum (RKO) (2,600; 60-$1)—"Conqueror" (RKO) (2d wk). Fine $13,000. Last week, $25,000.

Paramount (Wolfgang) (2,200; 60-$1)—"Benny Goodman Story" (U) and "Dig That Uranium" (AA) (2d wk). Bangup $12,000 or better. Last week, $19,000.

BOSTON

(Continued from page 10)

90-$1.25) — "Diabolique" (UMPO) (3d wk). Okay $4,500. Last week, $6,000.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.65)—"Cinerama Holiday" (Indie) (28th wk). Great $20,000. Last week, ditto.

Exeter (Indie) (1,300; 60-$1)—"Prisoner" (Col) (7th wk). Oke $3,000. Last week, $4,000.

Fenway (NET) (1,373; 60-$1)—"Court Jester" (Par) and "River Changes" (WB). Neat $9,000. Last week, "Song of South" (BV) and "Sardinia" (Indie), $12,000.

Memorial (RKO) (3,000; 70-$1.25)—"Carousel" (20th) (3d wk). Second week ended Monday (5) hit hefty $30,000. First week, $53,500.

Metropolitan (NET) (1,700; 60-$1)—"Rose Tattoo" (Par) (3d wk). Sturdy $12,000. Last week, $22,000.

Paramount (NET) (1,700; 60-$1) —"Court Jester" (Par) and "River Changes" (WB). Slick $16,000. Last week, "Song of South" (BV) and "Sardinia" (Indie), $24,000.

Orpheum (Loew) (3,000; 60-$1) —"Picnic" (Col) (2d wk). Torrid $25,000. Last week, $44,000.

State (Loew) (3,000; 60-$1)—"Picnic" (Col) (2d wk). Lofty $16,000. Last week, $31,000.

'Comanche' Tex. Debut

Fort Worth, March 6.

Premiere of "Comanche," United Artist release starring Dana Andrews and Linda Cristal, is to be held here at the Worth Theatre on March 15. Film was produced by Carl Kreuger who also wrote the story. George Sherman directed the picture, which was shot in Mexico. It is in CinemaScope and DeLuxe color.

It will have Easter Week bookings throughout Interstate and Fox West Coast theatres.

'Outlaw' Sturdy $10,000, Indpls.; 'Picnic' 12G, 2d

Indianapolis, March 6.

A mild weather over the weekend helped most firstruns to good biz here this stanza. The standout still is "Picnic" in its second week at Loew's, where it is good enough to hold again. "The Conqueror" is oke in a second week at the Indiana. "Littlest Outlaw" is doing nicely at the Circle as only new entry at the big houses.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Littlest Outlaw" (BV) and "Last of Desperadoes" (Indie). Pleasing $10,000. Last week, "Deep Blue Sea" (20th) and "Good Die Young" (Indie), $5,000.

Indiana (C-D) (3,200; 70-95)—"Conqueror" (RKO) (2d wk). Okay $9,000 after $14,000 opener.

Keith's (C-D) (1,300; 75-$1.10)—"Benny Goodman Story" (U) (4th wk). Off to $4,500 at end of highly profitable run. Last week, $8,000.

Loew's (Loew) (2,427; 75-95)—"Picnic" (Col) (2d wk). Great $12,000 on top of $14,500 opener.

Lyric (C-D) (1,600; 50-75)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues). Okay $5,000. Last week, "Untamed Mistress" Indie) and "Two Gun Lady" (Indie), $4,500.

U's 'Special' Division (No Feud With Rank) Resuming Its Activity

Universal's special films division, which has been inactive for more than a year, is moving into gear again. The division, charged with the sale of distribution of offbeat films with the concentration mainly on J. Arthur Rank Organization entries, has taken on two Rank films for release in the United States and is also considering several other properties from the British film-maker.

Without a Rank or any other special film since "High and Dry," the Universal unit, under the direction of Harry Fellerman, is now busily engaged in lining up dates for "Touch and Go" and "Simon and Laura." Latter stars Kay Kendall, who clicked in "Genevieve." Two other Rank films—"Alligator Named Daisy" and "Jumping for Joy"—are also being considered by U, but no decision on these films have been made as yet.

Universal execs insist that the company "is not fighting with the Rank organization." It's stressed that U screens everything that the British outfit has to offer and when it sees a picture it thinks has possibilities for the U.S. market, it takes it on immediately and gives the picture the utmost in sales and promotional value. All the pictures are screened by N.Y. and Coast executives of the company and then a vote is taken. "After the vote, there is no second guessing," a U exec declared.

Except for the new entries, the U special division has no more Rank pictures to sell because the British company has peddled most of its top films—including all the Alec Guinness pictures and "Genevieve"—to U.S. tv interests.

The U special division, it's noted, is seeking films from all countries. Universal has already acquired two German films—"Ludwig II" and "Portrait of An Unknown Woman." Both films are currently being dubbed into English at the Coast studio. No sales plans have been set for the pictures as yet, but it appears likely that they will be distributed via the company's special films division.

Denver Dailies Contests

Denver, March 6.

Always competitive, Denver's two dailies are running film contests with sizable prizes in both instances.

Denver Post, evening, is runnings a "Moviegoer-of-the-Month" contest, which requires the entrant to state in 25 words or less: "Going to the movies is my best entertainment value because." There is one prize in this, a five-day all-expense trip to Hollywood, via plane.

Rocky Mountain News, morning, is back with their "Oscar Contest," an annual affair. To win the contestant must come the closest to picking the Oscar winners. First prize is $250; second is a year's pass to any Denver theatre; third, six months' pass; fourth, three months' pass, with a hundred passes to next hundred.

Drive-Ins Revive Live Talent

Continued from page 1

the hillbilly stars go to the concession area at intermission and after the show to sign autographs, a practice that has resulted in a great increase in concession revenue.

As a result of the development of the drive-in during the past decade and the use of P. T. Barnum exploitation techniques, drive-in operators—many of them new to the motion picture field—are demanding their rightful place as showmen and as important cogs of the amusement industry. (This theme was stressed at the recent National Allied Drive-in Convention in Cleveland.)

While speakers warned that the drive-in field was not a place for "the man looking for the fast buck," they nevertheless stressed the importance of building up the atmosphere and spirit of the old-time carnival. It was pointed out that this can be achieved without "girlie shows, sex shows or all-night shows."

In a clinic devoted to exploitation, David Cheatham, operator of the Moon-Glow Drive-In, declared: "No where else in the world can one get so much entertainment for so little as in the drive-in." He listed the many advantages and the unique appeal the drive-in held for family audiences. They include informal dress, an incentive for the farmer, laboring man, and housewife (some women shell peas while watching the picture); free admission for children under 12; no baby sitting problem; no parking problem; smoke when and where you please; privacy (each car is its own theatre), and opportunity for providing entertainment of the physically handicapped.

The drive-in, it was pointed, also has become the center of holiday entertainment. Cheatham stressed the necessity for the use of fireworks during the holiday period. "It can be your best means of advertising," he said.

Lights Very Vital

The importance the drive-in has assumed was further demonstrated by the attention paid to the operators by General Electric Co. which invited the delegates to its Nela Park plant near Cleveland to demonstrate various aspects of drive-in lighting. It was emphasized at the Nela Park session that "light is the only medium which the drive-in theatre operator has at his disposal for on-the-spot advertising of his theatre." The importance of lighting the landscaping was stressed and how shrubs and flowers in front of the ozoner fence can be silhouetted by lamps and other floodlighting units to create "a very pleasing picture instead of not being seen at all."

Drive-ins in 10 years have become modern plants and are a far cry from once-frowned-upon "passion pits" of the early days. It was noted at the convention "that over 90% of business you do in your theatre is made up of families, of husbands and wives and their kids—good clean citizens who deserve the very best of treatment and the very best of product."

Horace Adams, convention keynoter, declared: "From historical standpoint we have come a long way. Not only that, but we have given to the field of exhibition new blood because, strange as it might seem, a large percentage of drive-in theatre operators are men who were never engaged in the field of exhibition before. Therefore they have done things differently than the conventional theatre operator and, I firmly believe, have added new spice, zest, vigor and intelligence to the exhibition field."

Hot Dogs Not Enough

The warning that "unless you modernize and stay ahead of other businesses you may come to the point where you have to close your drive-in" was given the outdoor operators by Edward Lider, in charge of concessions for the Yamins Theatres of New England. He emphasized that the concessions stands were "not just hot dog stands any more" and that drive-in required modern and clean food purveying facilities. He told how the improvement in concessions facilities had enabled drive-ins in financial difficulties "to bounce back." In speaking of the importance of keeping consession buildings comfortable, Lider said that "as air-conditioning becomes a factor in homes and cars it will become a factor at drive-ins."

"There is no limit to what you can sell," he said. It was urged that anyone who has the room available should try merchandising "any quality item."

Film Reviews

Continued from page 6

Kettles in the Ozarks

less type who has kept Una Merkel on the matrimonial fence for 20 years, as well as ridding his broken-down acres of some city bootleggers who have set up in competition with traditional Ozarkian-distilled moonshine.

Whatever is possible to be made of the Kay Lenard screen story is done so by Charles Lamont's direction and the Richard Wilson production is filled with the tumbled trappings that trademark the "Kettle" pix. Miss Main does what she can to sustain the Ma Kettle character and Hunnicutt does Uncle Sedge to the point of ennui. Miss Merkel has her good moments. Ted de Corsia, head of the city crooks; Olive Sturgess, dimpled eldest daughter of the junket to the Ozarks; Richard Eyer, another offspring, and David O'Brien, harassed train conductor, are other featured players.

Lensing and other technical work is standard. *Brog.*

Dark River
(ARGENTINE)

Beatings and rape, ultimate rebellion in a labor camp. Morbid Argentine import for exploitation market.

Times Film Corp. release of Hugo del Carril production. Features Zdel Carril, Adriana Benetti, Gloria Ferrandez, Raul del Valle. Directed by del Carril. Screenplay and story, Eduardo Borras; camera, Jose Maria Beltran; music, Tito Ribero; musical director, Prudencio Giminez; English titles, Herman Weinberg. Previewed N.Y., Feb. 23, '56. Running time, 88 MINS.

Santos Peralta	Hugo del Carril
Rufino Peralta	Pedro Laxalt
Paraguaya	Gloria Ferrandez
Barreito	Raul del Valle
Amelia	Adriana Benetti

(In Spanish; English Titles)

Violence, rape and excessive brutality are the hallmarks of "Dark River," an Argentine import which Times Film Corp. is distributing in the U.S. This is exploitable fare for certain houses which specialize in "sensational" pix, but the film is far too morbid and sadistic to find bookings more generally.

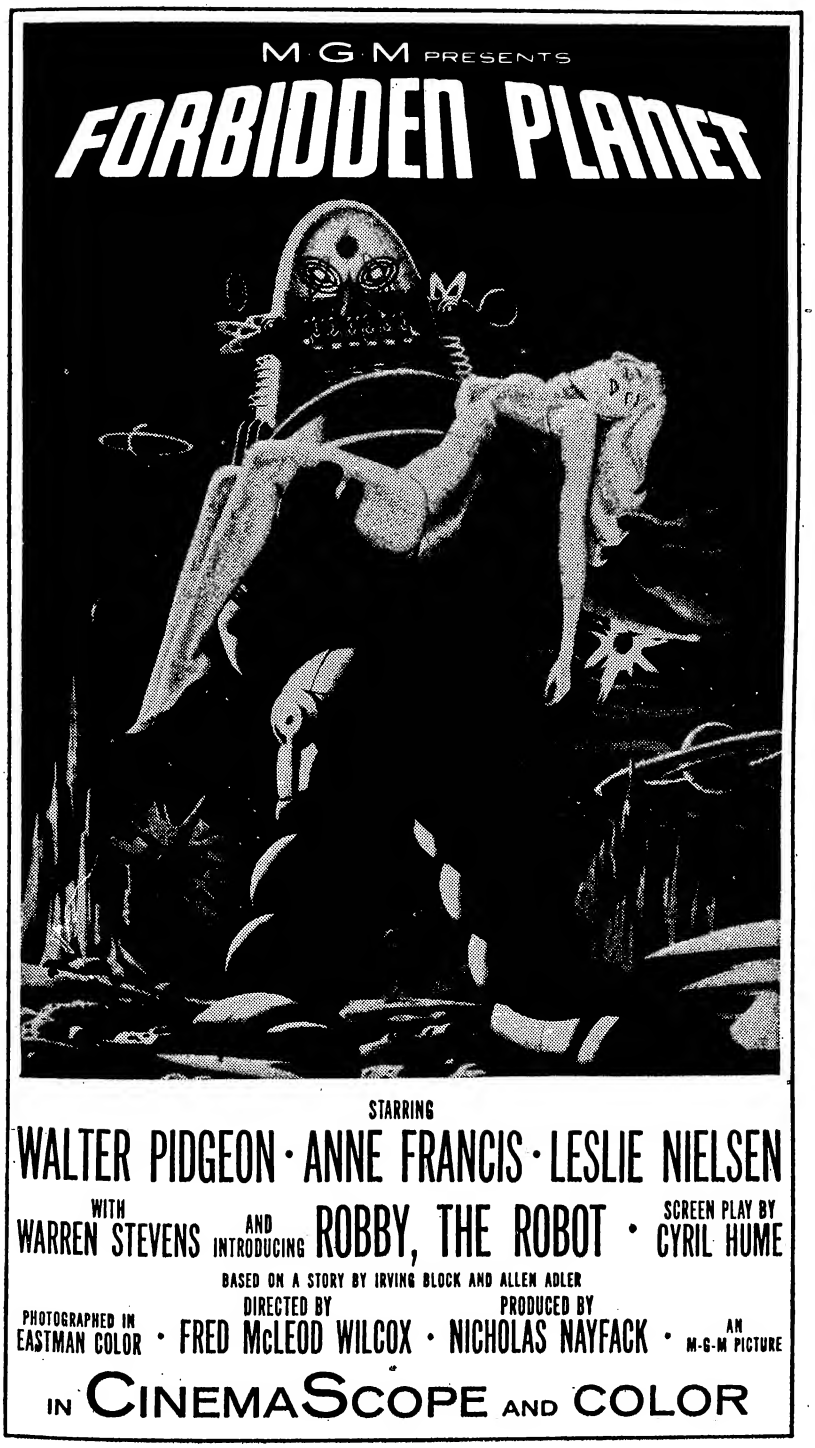
Presumably the time of the story is of a fairly recent period, for a comparatively modern steamer takes a motley group of laborers up an Argentine river to toil at a Paraguayan tea plantation. Here the workers—both men and women—are beaten and reviled by bestial overseers at the bidding of one man who proclaims, "I am the boss." This kind of slavery existed until 1911 in the hemp fields of Yucatan, Mexico, but it's hard to accept that such slavery could exist today.

Naturally there's a limit to which even these oppressed workers can be pushed. So after overseer Raul del Valle rapes defenseless Adriana Benetti, Pedro Laxalt is savagely lashed for attempting to aid Gloria Ferrandez and several laborers are slain for infractions of discipline, the workers form a union and rise up against the barbarians. It goes without saying that handsome Hugo del Carril and Miss Benedetti escape down the river, free to launch a new life elsewhere.

Producer del Carril, aside from somberly portraying a role as a key worker, directed with a heavy hand. Overall gloominess of the Eduardo Borras story and screenplay is further accented by the low key photography of Jose Maria Beltran. Sandwiched between the film's misery are two songs by Samuel Aquayo and Mauricio Cardoso Champo. Titled "Nights of Paraguay" and "Dark Enchantress," they're so-so tunes and do little to relieve the anguish generated by the yarn.

Despite the grimness of her part, Miss Benetti manages to display a wistful and appealing demeanor. Laxalt, as del Carril's brother, is suitably fatalistic in light of the circumstances he's confronted with while Miss Ferrandez registers as a pathetic prostitute in search of something better. Del Valle makes it look realistic as the rapist whose payoff is a violent death at the hands of del Carril. Herman Weinberg's English titles are adequate. *Gilb.*

AMAZING!



SHOWMANSHIP TO MATCH SENSATIONAL "FORBIDDEN PLANET"!

THE ROBOT: The amazing mechanical Robot has made personal appearances with Anne Francis on the Perry Como Show, NBC-TV network. It appeared also on "Today" the Garroway Show, NBC network and has made personal appearances in Chicago and Cleveland.

GIANT TIE-UP: In 80 million Quaker Oats cereal boxes, a free ticket for a child under 12 when accompanied by paying adult. Vast campaign by Quaker Oats Company in magazines, radio, TV, Sunday comics, supplements, etc.

NATIONAL ADVERTISING: "Picture of the Month" column in leading national magazines. Full page ads in all leading fan magazines.

8-FOOT LOBBY STANDEE: Eye-stopping figure similar to the one at the left of Robby, the Robot, a great ticket-seller for lobbies.

TRAILER: There's showmanship in every foot of the mass-appeal trailer. Unique! Different!

PRESS BOOK: Here's a real opportunity to pack your house, using the high-powered press book filled with ticket-selling appeal.

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Outwardly an Exhib Break, Par's 'Security Plan' Draws Criticism

Much to the dissatisfaction of some exhibitors, in an apparent paradox, Paramount is offering a full year's lineup of pictures to certain small accounts on a flat rental basis. Film company is calling the program a "security plan" —meaning assurance to the theatreowner of a product supply over an extended period.

That some exhibs are squawking is a puzzler, on the surface, for the reason that numerous owners have been asking for a steady flow of pictures on non-percentage terms. However, the beef being heard is that Par's "security plan" cuts the outfit's selling expenses but provides the exhib no opportunity for any adjustment of rental terms after the run of the pictures. In other words, the exhib pays the price regardless of whether any particular pic proves a boxoffice lemon.

Theatremen in non-competitive situations are eligible to buy the Par full-year roster.

CINEMIRACLE'S COURT OKAY FOR 16 FILMS

National Theatres last week got the green light to produce, distribute and show pictures in the Cinemiracle process. Federal Judge Sylvester J. Ryan in N. Y. signed the order, subject to the restrictions outlined in the NT petition which, two weeks ago, won Justice Dept. approval as reported.

Following the five-and-a-half year period of exclusivity, National is required to hand out a non-exclusive license for Cinemiracle production to any applicant on the basis of "reasonable" royalty. Furthermore, it must license the patents for the manufacture, lease and sale of Cinemiracle exhibition equipment.

As for distribution, the order says National can distribute, or have distributed, the 16 Cinemiracle films for two years following termination of the period of exclusivity. After that, it may transfer the entire control of distribution to others.

Monaco to See Wedding On Theatre Television

Chicago, March 6.

The Grace Kelly-Prince Rainier nuptials next month in Monaco are to be theatre-televised in the tiny principality and fed to Eurovision's continental tv hookup by Tele-Monte-Carlo, its sole tele station. Plans were disclosed by TMC manager Rene Lescieux in a trans-Atlantic phone conversation with Joe Marty Jr., Admiral Corp. exec.

Since the Prince's homeland has only 5,000 video sets, "several" Monte Carlo theatres will wide-screen telecast to "pacify the thousands anxious to see the event," Lescieux said.

'C' for Sinning Borgia

"Sins of the Borgias," French import distributed in the United States by Aidart, which is a division of United Artists, has been branded with a "C" rating by the National Legion of Decency.

Catholic reviewing group bases its "condemned" classification on these grounds: "The theme of this film is of low moral tone throughout and in treatment it is replete with serious offensiveness in costuming and situations. Furthermore, religious practices are presented in such a way as to misrepresent ecclesiastical procedure." (One Borgia became a Pope, was poisoned).

This is the first UA picture to be given the "C" rap since the release of "Moon Is Blue" a couple of years ago.

THE HOLLYWOOD KNICKERBOCKER

O'Malley Vice Sheehan

Chicago, March 6.

Lt. Edward O'Malley has been named head of the Chicago Police Censor unit, which includes the civilian police censor board, replacing Captain Ignatius J. Sheehan.

Capt. Sheehan has been placed in command of a district police station.

If Amending Code, Quigley Says: Use Original Authors

The man who helped write the Production Code now says it's a confusing document that "has not been bettered from time to time, particularly in recent years, as it might have been."

Writing in America, the Catholic weekly, tradespaperman Martin J. Quigley deplores the addition to the basic Code of restrictions and taboos "not based on moral principles, but rather on policy and expediency." This, he said, "inevitably added to the confusion confronting a person who with the document in hand tries to find out where the Code begins and ends."

Quigley, complains that the Code today enjoys "such a high degree of determined and even aggressive support that proposals for remedying obvious deficiences, omissions and confusions in the supporting document have met only with stony-faced disinterest." Quigley deplores the tendency to look on the Code "somewhat as an occult and mysterious formula whose useful spell would disappear in a flash if one jot or tittle were altered."

This, however, he adds, isn't altogether for the bad since "many of those who have shared the Code's benefits may not be equipped with a sufficiently cogent understanding of its underlying moral principles to initiate, or even with reasonable certitude pass upon, proposals to amend it."

Quigley states his opinion that "it would seem logical that in any question of amending the Code, recourse should be had to the source from which the Code came in the first place."

Article notes the attacks on the Code in which, says Quigley, "the familiar arguments about invasion of the right of free expression and embarrassment to creative effort were heard and tiresomely repeated." Motion Picture Assn. of America committee is currently studying possible Code revisions. There's no reference to this in the article. Quigley, in the past, has been generally considered one of the most rigid adherents to "his" Code and opposed to changes. Views expressed by him in America would indicate a new line of thinking.

MUTUALLY COMPROMISE PATHE-BRODER SUITS

Litigation involving the processing of "Hannah Lee," a 3-D color picture, was settled Monday (5) in N. Y. Supreme Court following trial before Justice Harold Stevens. Pathe Laboratories sued Jack Broder, Broder Productions, Reelart Pictures and Hannah Lee Productions Inc. for $109,291 claiming that Broder and the three firms failed to pay their lab bill on the film. Defendants counterclaimed for $1,000,000 on the ground that Pathe was negligent in processing the prints.

Terms of the settlement, according to a stipulation filed with the court, call for Broder et al to pay Pathe $50,000 over a three-year period. In addition, Pathe is required to extend a $50,000 credit to Broder to be used over a similar three-year period. Released three years ago, "Lee" was produced by the Broder outfit and starred Macdonald Carey, Joanne Dru and John Ireland.

James Hill 'Full Partner' In Hecht-Lancaster Corp.

Hollywood, March 6.

James Hill has joined Hecht-Lancaster Productions as executive producer and "full fledged partner," Harold Hecht disclosed at a press conference here yesterday (Mon.). Hill has been associated with H-L on a per-picture basis in past.

At the same time Hecht added further details on the independent company's global film-making plans, which call for a product program to cost, he said, $31,000,000 over the next three years. The intent is to combine foreign talent with Hollywood names as a means of giving films a "new vitality and freshness."

Also at the press confab, Burt Lancaster revealed he'll devote his full time to H-L after work on two more pictures for producer Hal Wallis, namely "Gunfight at the OK Corrall" and "The Rainmaker." In addition to starring in some H-L films he plans to take a more active role on the executive end.

While the unit is free to affiliate with any distributor, "we are very partial to United Artists" and will continue this association, said Lancaster.

'Goodman' Biz

Continued from page 4

"Forever Darling" (M-G) managed to land in eighth spot albeit quite a b.o. disappointment.

"All That Heaven Allows" (U) captured ninth place. It was fourth in January. "Littlest Outlaw" (BV) wound up 10th. "Lone Ranger" (WB) and "Diabolique" (UMPO) round out the Golden Dozen in that order. "Bottom of Bottle" (20th), which suffered apparently from the title, and "Trouble With Harry" (Par) were the two runner-up films.

Besides "Picnic," "The Conqueror" (RKO), "Carousel" (20th) "I'll Cry Tomorrow" (M-G) and "Rose Tattoo" loom as the most formidable newcomers for popularity at the wickets this month. "Picnic" did better than "Here To Eternity" (Col) business in many keys opening weeks, and looks to be one of Columbia's biggest grossers this year.

"Conqueror" did zowie trade its first week out in circulation to cop second place in national standings this final session of February. "Cry," which had been playing only in three or four keys until the last week of the past month, spurted ahead to terrific takes. "Carousel," playing in six keys in final week, cashed in on its 55m process with sock to mighty takes in most of the dates.

"Rose Tattoo," with the stimulus of many Academy nominations last week, also shapes as a very big b.o. contender. It was third the last February round. It, too, had been held back by having only three or four test engagements. Film still is playing in N.Y., now being in its 13th week. "Last Hunt" (M-G) looms as contender for considerable coin. It took ninth the final session of the month.

"Never Say Goodbye" (U) ranged from good to nice on some of its initial playdates. "Song of South" (BV) opened up sock in Boston. "Man Who Never Was" (20th), on the other hand, was unkindly characterized by several exhibitors.

"At Gunpoint" (AA), ninth in January, added additional coin during the month, finishing as a runner-up pic one week. "Hell on Frisco Bay" (WB), which was 12th in the previous month, also managed some nice money, landing seventh one session. "Fantasia" (BV), out in release again, did fantastic biz at the arty Normandie in N.Y. the first few weeks.

"Three Bad Sisters" (UA) was anything but good in most keys. "Oklahoma" (Magna) did its usual big trade in the three or four keys where now playing. "There's Always Tomorrow" (U) was nice on several engagements last month. "Last Command" (Rep) was satisfactory likewise in several keys.

Col's Regular Divvy

Columbia Pictures board yesterday (Tues.) declared regular quarterly dividend of 30c per share on outstanding common stock and also on common stock voting trust certificates.

Melon is payable April 30 to stockholders of record March 30.

Hub Exhibs Re $50 Sunday Fee: 'It's a Tax That Should Go Away'

Boston, March 6.

A move by the State of Massachusetts to reimpose the $50 a year Sunday licensing fee, which went out when "prior" censorship was ruled unconstitutional, is being fought by theatre men here. The state is losing $43,000 a year in revenue, Raymond J. Lord, assistant to the Public Safety Commissioner, told a Legislative Committee at the State House.

Department is seeking to restore this fee without the censorship provision comparing it to fee paid on juke boxes and other Sunday entertainment in public places, but Frank C. Lydon, representing Allied Theatres of New England, objected that proposed Sunday charge was a tax and not a license fee. He said, "The department performs no services in return."

In the meantime, the juke box operators, through the Eastern Massachusetts Music Operators Assn., have filed a bill to knock out the $50 Sunday licensing fee on jukes.

Nabes at Peace With IATSE

Albany, March 6.

Signing by Jules Perlmutter of a contract with Projectionists Local 324, IATSE, ended picketing maintained at the Paramount since its reopening last Decoration Day, and at the Royal since its relighting Jan. 1.

Agreement for the neighborhood houses, which put them in the same category with the Eagle and Colonial (open nights only, except weekends), will take effect March 11. Perlmutter operates Paramount and Royal on lease.

Home-Toll Video: No Real Answers Until Tried—Lee

Fourpoint program to test the acceptability of home-toll television is suggested by Robert E. Lee of the Federal Communication Commission in the current issue of Look Magazine. Lee says the only way in which the issue can be settled is "by putting the show on the road and letting the boxoffice tell the tale."

Recommends Lee: (1) FCC approve toll-tv on a broad basis, leaving choice of system to the entrepreneur. (2) FCC apply temporary restrictions "until we know where we are going." (3) Permit pay-tv to go on long enough "to truly test public reaction." (4) Allow stations to drop the system "if they find to their own satisfaction that it does not fill a market need in their own area."

In putting out the advance on the article, Look Mag noted that the disclosure by an FCC member of his views on an issue currently before the Commission is highly unusual." In his own piece, Lee said the opinions expressed were strictly his own.

Lee believes only way to obtain the answers to all the questions about fee-tv was to "give paid tv a trial. If investors are willing to gamble the huge sums that paid tv will require, why not let them make the attempt and put a lot of people to work?" he asked, adding that "Six months might give us the answer."

SCREEN WRITERS DINNER SOLD 100%

Hollywood, March 6.

Eighth annual Screen Writers awards dinner, to be held at Beverly Hilton hotel Thursday night, is sold out reports Ivan Goff, general chairman of the event. Final rehearsals of show are under way now, in charge of producer-director Edmund Hartmann.

Talent lined up for the event includes Walter Abel, Ben Alexander, James Backus, Julie Bennett, Hans Conreid, Dan Dailey, Joel Friend, George Gobel, Allyn Joslyn, Marvin Kaplan, Sid Melton, Ed Preston, Jack Prince, Pat Stanley, Sid Tomack, Jack Webb and Jonathan Winters. Buddy Bregman repeats his chores as musical director, and Al White Jr. handles the choreo.

George Jessel will be the keynote speaker and will present all awards except the Laurel Award for Achievement, to be presented by Dan Taradash, prexy of the screen writers branch of Writers Guild of America-West. Laurel award goes to the screenwriter who over a period of years has made outstanding contributions to his industry and profession and advanced the literature of the motion picture.

Alding Hartmann in creating the skits are Danny Arnold, Herb Baker, Johnny Burke, I. A. L. Diamond, Jack Douglas, Hal Kanter, Joe Quillan, Dean Riesner and Jonathan Winters.

Family Pix

Continued from page 5

day—it's comparing plums to pineapples."

It's generally thought that, the quality of television "situational" series does not match the excellence of, for example, the old "Andy Hardy" series which, many believe, best presented the American family scene without the comic and slapstick exaggerations of the tv shows. Video shows invariably deteriorated into pie-throwing episodes because of the necessity of coming up with new gimmicks every week. The American father, depicted as a lovable nincompoop, is the stereotyped foil, a far cry from the understanding and wise Judge Hardy. Even so, film producers think the cycle is over for theatres.

Another victim of the television age has been the low-budget western which video has adopted as its own. The major film companies are no longer grinding out the Hopalong Cassidy, Gene Autry, Roy Rogers, Charles Starrett, and Bill Elliot westerns. Even Republic, which up to a few years ago could be depended on for several Rex Allens or Monty Hale oaters, have abandoned these to join the list of "big" picture makers. To be sure, the film companies are continuing to make westerns, for they are popular in foreign countries as well as in the U. S. However, the oater has taken on a new dimension. They are becoming (1) more authentic and (2) perhaps more sociological in the depiction of America's early west. A 1956 western carries a substantial budget and, as a result, has a potential of several millions worldwide. In this category are such films as "High Noon," "Shane," "The Last Hunt," and the upcoming "The Searchers."

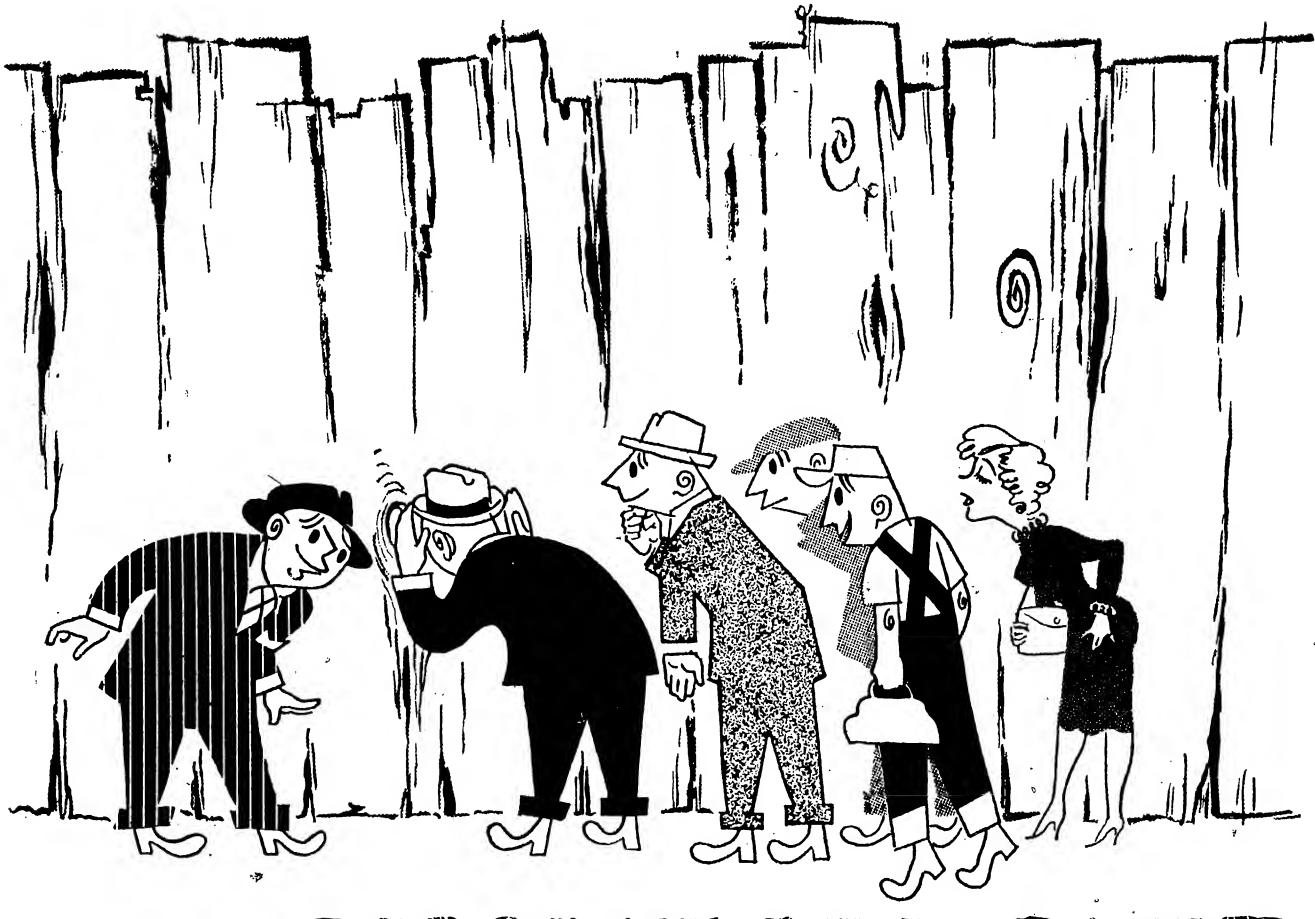
Exhibitors, in their new outcry, are not calling for series pictures, per se. What they want are films that particularly appeal to the entire American family, for they feel that this group still is the backbone of the picture business. They point to the development of the drive-in in the U. S. and its dependence on the family trade which, it's said, accounts for 90% A producer who can make a good family picture, it's stressed, can make his coin in the U. S. market without worrying about the foreign return.

Among current films still drawing the family audiences are the Martin & Lewis films, the Abbott & Costellos (although not to the extent of previously), the aforementioned "Francis" and "Kettles" films, and many of the Walt Disney entries. "The Bowery Boys" is another continuing item.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
WILLIAM HOLDEN in
PICNIC
with KIM NOVAK
co-starring ROSALIND RUSSELL
A Columbia Picture
and SPECTACULAR STAGE PRESENTATION

KNOTHOLES



...and SHOWMANSHIP

They both bring out that "WANT TO SEE"

It's the nature of the human animal to be intrigued by that glimpse of goings-on behind the fence . . . and lured by the sights you give from your shows. The more you show the more they'll go.

So, keep on showing and selling with all the tools, tricks and techniques of showmanship. You'll find 'em at your N.S.S. Exchange!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Schwartz's 'It Was a Tough Fight, Mom' on Donning Producer Mantle

By LEONARD TRAUBE

It was a case of producer versus composer when Arthur Schwartz got himself involved in the film-musical edition of Maxwell Anderson's "High Tor" as this Saturday's (10) Ford "Star Jubilee" entry on CBS-TV. Schwartz, in New York this week for a quickie from the Coast where he's been working on two other "Jubilee" shows, says that the impresario won out over the tunesmith when the chips were down, that taste and overall production got the nod over such matters as songplugging and reprises to insure a hit parader or two, although "Tor" embraces as many "sing it again" motiffs as logic allows. Still, it was "a tough fight, Mom," and whether the double duty worked out will be decided by the viewers.

With "Tor," starring Bing Crosby, Schwartz had his first pro get-together with Anderson, latter the lyricist-librettist for his 1939 legiter, although the ASCAP'er and the playwright have long formed a mutual admiration society. The duo and Der Bingle have a three-way divvy on the residuals of "Tor"—which in practice means the foreign film rights imediately and domestic largesse after CBS exercises a couple of reruns.

As a teleshow, "Tor" had a high budget, but when the other returns are figured, the outlay—in about the $350,000 groove—falls into the "Marty" class. Schwartz still can't get over the fact that "Tor" was shot in 12 days, using the Desilu roster at Pathe facilities, and gives recognition to the director, James Neilsen, for the speedup mated to what he thinks will be looked upon as a "charming" workover of the Anderson opus. He's also touting Robert Tyler Lee's sets and the cinematography of Lester Shorr. These are aside from the six songs (in a Decca wrapping) of which two-three seem gaited for jukebox and other replays, in the opinion of Schwartz.

Schwartz is on an all-"Jubilee" producer kick for the rest of the season, except for the Noel Coward entry in May. His April show will star Orson Welles and Betty Grable in "20th Century" and just announced is the June seasonal finale, John Hersey's "A Bell For Adano," also in the musical idiom. (Schwartz calls "Tor" a play with music, accents the absence of dancing girls and the "extravaganza" trappings.)

"Bell," first a novel then a legiter and film, brings back Schwartz as a cleffing teammate of Howard Dietz for the Hollywood-based live exposure. Their last Broadway collaboration was "Inside U.S.A.," which also served Schwartz as a "based on" teleseries about seven years ago.

Nickell's Change of Pace

After directing 131 plays in the "Studio One" CBS-TV series, Paul Nickell earns a "breather" with the staging chore on "20th Century," the April entry on "Ford Star Jubilee." Nickell leaves this week for his initial tv assignment on the Coast.

Nickell's first network show was for "Studio One" Nov. 7, 1948.

WABC-TV a Major 'Gee Whiz' Factor In Web's Ratings

One of the keys to ABC-TV's vast improvement in the ratings sweepstakes this season has been the remarkable upbeat of its New York flagship, WABC-TV. The station, for years one of the weakest links in the ABC chain and virtually laughed off in the New York competitive market, this year has advanced to the point where it tops all competition in two key time blocks, the 8-10 a.m. period and the noon-to-6 p.m. afternoon block.

According to the February American Research Bureau survey of N. Y., WABC-TV is No. 1 in both blocks, as compared with the No. 3 position in the afternoon period and a runnerup slot in the morning just one year ago. The ARB noon-to-6 comparison shows WABC-TV leading the field with a 31.9% share of audience for the time period (compared with an 18.5% share a year ago), with the traditional kingpin, WCBS-TV, second with a 30.0% share (compared with its 30.7 firstplace share a year ago) and a 20.9 for WRCA-TV (18.6 but second-place last year). Runners-up are WATV, 6.4; WPIX, 5.6; WOR-TV, 4.4 and WABD, 1.7.

Bob Stone, WABC-TV general manager, attributes much of the station's new-found strength in the afternoons to the network entries, "Mickey Mouse Club" and "Afternoon Film Festival," but he also points to the 1:30-3 feature film "Afternoon Show" as a heavy contributor and to the noontime "Time for Fun" and 12:30-1.30 "Memory Lane" as strong contenders.

Morning period presents even a

(Continued on page 39)

Gleason's Script As Buttons' 'Studio 1' Entry

Jackie Gleason's story, "The Tale of St. Emergency," will return Red Buttons to the home-screens via CBS-TV's "Studio One" March 26. The comic is roled as a saint who sets out to save a wicked town from heavenly destruction, with James Barton cast as a drunk. Howard Rodman adapted the Gleason yarn for tv.

Next Monday (12), Trevor Howard and Geraldine Fitzgerald will appear on show's "Flower of Pride," original by Michael Dyne. Howard is in the U. S. for plug values on his new Columbia pic, "Cockleshell Heroes."

Cleve. Dialers Squawk As Religioso Airers Get a Kicking Around

Cleveland, March 6.

Program switches that saw two religious shows, "The Eternal Light" and "The Catholic Hour" moved to an early Sunday morning period raised a rhubarb that was resolved when KYW moved stanzas into a Sunday evening hour.

Half-hour "Eternal Light" had been moved to 7:30 a.m. from its long-standing 12:30 p.m. berth with "Catholic Hour" following. Protests, however, particularly from "Eternal" supporters resulted in meetings between station management and time-switch opponents with new agreement putting "Eternal Light" into 7:30 p.m. period followed by "Catholic Hour."

Commenting on incident, KYW General Manager Gordon Davis said "we are delighted and impressed with the strong public support of "Eternal Light" and are rescheduling it in the 7:30 period. Station promotion, of course, will help the public know of the changes."

O'Neil Shedding Hartford WGTH

With General Teleradio in the final stages of negotiations to buy WGMS, the 5,000-watter in Washington, D. C., at the same time, it has put WGTH, its Hartford outlet, on the selling block, both to conform with the seven-station ownership limitation and because it had sold out its sister tv'er to CBS-TV some months ago.

WGMS, currently a "good music station" in the capital, last week announced it was getting a Mutual affiliation pact, succeeding WWDC, the longtime Ben Strouse affiliate, which is going indie when its current contract expires in a few months. This would indicate that the deal is in the final stages. Understood, however, that the sale won't be put before the FCC for approval for a couple of weeks yet.

Tom O'Neil's Teleradio currently owns seven stations, including the Hartford outlet. Others are WOR, N. Y.; WNAC, Boston; WHBQ, Memphis; WEAT, West Palm Beach; KHJ, Los Angeles (all with sister tv'ers) and WFRC, San Francisco.

ARNEY RESIGNING HIS NARTB POST

Washington, March 6.

Long-time Secretary-Treasurer of NARTB, C. E. Arney, Jr., will retire July 1 and will be succeeded by Everett E. Revercomb, a former assistant treasurer of the trade association who has been comptroller until recently of the National Assn. of Home Builders. Revercomb joined NARTB last week to prepare for taking over Arney's job on April 1.

A veteran officer who has probably contributed more to the growth of NARTB than any other member of its staff, Arney came to the organization in 1940 as Assistant to the President of what was then the NAB. He was named to his present position in 1943.

A native of Idaho, Arney has had a varied career which includes legal counsel for state and Federal government agencies (he took his law degree at the U. of Washington), radio commentator and public relations director. He is 65.

CBS Execs in a Conflict Quandary

CBS execs are in a box. They face a major "off-tv" double premiere the night of March 15 and it's a case of divided loyalties. That's the night that the "My Fair Lady" legit musical bows on Broadway. CBS has more than a rooting interest in the show, for the network put up all the coin ($360,000) for the Herman Levin production. Since "Lady" has been hailed out of town as a smash, the CBS fraternity has cornered a major block of opening night tickets.

But that's the night, also, of the annual Friars gambol, with Ed Sullivan as this year's guest of honor. Since Sullivan is CBS' prize Sunday package (and currently at the top of the Trendex rating heap) the Columbia brass can't afford to slight him and pass up the shindig.

It's still a tossup whether Sullivan or "Lady" gets the CBS in-person nod.

N.Y. Stations 'Go Tell City Hall' In Beefs on Mayor Wagner Telecasts

New York's six tv stations pulled a switch last week by actually "telling it to city hall," accused Mayor Wagner of "hamming it up" and "ducking issues" and kicked up a fuss with some of the town's reporters.

Of immediate concern is the format for the "Mayor's Conference" series now going into its third year. That's the monthly "report to the people" pitch on which the stations take turns with two stanzas each a sixmonth apart.

The public affairs toppers of the outlets brought up the issue at a luncheon held at Toots Shor's Feb. 24, causing Arnold Cohan, the mayor's radio-tv consultant, to call a meeting last Thursday (1) to hear both sides at his East 59th St. office. Station officials were incensed at the City Hall Reporters Assn., whom they charged with arriving late for the monthly sessions, resulting in slipshod shows, with no opportunity to arrange proper "voice levels" and forcing the programs to be "winged" or ad libbed as far as the cameras are concerned. Panelists receive an honorarium of $50, with the fourth estaters supplying three and the stations one question-tosser for each show. The scribes agreed to arrive not later than one hour before air time and that was that.

One of the gripes against Mayor Wagner is that he consumes too much time with opening comment that is often dull and sometimes runs five or more minutes. It may even be "too political." Cohan promised for the mayor that the prelude would be limited to three minutes although the public affairsmen said even this would be too long when there isn't that much to say. They claim the long intros are an invitation to tuneouts. Cohan also said he would try to persuade the mayor to respond to the questions without evasion, as has been charged.

Stations involved are WRCA-TV, WCBS-TV, WABC-TV, WABD, WPIX and WOR-TV, which contribute the time, usually Sundays. Outlets are also pushing for a change in the "Conference" title which they claim does not fit the format.

U. S. Rubber's 'Time' Buy

U. S. Rubber has picked up ABC Radio's "It's Time" weekend capsule saturation package for a seven-week ride (with options) starting April 14. Package, produced jointly by the network and Time mag, comprises 18 five-minute featurets narrated by Westbrook Van Voorhis and spaced out 10 on Saturdays and eight on Sundays.

Package runs $10,500 a week, but discounts down to $7,700 provided U. S. Rubber picks up the option for a full 13 weeks. Deal was set via Fletcher D. Richards agency. "It's Time" bowed last August and has been a sustainer till now.

Urge $7,800,000 Budget for FCC; Probe Cues Hike

Washington, March 6.

House Appropriations Committee last week recommended a budget of $7,800,000 for the FCC for the fiscal year ending June 30, 1957. The amount represents an increase of about $500,000 from current expenses and was requested to provide for costs of the agency's network study and for additional personnel to handle a growing backlog of radio applications.

At hearings on the budget last month, the Committee was told that the network investigation is well under way but that it would take "substantially all of 1957" to complete it. The Committee was also informed that the agency anticipates a hearing workload of 261 applications for new AM stations and major changes in existing stations during 1957. A "substantial" increase in FM applications this year and next was further anticipated.

FCC Chairman George C. McConnaughey told the Committee that it is "a paradox" that while the agency's workload has been mounting its staff has been steadily reduced. Since 1948, he noted, its personnel has dropped from 1,325 to 1,062 despite increased operations in radio, tv and other communications industries.

McConnaughey told the Committee that applications in the AM field are approaching "flood proportions" and that the agency is faced with a heavy backlog. The peak of tv applications, he said, is now past but there is "a hard-core" backlog in tv hearing cases which is "coming toward the end of the road."

The additional funds would enable the Commission to hire 70 additional employees.

'Omni' Goes to School

For its next-to-last show of the season on March 25 the CBS-TV "Omnibus" will consume the hour and a half for a looksee into the role of the university in American life. Robert Saudek, exec producer and directer of the TV-Radio Workshop of the Ford Foundation, has his sights set on Harvard for a live dissection emanating from Harvard Square.

Harvard prexy Nathan M. Pusey and faculty members will take viewers through the U.'s various schools. Delbert Mann will direct the segment.

Benjamin Exiting RKO to Freelance

Burton Benjamin, RKO-Pathe writer-producer for the past 10 years, has resigned to enter the freelance field in tv and film writing and producing for the John Gibbs agency. As producer and script editor, Benjamin has just wrapped up 39 Crunch & Des half-hour telepix for Gibbs and NBC Film Division. Telefilms were shot in Bermuda.

In 1954 Benjamin was loaned out to David O. Selznick for the all-network "Lights Diamond Jubilee" spec. He wrote part of the show and produced the location shooting with James Wong Howe. At RKO-Pathe he wrote and supervised many of the "This Is America" series. Last year he and his brother James won the $5.000 first prize in the Fund for the Republic tv writing contest.

In his new freelance status, Benjamin's initial assignment will be as scripter and producer of Schlitz Playhouse installments being shot during the next few weeks in Bermuda. RKO-Pathe, incidentally, handled physical production in Bermuda on "Crunch & Des."

Pontiac's Detour On 'Playwrights'

Pontiac may be considered as good as out of the "Playwrights '56" NBC-TV Tuesday nighter next season and wants to check off the summertime burden on the Fred Coe dramatic series. Carmaker will in all likelihood siphon the coin into "Wide Wide World" after Sunday (11), when the General Motors subsidiary was to have exited. In fact, GM has made such a suggestion to carry Pontiac through the summer. Hot weather edition of "Playwrights" starts July 3, by which time NBC hopes to interest another sponsor.

The web is committed to a drama skein in the 9:30-10:30 p.m. slot to dovetail with the rotating "actuality" plays of Armstrong "Circle Theatre." Neither Pontiac nor Armstrong has been happy about the fact that the last half-hour coincides with CBS-TV's "$64.000 Question."

PLASTONE'S 'TONIGHT' BUY

Chicago, March 6.

Plastone Co. for its Turtle Wax auto polish has ordered eight insertions in NBC-TV's "Tonight" for June delivery.

Agency is W. B. Doner.

NBC, Esther Williams as Partners

Hollywood, March 6.

Esther Williams and NBC are nearing conclusions of a unique partnership deal on her proposed Aquacade tour of the U. S. and Europe. If deal jells, NBC would finance Aquacade, reportedly costing over $350,000, with star drawing a hefty weekly salary plus an equal split of profits. William Morris Agency is repping her.

Plus interest in water show, NBC under the deal would get her for two Aquacade spectaculars during the first year's run of show. Network's payments for television rights reportedly will help amortize production cost. Show will first play England several weeks this summer then return to the U. S. for two tv shots and tour of principal cities after which show may return abroad for a tour of the Continent.

TV READIES A 'TIME' BOMB

TV's Top Producers & Directors

As a change of pace from the week-to-week Top 10 program appraisals, VARIETY has vox-popped a cross-section of the trade in an effort to arrive at a Top 10 listing of tv's outstanding producers and directors, notably in the dramatic field. There's nothing definitive about the following rundowns, but it does represent the thinking on a coast-to-coast front. While it doesn't necessarily reflect VARIETY's own conclusions, it nonetheless stands as an impartial sampling of a wide body of the more hep tradesters. The listings, alphabetically, follow:

PRODUCERS

Herbert Brodkin (Alcoa-Goodyear Playhouse)
Sid Caesar (with a nod of course, to Leo Morgan, nominal producer of "Caesar's Hour," though it's Caesar himself who is on top of the NBC production)
Fred Coe (Playwrights '56)
Maurice Evans (Hallmark Hall of Fame)
Paul Gregory (Ford Star Jubilee)
Robert Herridge (Camera Three)
Felix Jackson (Studio One)
Martin Manulis (Climax)
Tony Miner (NBC)
Robert Saudek (Omnibus)

DIRECTORS

John Frankheimer (Climax)
Clark Jones (Caesar's Hour) (Peter Pan)
Sid Lumet (freelance)
Delbert Mann (freelance)
Robert Mulligan (freelance)
Paul Nickell (Studio One)
Arthur Penn (Playwrights '56)
George Schaefer (Hallmark Hall of Fame)
Frank Schaffner (Studio One)
Alex Segal (freelance) (missing from the tv rosters in recent months while making a Metro film, "Ransom.")

It Pays to Monkey Around

Jackson's 'King Kong' Capers on Garroway's 'Today' A Major WOR-TV Plus

The good old days of whacky publicity stunts aren't entirely gone, not if Dick Jackson, flack at WOR-TV, N. Y., has anything to say. Jackson, who's been making a practice of spotting plugs on opposition shows for his "Million Dollar Movie" entries, came up with his best yet for the preem this week of RKO package on the station in the form of "King Kong."

On Friday morning (2)—picture was due to bow Monday (5)—Jackson trundled actor George Cathrey into a gorilla costume and paraded him down to the RCA Johnny Victor Exhibition Hall, where the Dave Garroway "Today" show originates, and placed him directly in front of the huge plate-glass window from which the "Today" cameras shoot out onto the street. Garroway looked, the crew looked, and thought a shot of the gorilla was in order, particularly since it bore a sign on its breast stating, "J. Fred Muggs Is My Long Lost Son." No sooner did the cameras train on Cathrey than he flipped the card over so it read: "King Kong — Million Dollar Movie — WOR-TV—All Next Week."

Director was ready to cut Cathrey off at that point, but Garroway is said to have stated on-the-air, words to the effect, "No, No, leave it on. We should have known better, but they tricked us fair

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Johnny Carson As CBS-TV Daytimer?

It looks like Johnny Carson will join the ranks of Garry Moore, Robert Q. Lewis, Bob Crosby, Arthur Godfrey, Art Linkletter and Jack Paar as CBS-TV cross-the-board daytime tv personalities. Carson's Thursday night CBS entry for General Foods has been cancelled by putting him on the "availability list" after the March 29 show.

Lester Gottlieb, head of daytime programming for the network, left for the Coast over the weekend to run off a teletranscription of a half-hour show which he will bring back for presentation to board chairman Bill Paley and program topper Hubbell Robinson. Program would originate from the Coast.

Happy 'Tune'

"Name That Tune" grabbed itself a 26-week renewal last week, which takes it into September under Whitehall sponsor auspices.

Whitehall's happiness stems from the fact that the Tuesday night 7:30 CBS-TV entry has more than doubled its initial rating of six months ago, hitting a fat 32.0 on the latest Nielsen.

TV's Big Business Specolas; NBC Has A Couple on Tap

NBC-TV is in the throes of whipping up a couple of 90-minute specials based on "Big Industry" and with sponsorship in kind. First of these is headed for a May 20 (Sunday) exposure in the slot normally allotted to "Wide Wide World." This will be for dedication of General Motors' new $360,000 technical centre in Detroit. The "WWW" show skedded for that day, an examination of the St. Lawrence Seaway, will be pushed back to May 27.

In the other industrial spec, Anaconda is blueprinting a "Project 20" type telementary to kick off the giant copper company's projected "atom train" tour. If negotiations jell, the Anaconda show will be spotted next December or January to coincide with the trek.

The mccoy "Project 20," incidentally, with Henry Salomon at the helm, has a programming manager now in James Nelson, assistant to NBC board chairman Pat Weaver. Nelson has been with the network since 1942—as advertising and promotion director for several years until becoming the topper's aide in 1954.

Banshees Bag Benny

After trying for seven years, the Banshees, the w.k. New York group, has roped Jack Benny for its April 24 luncheon. The CBS-TV comic has no other plans set for his Gotham visit.

After the Banshees hoopla, Benny will entrain out for Oklahoma City to make an appearance with the Oklahoma Symph on Saturday the 28th.

FATE OF FEATURES SEEN AT STAKE

By GEORGE ROSEN

The big battle between stations vs. networks is still to come. From all indications it should be a honey of a fight. Riding on the outcome is the future pattern of live vs. film and the fate of perhaps 3,000 feature pix (Metro is the next to fall in line: reported price, $25,000,000 for the initial batch on a lend-lease basis), and an investment by the new and forthcoming owners of pix company backlogs totalling in the aggregate in the neighborhood of $100,000,000.

The one big question to be resolved is where to slot the films, the bulk of them in the 90-minute area of presentation. As backlogs go, these are quality pix — hundreds upon hundreds of substantial celluloid offerings, a cinch to pull in ratings for the stations that latch on to them. But opening up 90 minutes of time, particularly on those high-powered network-affiliated stations that are essential to success in this features-for-tv era, remains an unresolved bottleneck.

There are, of course, some indie stations on the spectrum, where the time problem isn't too acute. They can play with the schedules any which way. But in the economic pattern of tv, these still add up to fringe sales where the big money is concerned. And anyway there aren't enough of these stations (and won't be for a long long time in the face of the present allocations snafu confronting the FCC) to justify the Matty Fox $15,000,000 acquisition of the RKO backlog, or the Eliot Hyman-Press Metals holding corporation $21,000,000 purchase of the 750 Warners pix (to mention but two of the major catalog availabilities.)

Metro Next

It's reported that the Metro braintrusters have already given the go-ahead toward making the Metro backlog of features available for tv. On top of that it's considered a certainty that 20th-Fox will fall in line. Both actions are believed fairly imminent.

With the Warners, RKO, Col and Selznick backlogs of features already "crossing the tv border," it's estimated that there will be in excess of 3,000 "new" features at the disposal of the video stations within the next six months. In addition, there's a major "British package" on the way.

All of which creates a glutted market. The stations are in the position to pick and choose, and there's a lot of sponsor loot on tap for the stations, if they can find the time. It's a certainty, too, with so many catalogs at the stations' disposal, that the whole price structure is destined for a tobogganing. Which won't make the stations sore.

But with so many catalogs available, how many of these pix can the stations absorb? The networks, which have been doing quite a successful job over the past couple of years in converting "station time" into network time, particularly in the 10:30 to 11 p.m. area, face the strong possibility of stations trying to recapture segments for the locally-sponsored features.

It's known that some of the NBC

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Armour, Pet Milk Riding 3d Session on Gobel

Chicago, March 6.

George Gobel's Saturday nighter on NBC-TV will carry the same commercial banners again next season. Both Armour's Dial Soap, via Foote, Cone & Belding, and Pet Milk, via Gardner in St. Louis, have staked out a joint claim on the comedian for the third year running.

Dial, incidentally, is prepping a premium campaign tied in with Gobel's initial motion picture, "Birds and the Bees," which goes into release later this month.

ABC-TV Preps 'Operation Leapfrog' In Sweeping Shuffle of Its Program Schedule for '56-'57; 13 New Shows

Weekend Ratings

Ed Sullivan's CBS-TV show swamped NBC's "Comedy Hour" Sunday (4) 38.9 to 10.3 on the Trendex. ABC-TV, sneaking in ahead of NBC's "Caesar & Cleopatra" spec on Monday's "Producers' Showcase" with first of two-part repeat of the Bernard Shaw pic on "Famous Films Festival," scored 6.1.

In the Saturday shuffle, Jackie Gleason's "Honeymooners" again surpassed Perry Como, 28.0 to 23.5, with Como taking the measure of "Stage Show," 33.1 to 15.6. Como averaged 28.3 against 21.8 for the CBS pairings. ABC's Grand Old Opry" averaged 7.1. Up ahead, NBC's "Big Surprise" rated 17.3 versus 17.0 for CBS' "Beat the Clock" and 6.8 for ABC's "Ozark Jubilee."

"Operation Leapfrog" is set to roll next fall at ABC-TV in by far the most drastic revamp of its program schedule ever attempted by the web. The tentative fall schedule — subject to sales and the whims of sponsors—is already being shown to agencies, and it entails the complete reslotting of at least seven shows, with the addition of 13 new shows already set and three still unspecified.

Slated for switches under the new schedule are Danny Thomas' "Make Room for Daddy," "The Lone Ranger," "DuPont Cavalcade Theatre," "TV Reader's Digest," "Life Is Worth Living," "Masquerade Party," "Dollar a Second," "Ozzie & Harriet" and the rotating "Ozark Jubilee"-"Grand Ole Opry." New properties appearing on the schedule are "RFD, USA," "African Safari," "Theatre Guild Gaieties," "Frontier Judge," "Film Fair" (90-minute features), "International Theatre," an unspecified adult western, "Command Performance," "Publicity Girl," "Wire Service," "The Tempered Blade," "Joan Davis Show" and a new General Electric-sponsored half-hour film, either an Alan Ladd series or "Mr. Belvedere."

Biggest changes are slated to occur on the weekend, with the network going into a fullscale Sunday operation running from 4 p.m. through 11, a total of seven hours as compared with the current four and one-half hours of web service. "RFD" kicks the sked off at 4, followed by the new "African Safari." At 5, "Super Circus" stays, with "Lone Ranger," in a shift from Thursdays at 7:30, coming on at 6, previously local time. "DuPont" shifts from Tuesdays at 9:30 to the Sabbath 6:30 spot, also presently local time, and then the schedule is stet till 10 with "You Asked for It," "Famous Film Festival" and "Amateur Hour." "Reader's Digest" shifts from its Monday at 8 spot to Sundays at 10, followed at 10:30 by "Theatre Guild Gaieties."

On Saturdays, the changes aren't so drastic, with "Ozzie & Harriet" shifting from Fridays at 8 to kick off the evening at 7:30, followed by the Jim Bowie series, "The Tempered Blade." Joan Davis is set for 8:30, followed by the current Lawrence Welk at 9, "Chance

(Continued on page 38)

Powell in Blast At CBS-TV For '4-Star' Lopoff

Hollywood, March 6.

TV networks are courting anti-trust action by summarily yanking toprated shows to make way for their own pet projects. Dick Powell contended after CBS-TV shunted "Four Star Playhouse" from its longtime slot on the web.

"It happens just when the rating hits 30 for the first time and is not being done to improve the programming. It's being done because CBS wants to put its new "Playhouse 90" on Thursday nights. I think the networks getting to be monopolistic and some day monopolies must end."

Powell charged the networks don't want filmed shows and want to put their own shows on. "If they have many filmed shows, there would be no need for a network."

It's understood both singer and Bristol-Myers have withdrawn from "Four Star" since the time is being taken but are negotiating for a portion of the new entry. Six sponsors are reportedly dickering for "Four Star" which may wind up on another network.

'Giant Step,' Synge's 'Playboy,' Bolger Tuners As Theatre Guild Specs

"Take a Giant Step," Louis Peterson's 1953 legiter about a Negro adolescent, is slated for a tv spectacular treatment next year on ABC-TV via Theatre Guild auspices. Guild has also set John Millington Synge's "Playboy of the Western World" for its lineup of six 90-minuters with Julie Harris as the possible lead and is dickering with Ray Bolger to appear in two musical comedies in which he starred on Broadway and for which the Guild is negotiating.

Rights to "Step," which deals with the issues of social intercourse among whites and a Negro teenager and won critical plaudits on Broadway, were acquired last week and no casting has been set yet. As for Synge's Irish classic, Miss Harris has agreed to appear, but since both plays are scheduled for the spring of 1957, it's not a firm commitment at this point. Guild is said to have picked out four additional properties, two of them the aforementioned Bolger showcasers, but must first tie up final rights before it can go about signing stars.

Red Reynolds Exits Richards Ad Agency

Edwin S. (Red) Reynolds has exited as radio-tv director of the Fletcher D. Richards agency.

Agency has $3,000,000 in tv billings on behalf of its U. S. Rubber Co. client, but since all the coin is siphoned into the NBC-TV packaged Sunday night spectaculars, it was the decision of the agency to abolish the post. Reynolds was associated with Richards for four years. Prior to that he was with the National Collegiate Athletic Assn. formulating its tv grid pattern and for 15 years with CBS.

'Cleo' Clobbered

NBC-TV's star-studded "Caesar & Cleopatra" spec on "Producers Showcase" Monday (6) took a severe drubbing from the CBS-TV 8 to 9:30 threesome, with latter's "Burns & Allen" the only loser. Clusters were 17.8 for "Cleo" vs. 16.7 for "B & A" and 9.5 for ABC's "Reader's Digest; 17.0 vs. 27.2 for "Talent Scouts" and 6.5 for "Voice of Firestone"; and 14.8 to whopping 45.0 for "I Love Lucy" and 2.0 for Dotty Mack.

NBC's average was 16.5, against 29.6 for CBS.

All Chi TV Stations in Throes Of Major Local Program Shuffles

By FARRELL DAVISSON

Chicago, March 6.

There's a flock of local programming changes in the works for Windy City television. Most of them are still in the hush-hush deepthink stage, but it's known the top echelon at each of the four stations is grappling with its respective trouble spots.

Much of the cerebration focuses on the weeknight 10 to midnight area. That's undoubtedly the prime jousting arena for the hometown programming and sales strategists, because three of the Chi tele quartet are occupied with network productions throughout the early evening. For the o&o station boys especially it's the time period that has torched the most heated rivalry in the scramble for the share-of-audience left over from Indie WGN-TV's 10 o'clock feature films.

At WBBM-TV, for example, these two hours weeknights have been given probably more down-from-the-top attention than any other locally programmed segment. Now that the Columbia station's 10 to 11 strip is locked in solid with the four quarter-hour newsweather, music, news-sports and interview crossboarders soldout for an annual gross of close to $2,000,000, next order of business is to plug the sustaining gaps in the following hour.

Atlass 'Keep 'Em Live'

Frank Atlass and exec veep Les Weinrott have been given the go-ahead from veep H. Leslie Atlass to try some new ideas in the open Tuesday and Wednesday periods. With Howard Miller's Thursday and Friday night variety displays and PeeWee King's Saturday night haylofter anchored down firmly, it's planned to keep the rest of the week on a live basis also. Problem here is to come up with an in-the-flesh offering that's not too costly for latenight sponsorship with its diminishing sets-in-use factor. As of now the most likely possibility is that the two holes will be plugged with a personality gabber.

Coincidentally, it's because talker Tom Duggan flew the WBKB coop a couple of weeks ago leaving something of a vacuum in the ABC-TV's 11 to midnight slot that's veep Sterling (Red) Quinlan's current No. 1 concern. Duggan, with his controversial comments, kept the 11:10 to midnight time consistently sold out five nights a week. Quinlan first put in June Myers as hostess of the "Mark Saber" vidpix, then last week switched to comedienne Virginia De Luce for a test. There's a

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Plenty of Pix In ABC-TV's Future

With its feature film programming—the Sunday night "Famous Film Festival" and the daytime "Afternoon Film Festival" stanzas—established as a moderate success, ABC-TV will expand this type of programming next fall. In addition to the retention of both these showcasers, the network will program the Monday night 9-10:30 block with the full-lengthers.

The Monday time has already been established for a summer feature film run starting next month, but with repeats from the "Afternoon Film Festival." But starting in the fall, firstrun American product (as opposed to the current British pix) will be shown. The network is currently casting about for U. S. films, and for one possibility, is planning discussions with Associated Artists Productions' Eliot Hyman on his Warner Bros. acquisition.

As to new product for the Sunday night "Famous Film Festival," ABC will continue on a British kick and will use for this films it has reserved out of the 104-pix package it purchased for use on "Afternoon Festival." Typical of the pix it's holding back from daytime use are "Genevieve" and "The Titfield Thunderbolt." These, when they are put to use on "Famous" in the fall, will mark their first time on tv.

TV's Pituitary Glands Running Wild,' Sez Wood

Cincinnati, March 6.

Barry Wood, bearing triple NBC titles, plugged television here last week as a "booming, strapping giant whose pituitary glands have run wild, and the end of its growth is nowhere in sight." The pitch for his bread-and-butter industry was made to the Advertisers Club of Cincinnati at a luncheon in the Sheraton-Gibson.

Supervisor of NBC-TV's "Wide, Wide World," Wood told how it ticks and also about the network's special events, of which he is department director and of color-tv.

Deejays & News Sparks Overhaul Of Radio in Hub

Boston, March 6.

Boston radio continues to shift this week with skedded changes all around and emphasis on live shows with almost exclusion of network packages being foreseen.

WBZ, which has started on a disk jock kick all around the clock, denied that it will break with the NBC network, although the rumor factories still serve it hot. Joe Cullinane, p.r. director, denied the bit which was kicked off by the hiring of Alan Dary from WORL. He said the story is "a perennial each season."

Dary joins the WBZ disk jock staff, which now includes Norm Prescott as anchor man, on March 19. Educated guesses are that WBZ will acquire Sherm Feller from WVDA and either Vaughn Monroe or Rudy Vallee or both to round out an all round deejay staff. Both Monroe and Vallee have more or less local ties, Monroe in Framingham, where he has The Meadows, and Vallee in Maine.

WBZ looks to operate on a music and news policy regardless. In the meantime, WEEI has done some shifting and Carl Moore's "Beantown Varieties" changes to "Beantown Matinee" and extends to a full 90 minutes Mon.-through-Fri. starting Mon. (12).

WEEI show has been reskedded from its ayem time of 8:30-9:30 to 4:30 to 6 p.m. Carl Moore will continue as emcee and supporting him will be Frank Hall's 9-piece orch with vocalists Bill St. Claire and Jeanne McKeon plus visiting record chirps and guest interviews. It's the town's only live talent show.

Taking the vacated morning time will be a new program, "Tom Russell Show," featuring pops and chatter with Tom Russell spinning from 6:30 to 10 a.m. Continuing its trend of "easy listening music," WEEI has a 10 to 12 (midnight) music program featuring visiting recording artists with Bill Hanson. "On a Saturday Afternoon," from 2 to 6, WEEI has another program featuring "good new music" with news skedded for five minutes on the hour.

WEEI knocked out the r&b stuff several months back and continues along its path of what the station likes to refer to as "easy listening music."

All around the Greater Boston area the trend is to deejay programs and news.

Conn. B'casters Elect

Hartford, March 6.

Sam R. Elman, general manager of WATR radio and television, Waterbury, has been reelected President of the Connecticut State Network.

Elman, who has been general manager of WATR radio and TV since 1934 was one of the organizers of the State Network, which comprises eight stations in all. Prior to his first election as president he served on the Board of Directors of C-S-N from the time of its inception.

Dick Hyland Exits MCA To Join Frank Cooper

Hollywood, March 6.

Dick Hyland, who joined MCA a year ago, exited the agency to become associated with Frank Cooper, chiefly in tv. Mutual expansion of activities is planned with Hyland, who has been particularly active in theatrical films.

He will become more active in tv while Cooper expands more into theatricals.

Cleve. Indians In 500G Telecast Deal

Cleveland, March 6.

Cleveland Indians, which two years ago initiated a policy of no-telecasting of at-home games to protect boxoffice receipts, this year pacted a $500,000 contract for 60 games including at home weekend games. Contract figure includes estimated $225,000 "club rights."

Indians v.p. George Medinger, commenting on the change, said that "it was a calculated risk, and that we are hopeful that the final figures will show that we have not made a mistake in telecasting weekend at-home games."

Last year the ball club was able to televise only 26 games as network commitments by WXEL, the CBS outlet, precluded additional games. This year, WEWS picked up games, and the ABC outlet will also be able to telecast both games of double headers, a policy not in effect a year ago. WEWS carried the games from 1948 through 1950 before they went over to WXEL.

Carling Brewing Co. is picking up the tab with Jim Britt and Ken Colemand doing the broadcasting. On radio, WERE will cover with Jimmy Dudley and Tom Manning the announcers.

Medinger also said that although the Indians wanted to telecast all out-of-town games last year, WXEL was only able to pick up 25, and that the ball fans thought the Club was to blame. This year's telecast includes six Saturday night games, 11 Sunday double headers.

'Six By Malvin Wald' In 2-Week Span Sets Something of Record

Live tv drama is like an opening night to actors working the medium in New York and "just a job" to their counterparts on the Coast, says screenwriter-teledramatist Malvin Wald. Wald says it all comes out in the wash—the performance—tracing the basic difference to fact that the legit-to-tv thespians get all worked up, translating their excitement to the home screens, whereas the film colony pretenders are more nonchalant, almost blase vis-a-vis video theatrics.

Wald is on the lam from Hollywood, having arrived in last week for rehearsals of "Man on Fire" on Sunday's (4) NBC-TV "Alcoa Hour." That's one of six shows bearing his name which will be given over a fortnight's stretch, something of a record. "Fire" was written with Jack Jacobs, his collab on four of the scripts, with two on his own.

Tonight's (Wed.) entry is "One Against Many" on "Screen Directors Playhouse," NBC-TV, with Lew Ayres starring and William Dieterle directing. The others are "Tales of Hans Christian Andersen" on WPIX, N. Y., Saturday (10); "Survival," 60-minuter on ABC-TV in the "Warner Bros. Presents" series Tuesday (13); NBC-TV's "Life of Riley," his fourth of the season on the William Bendix-starring skein, listed for March 16; and another "Hans" March 17.

Wald has been a scenarist since 1939, alternating between 35m and tv. He was partnered with Ida Lupino in Filmakers as writer-producer, drew an Oscar nomination for "Naked City" and was last repped on the big screens with "Battle Taxi" (UA). Lately he has been working on a feature film version of "Racket Squad" for Hal Roach-Allied Artists. The "Hans" segments were shot in Denmark and he supplemented his international hopping with a London stay for the "Fabian of Scotland Yard" series on which he was story editor.

SALUTE TO A GIANT

It's fitting that in some 30-40 key cities, in several lands around the world, the full global organization of the Radio Corp. of America hoisted a glass in a salute to Brigadier General David Sarnoff on a sentimental and realistic occasion. It was a threefold salute: the General Sarnoff-Achievement Award on the board chairman's half-century of service with the company; on his 65th birthday; and on the milestone achievement of the first over-$1,000,000,000 gross business. That's a lot of zeros and a lot of coin.

It is a dramatic way of spelling out the manner in which electronics generally have taken hold of America and the world, and specifically as regards communications (1) in the sound form (AM) and (2) now the sight value (TV).

That General Sarnoff, while technically at retirement age, will not be permitted to become an emeritus has already been dramatized by the new 10-year pact to retain his services at the same $200,000 per annum. Unlike his confreres and other responsible officers, there is no bonus, extra remuneration or other incentive rewards, in a pecuniary manner, a decision of his own choice. Several of his ranking officers' take-home pay is greater than Sarnoff's.

It is fitting to note that the board chairman "took it on the lam," and that these dinners and fetes last Feb. 27 (his birthday) were done in absentia while he and his wife were holidaying in Hawaii.

In a like manner it points up what happened when Sime Silverman finally achieved a quarter-of-a-century milestone in 1930 for the paper he had founded and which, until only a few years prior thereto, had always been in the red. Sime, too, took it on the lam rather than be faced with one of those testimonial dinners. The VARIETY staffers did likewise on this past semester's Golden Jubilee. Perhaps the best accolade is to let the product speak for itself. *Abel.*

Requiem On a UHF Channel

Reed's Testimony Before Senate Probers Food For Industry Thought

Washington, March 6.

After eight days of hearings, the Senate Interstate Commerce Committee's inquiry into tv allocation problems has developed at least one thing: a record. The question is, what will the Committee do with it?

The inquiry has served to emphasize, and to bring up to date, what the Potter subcommittee learned two years ago about the problems of UHF. Out of the Potter hearings came the recommendations embodied in the Plotkin and Jones reports, outstanding of which was deintermixture.

The current hearings have brought to focus the sharp division within the FCC membership on the deintermixture issue. FCC Chairman George C. McConnaughey and Comr. John C. Doerfer have stubbornly, although not convincingly, defended the majority action in going ahead with new VHF authorizations in intermixed cities pending some "overall" solution to the problem. Comr. Rosel Hyde has been more eloquent in pleading for the preservation of UHF as the basis for tv expansion.

Last week's hearings, at which the UHF forces had their innings, pointed up the despair of the ultra high operators of getting relief from the FCC. This was manifested in the recommendations of the UHF Industry Coordinating Com-

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WOV's Italo Aid

WOV, the N. Y. radio independent which pitches a major share of its programming at the local Italian-American audience, is launching an emergency campaign to inspire a flow of food packages to Italy. Drive comes as a result of the critical situation created by Europe's continued winter storms and WOV's food package plugs will continue, it says, until regular relief orgs are formed.

Station is establishing an honor roll for all Americans sending food packages to Italy. Appeals will be broadcast hourly in Italian. Station is providing a list of towns and families hardest hit by the storms to donors.

KOA Union KO's Spike Jones In Denver Strike

Denver, March 6.

Longrunning strike of technicians against KOA and KOA-TV took on a new aspect last week as the local and national reps of the National Assn. of Broadcast Employees & Technicians (NABET) (1) took a slap at Spike Jones for crossing a picket line making "nasty and vicious remarks" to appear on the tv outlet, (2) started a viewing and listening boycott among the Denver audience, issuing leaflets and buttons bearing the legend "I Don't Watch Channel 4, the Unfair Station" and (3) sent letters to Denver advertisers and Denver and New York agencies protesting their continuing sponsorship on the station.

The Jones incident took place Friday (2), and the union immediately stated it would notify all unions and particularly union disk jockeys of his action and ask them not to play his records. Garland S. Button, local NABET prez, stated in a wire that Jones "is a member of the American Federation of Musicians, an AFL-CIO union. We will certainly notify them and we hope that this organization will discipline Jones. Not only did he cross the picket line but the nasty and vicious remarks he made as he went by indicated real hostility to the strikers. We intend to notify all union disk jockeys in the U. S. about 'scab' Jones and we hope

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GE Eyes Alan Ladd Show as TV Entry

A new Alan Ladd western series looks to be the top contender for sponsorship by General Electric next fall on ABC-TV. GE picked up a half-hour of time on the network last week, reportedly on Tuesday nights, but didn't specify the property it would bring in. It's understood, however, that two shows are being considered, the Ladd telefilm series and 20th-Fox's new "Mr. Belvedere" entry, with the western holding the edge.

ABC is keeping the details of the GE buy under wraps. Company is one of the alternate-week half-hour bankrollers of "Warner Bros. Presents," and while there's been no indication as to its feelings about a renewal, insiders were talking about the possibility of GE dropping "Warners" in order to allocate the coin to the new half-hour entry.

'56 'IKE-ONISCOPE' CAMPAIGN

'Big Surprise's' Top 10 Surprise

Considering the fact that practically everybody in the trade, including even those having a stake in it, were ready to write it off as a bad try after the singularly downbeat reaction to its premiere, the emergence of NBC-TV's Saturday "Big Surprise" as the third highest rated show on the network (as tabulated in the newest ARB figures), with its attendant hold on the No. 9 position among all shows, shapes up as one of the more prominent "events" of the tv season.

Out of the Louis G. Cowan, Inc., package shop, the same outfit responsible for "$64,000 Question," the NBC entry, sponsored by Spiedel, drew blasts from the critical fraternity as a sad imitation of the more prosperous $64G show, with unanimous expressions that even a $100,000 giveaway in itself can never substitute for showmanship in attracting viewers.

But "Big Surprise," on the basis of present ratings, currently registers as a success story, attributed largely to the "production nursing" of exec producer Steve Carlin, producer Seymour Robbie, associate producer Mert Koplin and Cowan prez Harry Fleischman.

Fact that "Surprise" has been hurdling a 7:30 fringe time period (and few shows that in that area have ever boasted a Top 10 status) makes it all the remarkable. Clincher came a couple weeks back when the Trendex returns voted "Surprise" a 24.0 rating, neck-and-neck with the 24.1 for Perry Como's 8 o'clock entry.

Of all the NBC-TV shows, only Groucho Marx and Como outrated "Surprise" on the new ARB listings.

Jack Barry, incidentally, has been yanked from the show, with Mike Wallace taking over.

End of the Biow Affair

Toigo Joins Schlitz, Taking Three Other Biow Execs Along—Winsor Sets Own Production Co.

John Toigo has finally made his formal exit as exec v.p. of The Biow Co., after months of speculation as to his status at the agency. Toigo is joining the Jos. Schlitz Brewing Co., which had a short-lived stay at Biow, as director of marketing, and has taken along two Biow v.p.'s and an account supervisor with him.

At the same time, Biow is losing still another key exec, radio-tv veep Roy Winsor, who is leaving the agency to form his own production-packaging outfit, Roy Winsor Productions. New production outfit will take on production responsibility for two Whitehall Pharmacal (a Biow client) soaps, "Love of Life" and "Secret Storm" and Winsor himself will continue as exec producer for Biow of Procter & Gamble's "Search for Tomorrow." At the same time, the new outfit is operating on a free-lance basis packaging new properties for wherever it can land them.

Departure of Toigo spells an end to a series of the most eerie episodes in Madison Ave. history, which actually began when Milton Biow a couple of years ago relaxed his one-man control of his agency,

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Guy's 'Jubilee' To Oust TV 'Millie'

Although Guy Lombardo was in the midst of being primed for a local show on WRCA-TV, the NBC flagship in N.Y., it's the opposition CBS-TV which has snagged him. The maestro made a big score on the NBC's outlet's New Year's Eve special with a 31-plus. WRCA-TV was anxious to set Lombardo up for another exposure (his syndicated stanza out of MCA-TV has been running for some time as a Thursday at 7 p.m. entry) in the live groove, but Columbia's coup prevents that.

Orchestra, under "Guy Lombardo's Diamond Jubilee" tag, goes into the Tuesday 9-9:30 p.m. slot vacated as of last night (Tues.) by "Meet Millie." He'll start on the 20th, since the March 13 spot (9 to 10) is reserved for an Israel-Arab "editorial" by Ed Murrow's "See It Now."

"Millie" sponsors, Pharmaceuticals (Geritol), move in with Lombardo, with format to embrace a series of interviews with letter-writers, plus a name guest, based on how a particular song affected their lives. Prizes include an article of diamond jewelry to square the title. MCA package has Mort Abrahams as exec producer and Gordon Auchincloss as producer-scripter.

More 'TV-to-Hollywood'

The "Scorecard on TV-to-Hollywood" saga is swelled on word of a number of plays in the "Robert Montgomery Presents" NBC series figuring in sales to filmmakers.

John Gibbs agency reports action on Milton Gelman's "Return to Johnny Burro" (adaptation of "Outlaw's Partner") to Metro; "The Power and the Prize," also M-G; "Tall Dark Man," to Hecht-Lancaster; "A Case of Identity," to Warners, and "The Wind Cannot Read," to a British Company.

Both Parties Eye Capsule Pitches As TV Strategy

Presidential campagning this fall is likely to take the form of five-minute capsule pitches as well as the standard half-hour. National Committees of both parties have approached the networks on the availability of five-minute pitches in prime evening time, and one of them, ABC-TV, has already worked out a formula to permit the use of such capsules via the advance-filming of both half-hour and 25-minute versions of its filmed shows. It's recalled that back in '52 the GOP's capsule broadsides played a prominent part in Ike's windup campaign.

ABC in particular has a problem as regards such five-minute capsules, in light of the high percentage of DB stations and the large number of filmed shows on the web. A five-minute preemption of a live show presents few problems, since such an order can be placed a week in advance and gotten through. On filmed shows, however, the order must be placed months in advance. Provided the politicos order their time months in advance, the web will do the two versions of the film show and will charge the normal preemption

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L. A.'s 2,000 Tint Sets

Hollywood, March 6.

Over 2,000 color tv sets are now in use in 13-county L.A. area tv signal region, report issued by Electric League of Los Angeles covering month of January disclosed. Sale of 159 tint receivers in January boosted total to 2,056 and raised total of all sets in area to 2,368,464.

Comparable 1955 figures show 22 color sets sold in L.A. area in January, to raise tint total to 606.

TV TO REPLACE BARNSTORMING

By HERMAN A. LOWE

Washington, March 6.

Television, fast becoming the most potent weapon in political campaigns, gets its greatest test this year. The question is whether it can successfully replace personal contact between the candidate and the voters.

President Eisenhower threw down the challenge to the medium in his radio-tv fireside talk last week. And indirectly expressed his confidence in it.

Whistle-stop campaigning by Presidential candidates is traditional... criss-crossing the nation by train, short appearances from rear platforms, handshaking with local and state politicians; then lunches, dinners and speeches major and minor in various parts of the country.

Since the use of newspapers will remain unchanged, the burden for success of the new style campaign must fall on radio and, to a much larger extent, upon television. The day after the President's announcement that he would do no whistle-stop campalgning, Leonard W. Hall, chairman of the Republican National Committee, told newsmen about "an electronic age" tv-radio campaign on behalf of the President and remainder of the ticket. It'll be up to video to carry the President's warm friendliness into homes with more than 36,000,000 tv receivers.

$2,000,000 GOP War Chest

Hall spoke of the Republican Party spending about $2,000,000 on both radio and tv, the same figure he used months ago, before the President's heart attack. However, a stepped-up television campaign to replace barnstorming would be considerably more expensive. It will also require the GOP to nail down much more network time than it now has reserved.

However, it was made clear that Prexy will be expected to leave Washington for two or three personal appearances in which he will deliver major addresses. Hall said planes would be used for such trips, presumably to spare him

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Jack Barry Bounced From 'Surprise,' Takes Swipe at Cowan Org.

Jack Barry, scheduled to be replaced April 7 as emcee of NBC-TV's "The Big Surprise," yesterday (Tues.) asked for his immediate release from the show and blasted the Louis G. Cowan office for the "outrageous" fashion in which he was axed. Barry took the unusual step of calling a press conference at Club 21 to release copies of his letter to Cowan prez Harry Fleishman, dated Monday (5) in which he requestcd his release.

Noting that his axing came as a complete surprise—"to this moment, despite the many months we worked so closely together, I have not had a personal word from you or any one in your company relative to the cancellation other than the summary notice of dismissal received through the mails," Barry blasted Fleishman for releasing "the news of my cancellation and selection of a successor completely without my knowledge—a courtesy usually given to even performers who expect to be removed from a show."

"You have forgotten," Barry continued, "that during those early days, as the advertised star of the program, I took the brunt of the abuse for its failure. Now that 'Big Surprise' is among the top ten, I think it is outrageous that you should ask me to suffer further abuse—because it is a success." Barry stated that "since you have already signed a new man (Mike Wallace), I can see no useful purpose in my continuing with the show through March 31."

'Emmy's' No Lady Yet, So 'Scram Till You Grow Up' Tempoes New Beefs; Move to Put Off Awards 3 Months

By DAVE KAUFMAN

Hollywood, March 6.

An increased tempo of criticism from various industry quarters against the Academy of Television Arts and Sciences awards structure has resulted in a campaign to call an immediate emergency meeting of the Academy's board to consider postponing the annual awards for three months. M. Bernard Fox, vidpix producer and initiator of the move, now soliciting support for his plan, said he was prompted by consideration for the Academy, saying he felt such a delay in awarding Emmys would permit time to correct "inequities" in the nominations and categories. Awards dinner is set for March 17.

The board itself, meanwhile, met with the press at 5 p.m. today (Tues.) to answer the increasing attacks from critics in connection with the annual awards and nominations setup.

Fox said he is enlisting the aid of Danny Thomas, Gale Storm, Herbert Leonard, William Asher, Ozzie Nelson, Jack Denove, Roland Reed, Dick Powell, Richard Moore, Groucho Marx, Bob Cummings, Desi Arnaz and Jack Webb in seeking a concerted move for action on the Emmy front. He said he had contacted four of them yesterday, and they in turn offered to contact others. "Many, unfortunately, are in production and not available so in the short time we have it was thought best to present our suggestions for such an emergency meeting through the press," the producer explained.

Fox is producer of "My Little Margie" and "Waterfront," the latter garnering four nominations last year. Fox said he didn't receive any nomination blanks this year and when he stopped at the Acad office to get his Award dinner reservations recently, he asked Acad secretary Tom Freebairn-Smith about it. The exec, after searching the files, told him the blanks somehow had not been sent him, and apologized, said Fox.

NBC & Olds a Factor

"We would like to ask the board to investigate the possibility of NBC-TV, which is carrying the awards show, and Oldsmobile,

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This Fascinating Biz

The ends to which tv will go to wrap up a personality, even for a one-shot, is perhaps best illustrated in the coin that's been invested thus far merely in trying to negotiate the Audrey Hepburn pact for her 90-minute performance in "Mayerling" as one of the "Producers Showcase" spec attractions next season.

It's estimated that at least $10,000 has been spent by Showcase Productions, producers of the Monday evening NBC-TV series, as a preliminary to signaturing the Hepburn deal. This has involved a succession of transcontinental trips by Miss Hepburn's agent, residing in Switzerland; keeping the transoceanic lines buzzing, etc. And as of now, it's not even certain the show will go on.

NBC Radio's 'Hey, Look at Us' On $5,000,000 Biz

In the last 10 days NBC has firmed up a snazzy $5,000,000 in new business and renewals on the radio ramparts, according to Charles T. Ayres, aural v.p. The figure is a gross one, subject to various discounts. Bulk of it stems from the web's participating setup on "Monitor," $2,109,000; "Weekday" $588,000, and "Top 10 Plan," $381,500, for a total of $3,078,000. Another $1,109,000 is being poured into the pot by Miles Labs, embracing "News of the World" and "Woman in My House," "Weekday" and "Monitor."

Buying into "Monitor" in addition to Miles, are Sawyer's, Crowell-Collier, RCA, Miller Brewing, Quaker Oil, and for "Weekday," Bourjois, Crowell-Collier, American Molasses, Kerr Glass, McCall's Mag, Olson Rug, Tintex, Curtis Publishing, Q-Tips and Carter Products. Riding on "Top 10" are Crowell, Curtis Pub., North American Insurance, RCA and Carter.

MANN BITES WOLFE

Five Characters In Search Of An Author Credit on 'Armstrong'

There's an involved writer credit on "Five Who Shook the Mighty," an "actuality" due on NBC-TV's "Armstrong Circle-Theatre" March 20. Story is based on the five Rumanians who a little over a year ago seized the Rumanian Legation in Berne, Switzerland, were slapped into jail and who will be tried next month.

Peggy Mann furnished an outline and draft to Talent Associates, "Circle" packagers, and the tv adaptation was done by Bernard Wolfe, Miss Mann, whose novel, "A Room in Paris," became her first teleshow last season on Sunday's "TV Playhouse," will receive a "based on" credit indicating original treatment, since it was she who interviewed the Secretary-General of the League of Free Rumanians for the "inside" material. The author is repped by the Blanche Gaines office.

Two days before the show (18), an article by Miss Mann on the same subject will appear in This Week mag, the Sunday supplement. Thus the line, "based on an article by Peggy Mann," will have an updated meaning and the closest to air time of any derivative script in tv annals.

'Queen's' Queenly $7,500,000 Gait

Berthed as the toprated teleday-timer after only four weeks of airing, NBC's "Queen for a Day" is hitting $7,500,000 in billings with snagging of four additional participants. Underwriters piled up in the last couple of weeks are Helene Curtis, Corn Products, Sandura Co. (Sandran) and Van Camp's Tuna, making 10 participants in all for a 90% SRO status. Only open segment is 4:30-45 Monday.

"Queen" hit the ARB jackpot for February with 15.7 against 13.5 pegged by CBS-TV's "House Party." On the advance Nielsens (fortnight ending Feb. 4), "Queen" scored 13.9, a whisker behind the 14.1 of CBS-TV's established "Guiding Light."

NBC Pencils in Boca For Convention in Dec.

NBC plans going back to Boca Raton, Fla., for its annual winter convention of television affiliates. Network's last Boca meet was about five years ago. Tentatively the network has set Dec. 12-16 for the annual gettogether, this being the only December availability.

Although J. Myer Schine sold the resort hostelry last week, it's anticipated that the new management will okay the Dec. date.

AFTRA Nod on Electronic Filming Jurisdiction Blasted by SAG

Hollywood, March. 6.

"Clarification" agreement between American Federation of TV and Radio Artists and nets and ad agencies, giving jurisdiction over electronic filming to the live video performers union, came under heavy fire from Screen Actors Guild over weekend.

SAG national exec secretary sent CBS board chairman William S. Paley and prexy Frank Stanton a letter over week-end asking an immediate meet with net reps, preferably here, "in order to avoid a most serious controversy."

"Clarification," negotiated in N. Y. last month and only disclosed last week, gives AFTRA jurisdiction over actors appearing on such film-and-live systems as Electronocam and CameraVision, and on video tape recording. Similar pact was recently negotiated in Gotham, giving like jurisdiction to Radio and TV Directors Guild, live video directors union, in pattern of awarding electronics to live guilds.

SAG spokesman said that since CBS-TV is the only net presently doing much of its own telefilming, initial communication was directed to this net. However, other nets and ad agencies might be called into Guild confabs, if developments warrent, he added.

Hollywood AFTRA exec secretary Claude McCue stated that the Federation considers the "clarification" a "restatement of what our code already provides for," and not an "extension" of AFTRA jurisdiction.

Full text of Guild letter to CBS follows:

"Our attention has been called to the fact that you have recently entered into an agreement with the American Federation of TV and Radio Artists purporting to be a "Clarification" of the AFTRA Code of Fair Practice for Network TV Broadcasting. This document eliminates the present requirement of the AFTRA Code that pre-recorded tv programs, in order to come within the jurisdiction of AFTRA, must be "by kinescope of similar device, done in the manner of a live broadcast.

"You are signatory to the Memorandum of Agreement for 1955 TV Supplement to the Producer-Screen Actors Guild Codified Basic Agreement, under which you recognize the SAG as the exclusive bargaining agent for all actors employed in the production of tv motion pictures. Under this contract and your contract with AFTRA, you and the tv industry have historically recognized and agreed that the dividing line which separates pre-recorded tv programs from tv motion pictures is whether such pre-recorded broadcasts are done by 'kinescope of similar device in the manner of a live broadcast."

"Under the guise of being a 'Clarification,' the above referred to agreement attempts to substantially enlarge the scope of

(Continued on page 36)

Local-Only Specs Now In Vogue; WPIX Doing 90-Min. Soviet Spread

The spectacular concept is really catching on among local television stations. WPIX, the Daily News indie in N.Y., intends producing a 60-minute interspectacular of its own on "hitherto undisclosed life in Russia" on March 8. Last week, Falstaff announced that it was doing a 90-minute variety spread for Falstaff brewery on four northern California video outlets.

The WPIX one-shot called "Camera Inside Russia," was lensed by Myron Zobel, and, as the station says, "was brought to this country completely untouched by the hand of the censor." Zobel is a writer and lecturer, who shot the film this winter after getting his visa through repeated application. He was accompanied on the Soviet sojourn by his wife and a cameraman, and the 60-minuter was edited from several thousand feet of celluloid about Moscow.

Narration will be done by the station's newshawk, John Tillman, and by Zobel. Show, from 9 to 10 p.m. on WPIX, will preempt basketball coverage.

Tom Duggan to Coast

Hollywood, March 6.

The stormy petrel of Chi Broadcasting, Tom Duggan, is coming to roost on KCOP (TV), locally. The Copley Press station has inked him to an exclusive pact for five hour-long commentaries weekly, starting April 2.

Duggan left WBKB, Chi, where he had built an annual billing of $750,000, after a number of lawsuits and reported hassles with the station management over his controversial commentaries. He typically explained his abrupt departure as the result of "being fed up with the midwest."

KCOP states that Duggan will have free rein in the choice of topics for his nightly programs.

Summer Repeats Chief Target On AFTRA Rerun Fee

Agreement by the American Federation of Television & Radio Artists to lower its kinescope rerun fees is not expected to have an appreciable effect on the industry except in the area of summer repeats, a survey of the industry indicates. The agreement, reached last week with the networks in the form of an amendment to current contracts, lowers reuse fees from 100% of minimums for each replay to 75% for the first two repeats, 50% each for the third and fourth and 50% for all thereafter.

A couple of years ago, it had been hoped that kinescopes might make possible entries in the syndication field, but the difficulties involved in renegotiations of contracts and the high cost of reruns made this virtually impossible. Although the new contract amendment simplifies the procedure, it's not viewed as likely that the webs will put their kinnies into syndication. Only kinnies that had wide exposure in syndication were "Tales of Tomorrow" and "The Ruggles," and these didn't cut too wide a swath.

Contract amendments, which run to Nov. 15, 1958, the expiration date of the current AFTRA pact with the networks, do not apply to performers who were walkons or extras in the reused programs. Neither do they apply to commercial inserts, cut-ins, hitchhikes or cowcatchers, with AFTRA still in negotiation as regards these. Aforementioned repayment schedule is a schedule of minimum fees, and performer may bargain for better terms or may change or modify contracts to get better replay terms. A provision allows the producer to pre-pay the performer, with the latter's consent, at the time of the original engagement for future replays at the rate of "in excess of twice the full AFTRA minimum fee including all extra payments for additional rehearsals and doubling."

In the agreement, AFTRA also made clear its bid for jurisdiction over the Electronicam system and any other electronic film device, including video tape, with the clause: "All of the terms and provisions of said 1954-1956 AFTRA Code (contract) are applicable to network television programs originating in New York, Chicago and Los Angeles which are produced or recorded by means of any electronic video equipment (including a combination electronic and motion picture or 'slave' camera) used either in connection with live broadcasting or in connection with electronic video recording, whether by means of disc, wire, tape, kinescope, audio tape recorders, video tape recorders, wire-recorders, disc recorders and any other apparatus now or hereafter developed which is used to transmit, transfer or record light or sound for immediate or eventual conversion into electrical energy. (Excluded from the foregoing are programs recorded solely by motion picture camera not in connection with a radio broadcast or a live telecast.)"

Oops, Wrong Putput

Chicago, March 6.

One of those rare happenstances put the blush to some countenances in ABC-TV's N. Y. ad department. Batch of trade ads that broke last week plugging the web's "Film Festivals" featured as a prop an outboard motor plainly labeled Mercury (out of the Kiekhaefer Corp.). Apparently nobody figured there'd ever be a tv sponsor conflict in the putput field.

But the ads appeared before the ink was hardly dry on an order snagged by the Chi ABC-TV sales boys from Evinrude outboards for an eight-week ride on the Sunday night film fest.

Big Batch of Dramas, All Shapes & Sizes, Pacted as TV Entries

Writers out of the Blanche Gaines stable will be repped on a dozen upcoming full-hour teledramatics and several 30-minute shows in a new upbeat for an office that has been considerably active also in sales to motion pictures.

"U. S. Steel" has bought four scripts, Rod Serling's "Noon on Doomsday," George Lowther's "Undercurrents," Helen Cotton's "Operation Three R's" and Ira Avery's "Five Fathers of Pepi," adapted from his book of that name.

"Studio One" lists three Gaines entries, Serling's "The Arena," James Blumgarten's "The Temptation of Harry Ashcroft" and Miss Cotton's "Manhattan Duet" (latter given in February).

"Alcoa Hour" and the alternating "Goodyear Playhouse" will front a pair of Jerome Ross plays, "Doll Face" and "Career Girl."

The daytime "Matinee Theatre" is skedding Richard McCracken's "The Antidote," Ira and Jane Avery's "Shadows" and Avery's "Robin Daw" (latter showcased last week).

Among the half-hour entries are Jospeh Cochran's "Love Is a Lawyer" on "Star Tonight"; Frank D. Gilroy's "One Can't Help Feeling Sorry" and Jospeh Schull's "Homecoming" on "Rheingold Theatre" (Douglas Fairbanks) and Helen Cotton's "Mr. Thompson" on "Stage 7."

British Rediffusion has bought two 60-minute scripts, Joseph Schull's "World of His Own," given on ABC-TV's former "Center Stage" under title of "The Desdemona Murder Case," and Jerome Ross' "A Case of Pure Fiction," done on "Goodyear Playhouse."

SHAMPOO OUTFIT IN 'FILM FESTIVAL' BUY

John H. Breck Inc., the shampoo outfit, has bought in on ABC-TV's "Film Festival" packages to the tune of four participations a week for 13 weeks, with three a week alloted to "Afternoon Festival" and one weekly to the Sunday night "Famous Film." Breck is using the schedule, which begins in April, to intro a new hair spray.

As of the latest count, the "Afternoon Fest" sponsor lineup brings it to the quarter-sold stage as of three weeks from now, which is to say that on the week of March 26, the series will have 20 sponsored participations out of a potential 80. Week before, that of March 19, will have 27 spots sold, or nearly a one-third-sold status. Additionally, several sponsorship pacts don't start till April, which will boost the percentage of commercial time.

Jane Wyman Repacted For 'Fireside' Series

Hollywood, March 6.

Option on "Jane Wyman's Fireside Theatre" has been picked up by sponsoring Procter & Gamble, according to Lewman Productions, series makers. "Fireside" will continue on NBC in Tuesday, 9 p. m. time slot during 1956-1957 season, starting in mid-September.

Miss Wyman is slated to personally star in 26 of the 39 telefilms, six more than the current season. Added Wyman starters are possible because her pix commitments have been postponed, permitting her to devote more time to her telepix series.

From the Production Centres

IN NEW YORK CITY . . .

Jerry Maulsby, mgr. of b'casts of CBS, back after six weeks' hospitalization and Mexican convalescence . . . **Red Barber** planing back to N. Y. Fridays for NBC-TV sportscast, from Yankees St. Pete training camp . . . **Tom Swan**, ex-BBDO in Pitt, to Wm. Esty as an account exec on Colgate . . . CBS prexy **A. H. Hayes** named honorary special chairman for radio for annual observance of National Sunday School Week, April 9-15 . . . Continuity acceptance up for discussion Monday (12) at luncheon in Toots Shor's of N. Y. Chapter of American Women in Radio-TV, assembling NBC's **Stockton Helffrich**, CBS Radio's **Donald Ball** and ABC's (radio-tv) **Grace Johnson**, under title of "You Think You've Got Trouble."

J. Mitchell (Mike) Jablons, vet publicist most recently handling the Herald Tribune Fresh Air Fund, joined the press department of the Ted Bates agency . . . **Martha Wright** guests on the CBS "Woolworth Hour" this Sunday (11) and **Gretchen Wyler** dittoes on the same show April 8 . . . **Frank Weisman**, drama critic on WBFM's waker-upper "Sundail Serenade," took over hosting as well as critical chores on the show all of last week while regular emcee **Gil Hayes** was away.

Disk jockey **Bill Randle** and **Sid Feller**, a&r man of ABC-Paramount Records, to be guest speakers March 26 at **Bill Smith's** "Show Business" course at New School.

Gussie Moran signed for a second year of sportscasting by WMGM, with the ex-tennis star slated to share the mike again with **Marty Glickman, Ward Wilson** and **Jim Gordon** on "Warmup Time" and "Sports Extra" starting next Saturday (10) . . . **Robert B. M. Barton**, prez of Parker Bros. (games) guests on "Weekday" Friday (9).

IN HOLLYWOOD . . .

Milton Berle is staying on the desert near Las Vegas for his March 13 Chevy show. It'll come in color from nearby Nellis Air Force base . . . **Paul Nickell**, alternate director of "Studio One," coming out from N. Y. to direct CBS' televersion of "20th Century" with **Orson Welles** and **Betty Grable** . . . KCOP's **Zeke Manners** asked his rock 'n' rollers for letters with 100 free records as the bait. He got 2,600 replies . . . March 12 "Medic" will show an actual operation by Caesarian section . . . ABC's **Jack Owens** asked **Gus Lampe**, entertainment director for Cocoanut Grove, what he did in vaudeville. Grinned Lampe, "I helped kill it" . . . Subject of "This Is Your Life," a zealously guarded secret, "leaked" when the show's time was preempted by **Ike's** "I'll Run." When a date was disclosed for showing of the kinescope it was immediately cancelled for "some time in the future" . . . **Hobert Donavan** reversed the old precedure and demanded his name be withdrawn from writing credits of "Affair in Sumatra" on Screen Directors Playhouse. It was so ordered after an arbitration hearing . . . **Jim Bailey**, early morning d.j. on KBIF, Fresno, for past three years, upped to station program director, succeeding **Bill Barnard**, resigned . . . **Mary Goode**, with Foote, Cone & Belding L. A. office for past nine years, joins accounting office of KBIG, Avalon.

IN CHICAGO . . .

Dick Hafner has graduated from the CBS page boy ranks to become a WBBM staff singer with his first assignment on the afternoon "Jim Conway Show" . . . Newsman **Paul Coates** in from the Coast today (Wed.) for a special live WBKB telecast of his "Confidential File" series . . . WGN-TV has upped its basic Class A hourly rates from $1,500 to $1,800 . . . Chi NBC press department chief **Chet Campbell** in N. Y. this week for conferences on color tv promotions . . . WBBM-TV is shaking down its new facilities in the reconverted Chi Arena with some of its news shows coming from there . . . State's Attorney **John Gutknecht** making a 15-minute report to the people Saturday nights on WGN-TV . . . WNBQ-WMAQ newsman **Sam Saran** elected veepee of Sigma Delta Chi's Headline Club. Same station's newscaster **Austin Kiplinger** named to the fraternity's board of directors . . . **Budd Blume** winds up this week as WBBM public relations director to join J. Walter Thompson's tv department as a writer. He's being replaced at the Chi CBS station by **Herb Grayson** . . . WMBQ's "Carnival of Books" voted radio's "outstanding children's program" by the National Assn. for Better Radio and Television . . . **Win Stracke**, WBKB's "Uncle Win," making two singing appearances this month on the Orchestra Hall's Young People's music series . . . NBC newsman **Alex Dreier** planed to Denver Monday (5) to speak before the National Farm & Ranch Congress.

IN BOSTON . . .

Priscilla Fortescue, WEEI's traveling reporter, cut interviews with **Richard Himber** and **Danton Walker** at a press party in Cobb's Fri. (2). Her big one this frame, however, was a tele recorded interview with **Van Heflin** aboard a cruise ship . . . **Bill Buchanan**, WVDA disk jock, who has the only regular radio show in Boston featuring strictly music from the swing era (1935-45) did the theme songs of great bands of the 30's and 40's, Goodman, James, Dorsey, Miller, Kyser, Savitt, Shaw, Gray, Jurgens on his Sat. (3) show and nabbed a big batch of fan mail and congrat phone calls as a result . . . **Wallace O'Hara**, vet announcer on WEEI, addresses dinner meeting of Combined Service Clubs of Lynn at Hotel Edison Wed. (7) on "Radio and Television—As Entertainment and as Business . . . WBZ-TV cameramen were on the scene of the train wreck at Swampscott, minutes after the tragedy occurred and films of the wreck were shown on WBZ-TV "News at Noon" Tues. (28) of same day with lists of dead and injured. A 15-minute news program, narrated by **Jack Chase**, went on at 4 p.m. with WBZA Radio providing on the spot reports . . . **Joe Cullinane**, public relations director of WBZ-TV and WBZ-WBZA Radio, and Miss Pearl Cerworka, president of the Spear Trucking Co. of Medford and New York, announced their engagement this week

IN PHILADELPHIA . . .

Alexander W. "Bink" Dannenbaum Jr. resigned (2) as assistant to the general manager of NBC stations, WRCV, WRCV-TV, to join the Westinghouse chain in New York. Dannenbaum was commercial manager of WPTZ since 1948 . . . **John McClay**, longtime assistant program manager for the WCAU stations has resigned . . . **Gilbert H. Spector**, former chief of merchandising and advertising for Gates Engineering Co., appointed director of promotion and publicity for WIP . . . WRCV's **Ed Wallace**, formerly with NBC in Cleveland, flew back to the Ohio city (1) to accept 13 AFTRA awards made to former NBC-owned WTAM and WNBK . . . WCAU sponsoring a six-day stay in Monaco at the Grace-Kelly-Prince-Ranier nuptials to winner of grand prize "Wedding Week in Monaco" contest on the **Ed Harvey** and **John Trent** programs . . . **Bess Myerson** appeared at Wanamaker's in hat fashion display

IN DENVER . . .

KDEN went on air Sunday with a staff of 10. **Gene Amole** and **Ed Koepke** are the owners; **Lloyd Knight** moved his "Clockwatcher" program off of KMYR to join; **Fred Leo** will do sports, with **Glen Swanson** and **Harold Gann** doing disk jockey and announcing chores. On

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Tele Follow-Up Comment

Omnibus

Joseph N. Welch closed the book on his three-part analysis of the Constitution Sunday (4) on "Omnibus," taking up the role of the Supreme Court in bulwarking and interpreting the law of the land in a dissertation that would have gladdened the heart of any Supreme Court Justice or law school dean. It was necessarily only a smattering of highlights, focussing on the action of the Court in the civil liberties field, but done with a mixture of loving attachment and understanding that helped make the dramatizations come to life and take on sharper meaning and definition.

Not one to dwell too long in the past—in fact buttressing his definition of the Constitution as a "living" instrument — Welch updated his case list to the immediate present with the school segregation decision, comparing it with the 1896 Plessy vs. Ferguson, which at the time had set down the "separate but equal" premise. Welch took some additional liberties in this instance in an eloquent plea for moderation and good sense in the segregation issue, a plea which didn't in any way jar the mood of historical continuity of the program.

He dwelt in other spheres where changes in social philosophy brought about direct reversals of its own opinions by the court—the two Jehovah's Witnesses cases, three years apart, where the refusal of the sectarians to salute the flag was finally upheld; the Rosika Schwimmer case where an immigrant was denied naturalization because of her refusal to swear she would take up arms for the U.S. And covering other areas, he took up the matter of labor's right to organize, of female suffrage, of the military's non-jurisdiction over civilians (the famous Ex Parte Milligan), sweat shops, the "third degree" (U.S. vs. McNabb), the "due process of law" interpretations of the Fourteenth Amendment, and some famous and too-infrequently repeated quotes from Justice Oliver Wendell Holmes.

Welch was backed by a fine cast in the dramatizations of the cases that included Vaughn Taylor, David Stewart, Doreen Lang, Lilia Skala, Robert Ellenstein, Harry Stanton, Russell Hicks and Harry Bannister, and the dramatizations themselves were effective. But it was Welch himself who gave the program breadth and scope, who made the Constitution and the Court come alive in its meanings and realities today. Ford Foundation is distributing kinnies of the three shows to schools and colleges; certainly it's an important contribution to any constitutional law or history course.

In the opening segment, in a different mood, host Alistair Cooke interviewed James Thurber via film in his Connecticut home in what easily ranks as one of the more natural and enjoyable efforts in this type of programming. Thurber's something besides a fine writer and distinctive artist; he's a good storyteller, and Cooke gave him his head with yarns about Columbus and the New Yorker days with E. B. White vs. the late Harold Ross. Apart from the stories (mainly about his artwork and its devasting effect on unsuspecting editors and publishers), Thurber discussed his near-blindness ("there's no blindness of the imagination"), of the essence of humor and of the mechanics of writing (particularly difficult in his case). Cooke pulled it off as a relaxed, pleasant and informative session, worth a return visit some day. *Chan.*

Person To Person

Ed Murrow's "Person To Person" CBS-TV show last Friday night (2) was a sleeper. With two show biz names, Jane Russell and Cab Calloway, on deck for the usual at-home treatment, the half-hour easily could have been turned into a big plug, as has sometimes happened. This stanza, however, succeeded in delineating some real and likeable human beings without a trace of any glamor buildup.

The segment with Jane Russell and her husband, Bob Waterfield, was set in the latter's swank California home, a piece of architecture that struck the only extravagant note on the show. Miss Russell spoke with warmth and intelligence of her work with the WAIF (Waif Adoption International Fund) organization, which she helped found. There was a casual plug for Waterfield's pic productions, but this was unavoidable. This half was marked by the wholly natural talk by the Waterfields as they told of their childhood romance, their careers, their home and their adopted children.

While the Waterfield children were not seen, the Calloway brood of five daughters and one grandson played a big part in Murrow's visit to the Calloway home in Lido Beach, L.I. The children were charming and talented, and staged a brief bit for the tv cameras, including a duet between Calloway and daughter Lael on the current pop entry, "Little One." Like the Waterfields, the Calloways made the Murrow visit a warm and believable thing. Murrow, on his part, also maintained a relaxed air and despite the temptation of current newspaper headlines from Alabama, refrained from attempting to elicit any socio-political comments from the Calloways. *Herm.*

Sunday Night at Palladium

When Britain's new commercial tv impresarios succeed in getting internationally famous headliners, there can be no gainsaying the impact made by "Sunday Night at the London Palladium," nor the inroads it must make on the opposition BBC-TV web. And so it was when Bob Hope topped the bill on Sunday (26) for the second time since the series was inaugurated. The comedian, in London on a feature film assignment, provided an object lesson in deadpan delivery, more than compensating for any of the oldies that crept into his script. In the main, his gags were strictly topical—a flow of cracks about the recent musicians' dispute which had hit the BBC. There was the inevitable windup with "Buttons and Bows" which he continuously interrupted with a running gag.

An offbeat addition to a better than average lineup was the appearance of Violetta Elvin and David Blair. The duo gave a demonstration of classical ballet at its best, in full Covent Garden tradition. They made sufficient impact to prove that culture can be harnessed to vaudeville and vice versa. The Beverly Sisters, with a couple of new songs and Stan Stennett, with a dull western routine, were among the acts featured. Tommy Trinder has developed an almost matchless technique as emcee, particularly in handling the "Beat the Clock" sequence which is an integral part of the program. *Myro.*

Alcoa Hour

Unrelieved gloom in the script department, along with some pretty heavyhanded thesping and direction, bogged down "Alcoa Hour" on NBC-TV Sunday (4) when it presented a melodramatic tearjerker entitled "Man On Fire." It starred comedian Tom Ewell in an utterly serious vein.

"Man on Fire," scripted by Malvin Wald and Jack Jacobs, consisted primarily of the stuff soap operas are made off. It was about a divorced man who, when the court awards his only child to the remarried wife, goes almost out of his mind. He tries to abduct the youngster, but is foiled. Finally, he finds himself and agrees to let the boy go.

Ewell, who in "Seven Year Itch" proved his capabilities as a monologist, again tackled some lengthy speeches and bested a part that might have defied a better actor. Somehow, throughout the show, he never aroused any sympathy in the viewer, and from that stemmed one of the basic weaknesses of the already mediocre play. The way Ewell played his man, he was an ugly person and there was no pity for him even in his desperate loneliness.

Good share of the blame for this must be borne by director Sidney Lumet who has done a lot better than this. Show was almost completely lacking in imagination and the actors' movements became almost predictable after a while. Script got fouled up on defining the character of Ewell's divorced wife even though there was plenty reference to it.

Neva Patterson, a talented actress who brings a curious kind of dignity to all the parts she plays (she's also a pleasure to look at), did what she could with the role of the wife, sounding no more long-suffering than was absolutely necessary. Begley as Ewell's friend and attorney sounded convincing even in the ludicrous scene when Ewell turned on him and insulted him. At that point, the play hit rock bottom.

Van Dyke Parks had appeal as the confused boy; Patricia Barry played Ewell's secretary, who loves him, and sounded kind and looked pretty in a role that didn't make much sense; Jerome Thor as Miss Patterson's new husband sounded fine, and Russell Collins turned in a very creditable performance as the harried judge in the divorce court.

All in all, and even discounting the script, Ewell deserved better than this. Perhaps he should stick to comedy, which is definitely his forte. The Alcoa commercials featuring Maria Riva seemed in tune with the play. Miss Riva seemed depressed. *Hift.*

Bob Hope Show

In the Continental fashion the Bob Hope show on NBC-TV last Tuesday must have caught fire even if he didn't, but once across the big pond the reaction was not typically hilarious of his best endeavors. His opening standup caught big laughs from the theatre audience, composed largely of GI's and civilians, but perhaps

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GRAPHIC

With Joseph McCulley, host
Producers: Wilfred Fielding, Norman Caton, Peter MacFarlane
Writer: Norman Klenman
Music: Louis Applebaum
30 Mins.; Fri. (2), 9 p.m.
FORD-MONARCH OF CANADA LTD.
CBC-TV, from Toronto
(Cockfield-Brown)

Aimed at presenting Canadian interviews, personalities of international reputation, plus cinematic clips that get away from the standard scenic and the Mounties, Ford-Monarch of Canada Ltd. has signed up 52 weeks of "Graphic" which goes live to the 18-station trans-Canada network of the Canadian Broadcasting Corp., plus kinescopes to some 20 indies, with intention to use fully all indies across the Dominion, they to get part of the CBC revenue from the series.

This follows the CBC charter-granted instructions of the State-operated monopoly to include that "take - what - we - give - you" policy which has also wrecked havoc with Canadian advertising agency policy on program production. Same is implicit in the tough CBC deal, as applied to other sponsors seeking tv time, this presumably to cut out too much "commercialism" and stick to "culture."

Despite advance ballyhoo, which did not fulfill its promise, teeoff program for Ford's "Graphic" was light on viewer entertainment and added up to light magazine style. It was thin and tended to women's page value; needs better cinematography. On a hurried attempt to resuscitate the Canadian market after these motor-makers' strikes now ended, the tv series was hurried and will need better preparation and the ironing out of kinks. The pace was good, as exemplified by Sydney Newman, supervisor of the series; the subjects were bad and thin; better shots were needed and Louis Applebaum, with his coterie of 21 musicians, should tidy up his music. Write off the first show as smooth but with subjects not spectacular, as they should have been on a teeoff.

One commendable departure is the choice of Joseph McCulley as host-interviewer. He is the warden of Hart House, U. of Toronto (which was built by Vincent Massey, first Canadian ambassador to Washington and now Governor-General of Canada; and Raymond Massey, stage and screen actor, in tribute to their father). Relaxed in his easy chair, urbane and jovially academic, Professor McCulley is much akin in his easy treatment to Alistair Cooke of "Omnibus" and a relief to Canadian tv viewers who are becoming tired of old faces and welcome a new non-pro.

On this "personality" opener, preceded by a long commercial in the usual formula of cars travelling on a highway, "Graphic" presented Yousef Karsh, photographer, lensing the daughter of the High Commissioner to Canada from India, this possibly puzzling Canadian viewers on its lack of action and topicality. Second clip included candid camera shots of entranced noon-day record buyers in sound booths; models bending off their poundage and showing how to apply eye-shadow pencil, their playing back of recordings to show up voice defects, their development as magazine cover girls, with some comment that commercial modelling is a gamble and highly competitive.

Final clip was the subjection of Canadian fliers to high flight speed at a Toronto base, this for centrifugal cockpit tryouts on dizziness and blackouts for an aviation medical test. This, of course, was dramatic on viewer suspense in watching the facial and physical reaction of the flier. But on the angle of car buying, with the finale another one of those revolving displays, Ford of Canada had better work in more drama and/or personality effects to hold the viewers. *McStay.*

GORDON MacRAE SHOW

With Cheerleaders, Van Alexander orch; Phil Harris, guest
Producer-Director: Irv Lambrecht
Writer: Sheila MacRae
15 Mins.; Mon., 7:30 p.m.
LEVER BROS.
NBC-TV, from H'wood
(BBDO)

Gordon MacRae has moved into the early evening Monday spot kept warm for a few seasons by Tony Martin. With latter's sponsors checking out, the quarter-hour is now backed by Lever Bros. MacRae has been in the winner's circle for a number of years, notably in radio via "Railroad Hour" and latterly in tv as a fairly frequent guest plus a brief duration as host of the ex-"Variety Hour." He's also made films of which the most recent, "Oklahoma" and "Carousel," have commanded top attention and boosted his stock.

With these plus factors, the singer is ill-advised making a personal pitch for Lever products, as on Monday's reference that his wife and kids love that Lifebuoy fragrance. This puts him, of course, in the "nearly everybody's doing it" class—which might be okay in behalf of the grocery bill if the short stanza weren't already congested with commercials, one each for Lifebuoy, Lux and Pepsodent. Viewers are bound to note the overload of plugs in a 15-minute session.

MacRae has goodlooks to parallel his w.k. pipes. He's encased in a tasteful setting that stimulates a home den, presumably his own. His solo numbers after intro were "Never Before, Never Again," one of his latest waxings for Capitol, and "People Will Say We're in Love," from "Okla." With Phil Harris as the quipping, whiskey lovin' guest, show had a sort of baseball and golf vignette in which the Cheerleaders, mixed quartet rigged out in shorts and striped polos, joined the duo in "Accentuate the Positive." It was all very orthodox and very pleasant.

Listed as executive producers (Kintail Enterprises) are MacRae and his wife, Sheila, his quondam stage partner who also gets writer credit. *Trau.*

CELEBRITY CLUB MATINEE

With Ray Heatherton, emcee; Ellen Madison, Al Greiner Trio, various guests
Producer: Sandy Howard
Director: Bill Dodson
30 Mins.; Wed., 12:30 p.m.
MERKEL HAMS
WABC-TV, N. Y.

The cause of daytime tv isn't materially advanced by "Celebrity Club Matinee," a half-hour noonday show aired Wednesdays via WABC-TV. For the songs of Ray Heatherton and Ellen Madison are so-so, the plugs for Merkel Hams are more than bite-size and the show biz guests—at least those who appeared on the Wed. (29) edition—lend little more than their physical presence to the program.

One way, however, of improving viewer interest would be for Heatherton, who doubles as emcee, to plan his celeb interviews more intelligently. His conversations with Wednesday's guests were scarcely rewarding to the at home audience and frequently appeared embarrassing to some of the studio interviewees—all of whom, no doubt, were on hand strictly to plug some personal project.

Heatherton gave the wrong day of Mel Torme's opening at the Cameo, N.Y. (later corrected by the singer); pressed reticent Lew Ayres about his thesping as Dr. Kildare when the actor obviously looked as though he wanted to forget about that portion of his career and, although he's tv's "Merry Mailman," failed to anticipate sudden movements of which small children are capable of. In this instance Viveca Lindfors' youngster seized the portable mike much to the emcee's temporary discomfiture.

Alec Nicol, of the "Cat on a Hot Tin Roof" cast, provided an amusing bit via his comment, "I have the hardest job in town—saying no to Barbara Bel Geddes for three acts." It's clear that celeb interviews can be made entertaining and informative if carefully thought out in advance. But apparently not much was done in this respect.

As for the stanza's other aspects, Heatherton and Miss Madison showed how coy they can be by duetting "How to Catch a Man With a Merkel Hickory Smoked Ham," the Woodside Sisters dished out fair harmony in a brace of tunes and the Al Greiner Trio supplied okay accompaniment. Studio aud mainly comprised middleaged women, some of whom appeared briefly at the mike to explain their work in various femme organizations. *Gilb.*

CAESAR AND CLEOPATRA

(Producers' Showcase)
With Sir Cedric Hardwicke, Claire Bloom, Jack Hawkins, Cyril Ritchard, Judith Anderson, Farley Granger, Thomas Gomez, Adrienne Carroll, Jo Rabb, Robert Goodier, Rhoden Streeter, Michael Vines, Francis Compton, Gregory Morton, others
Staged by Anthony Quayle
Supervisors: Donald Davis and Dorothy Mathews
TV Adaptation (Of Bernard Shaw's play): Joseph Schrank
TV Director: Kirk Browning
Settings: Otis Riggs
Costumes: Guy Kent
Musical Director: George Bassman
90 Mins., Mon. (5) 8 p.m.
RCA, FORD
NBC-TV, from New York (color)
(Kenyon & Eckhardt)

"Producers' Showcase" knocked itself out Monday night (5) in delivering to NBC-TV audiences a lavish 90-minute spec presentation of Bernard Shaw's "Caesar and Cleopatra." It was brilliantly tinted, sumptuously bedecked, staged with a grandeur befitting a gargantuan Cinemascope production, and enlisted marquee names off the very top shelf. But it left a great deal to be desired.

For the staging assignment, NBC enlisted no less a talent that Anthony Quayle, the eminent director-producer of the Shakespeare Memorial Theatre in London (recently seen on Broadway in the title role of "Tamburlaine the Great"). A host of Britain's finest artists were recruited for the lead roles, including Sir Cedric Hardwicke, Cyril Ritchard, Jack Hawkins and Claire Bloom, along with such other stalwarts as Judith Anderson and Farley Granger. The Avenue of the Columns, the Halls and Loggia of the Alexandria Palace, the Esplanade and the Lighthouse ramparts were all created on a grandiose scale. Yet with all this, Shaw came off second best.

Shaw's comedy of Caesar's conquest of Egypt and his encounters with the kittenish Queen is certainly not his most distinguished play. Yet in recent productions, the balance between the comedy and the Irishman's nicely turned profundities made for a credulity which was singularly lacking on Monday's tv spec. The first two acts, for example, were played more as farce. Miss Bloom's temperamental Cleo was at most times too abandoned and frequently meaningless, with little of the potential dignity of the Queen of the Nile.

In the same vein, Hardwicke's Julius Caesar came off as a suave, sophisticated Englishman and, at least up until the closing two acts, seemed to lack conviction. In the frothy nothingness mouthed in the early episodes, Hardwicke was just tossing off lines, yet when Shaw's play (following the Lighthouse scene) provided him with meatier morsels, he became Caesar.

Since Hardwicke is anything but a stranger to the role (even Shaw directed him in a 1920 London production), perhaps the fault didn't lie in his performance, yet the sum total clanked of awkward armor and was muffled by robes and splendor. It could well be that a production telescoped for 21-inch reception should be duly conscious of columns and battlements lest they overshadow the play and its actors.

There were, however, some fine performances. Jack Hawkins as Rufio rang true at all times. Cyril Ritchard's performance as Britannus was sensitive and controlled. Judith Anderson in the role of Queen's nurse, was not up to her usual level of emotional intensity. Mostly she grimaced. *Rose.*

UNCLE JOHNNY COONS SHOW

Producer: Bill Newton
Director: Phil Bodwell
Writer: Ray Chan
30 Mins.; Sat., 10:30 p.m.
SWIFT & CO.
NBC-TV, from Chicago
(McCann-Erickson)

Johnny Coons has parlayed a flair for moppet-appealing slapstick and an assortment of vintage silent film shorts into a one-man gold mine. He's worked the combination for top ratings locally the past four years with his daily "Noontime Comics" on WNBQ; last season he had a Lever Bros. ride on CBS-TV, and now he's getting NBC-TV Saturday morning exposure with Swift the every-other-week sponsor.

Format is simple. Coons works his live cutups in a small set, talking directly to the kids, then dissolving into the old comedy reels. It's the sort of cornball stuff the tykes have been eating up for generations. Funnyman even tosses in his own version of the "enlightenment through exposure" theory with little preachments about proper diet and cleanliness.

Coons seemed to be punching a bit too mightily on his NBC-TV

(Continued on page 38)

Do Viewers Give a 'Damn'?

NBC Takes Heart From Mail Reaction to Rose's Controversial 'Temporary Town'

Some interesting postscripts have developed in the light of the now-controversial NBC-TV "Alcoa Hour" presentation of Reginald Rose's "Tragedy In a Temporary Town" on Feb. 19.

A breakdown of mail received by the network shows an overwhelming majority approved the play. The drama became controversial on two counts, raising of a racial issue and "ad lib" utterance of "God damn" by Lloyd Bridges during a tense scene.

As of last week, the mail count at producer Herbert Brodkin's office was 572. Of these, 320 registered approval without mention of the profanity. Total of 210 praised the show and said in effect that the profanity was "understandable" in view of the melodramatic pitch of the scene. Violent protest was registered by 42 letter-writers who either "hated" the show and/or condemned the profanity in violent terms.

Accordingly, Brodkin is represented as feeling that the figures are "rather remarkable" in that the American viewing public "is obviously not as easily shocked" by strong language as some people consider them to be.

William Burke Miller, NBC's night executive, submitted a report to Stockton Helffrich, network's continuity acceptance director, in which he said that "in the intensity of the scene, Bridges was carried away and the utterance was perfectly natural." The phrase was "blooped out" of the hot kine for later Hollywood release. It is known that at several rehearsals Bridges broke down and cried after the scene.

There was mixed telephone reaction, with between 500 and 700 calls. NBC stated that apologies were in order on the "irreverence," although unintended. An interesting sidelight is that Washington reported 26 protest calls and eight of praise, but profanity was not the main complaint. Most of the 26 calls protested the racial issue raised by the plot, according to Miller.

Helffrich's report of last June relating to NBC's regulation on profane language stated the case this way:

"We've had some letters suggesting that a use of the word 'damn' is unthinkable in broadcast material no matter what the circumstances, the context, hour of broadcast, etc. Don't anybody get the idea that the bars are down in this always-delicate area of public relations. The context of certain language not only has to be just right but supportable both in public relations terms and even legally. To be sure things don't get out of hand a broadcaster has to reserve to himself, without meaning to be arbitrary about it, the right to decide where certain words are acceptable and how close a saturation point for the audience has been reached in accepting them."

Helffrich had written to a minister in Portsmouth, O., who had objected to a reference in a play given last year, in which he expanded on the profanity theme as follows: "While generally speaking excess realisms of any sort which might be offensive are avoided in our facilities, we do from time to time in very specific context and for purely artistic reasons feel the expression of strong emotions sometimes justifies carefully handled exceptions. Our understanding of the regulations which govern broadcasting is that an expletive use of certain words borders on profanity if such use seems to be an 'imprecation of divine vengeance' or seems to 'imply divine condemnation.' I am quoting in each case from a U. S. court decision. The words 'damn' and 'hell' often appear in British films released to this country but considerably less in American output whether it be the motion picture area or in broadcast material.

"In Robert Montgomery's production of 'The Great Gatsby' the word 'damn' was not used expletively in the sense just mentioned but as the climax to a highly moral story wherein the sordidness of a social group who had kept the protagonist in awe was labelled at long last for what it was."

Mobile Homes' TV Coin

Chicago, March 6.

Mobile Homes (house trailers) check into ABC-TV's Sunday night "Famous Film Festival" for five weeks starting April 15. Agency is J. Walter Thompson.

Web's afternoon film test also picks up shortrider with Beltone hearing aids, through Olian & Bronner, taking a participation March 23 and April 19.

Mpls. Radio On Giveaway Kick

Minneapolis, March 6.

With WDGY under its new Storz ownership setting the pace, some of the Twin Cities' 11 commercial radio stations, engaged in hot competition for dialers, have gone on a recordbreaking giveaway kick.

Most ingenious, perhaps, of all the contests here designed to keep setowners tuned in constantly to the same station is WDGY's "lucky house number jackpot." There's a local belief it even may be having many tv devotees keeping their radio sets on, too.

Every once in a while during the day and night WDGY over the air announces a house number and a householder must listen to it continuously to be sure he or she hears all such numbers.

House occupant has one minute after the number's announcement to phone the station and claim the jackpot. There has been one $1,200 winner already, after several weeks. New jackpot has started with $500 and will be increased $10 every time it's unclaimed.

All the names of Twin Cities and suburbs' streets are recorded and the transcription is run off until a particular one becomes intelligible, whereupon it's announced over the air. Then a wheel is spun to determine the digits that comprise the house number and the latter is called off.

New here, too, is WDGY's auto cash contest. Motorists desiring to participate register with the station and receive stickers to place on their autos' rear windows.

During the spring and summer WDGY will have "spotters" driving around to single out the license numbers of autos in traffic. Such license numbers will be announced over the air and if the lucky motorists are listening and have the station's stickers on their cars they'll immediately notify WDGY and receive substantial cash prizes.

London Daily Sketch Sez 'We Won' in Hassle Over British Com'l TV

London, March 6.

With the comment: "Ho! Ho! Collapse of stout party" the Daily Sketch is claiming a victory over the Daily Express. The latter sheet, the main link in Lord Beaverbrook's newspaper chain, has, according to the Sketch, been conducting an "unscrupulous campaign" against commercial television.

Accusing the Express of conducting the vendetta because Beaverbrook Newspapers' principal competitors had secured a substantial interest in the new medium, a Sketch leader last Thursday (1) commented: "In short it was sour grapes."

Now the Sketch is chortling because a Daily Express Public Opinion poll showed a substantial majority in favor of commercial programs. Against a BBC vote of 22% the commercial web received 52%. The remaining 26% expressed no preference.

The Sketch leader concluded by inferring that never was a newspaper so out of touch with the views and desires of the public as the Daily Express on this issue.

Engineers Here From 22 Countries to Get Latest Color TV Info

Ninety-six radio-tv engineers from 22 countries (including eight from the U.S., started a series of meetings this week at the UN in N. Y. to learn about the latest advances in color tv, not only as transmitted and received in this country but also as practiced in Britain, France and The Netherlands.

UN and U. S. Government brass, including FCC Chairman George McConnaughey, turned out for the opening sessions here. For an hour yesterday afternoon (5), the visitors were given color tv demonstrations in one of the UN conference rooms. Speakers, in addition to McConnaughey, included Thorsten V. Kalijarvi, deputy assistant secretary of state for economic affairs; Francis C. de Wolf, chairman of the U. S. group of engineers participating; and Prof. B. van der Pool, chairman of the International Radio Consultative Committee representing the International Telecommunication Union h.q., which is in Geneva, Switzerland.

The visting engineers will spend two weeks in the United States, visiting broadcasting studios and engineering facilities. On their itinerary are visits to CBS, NBC, the Hazeltine Laboratories, and the David Sarnoff RCA Research Center in Princeton, N. J.

'U' to Try Again In Jinxed Elmira

Washington, March 6.

Another attempt to make UHF go in Elmira, N.Y., is to be made by WSYR-TV (VHF), Syracuse, which got the authorization for channel 18 last week following withdrawal of a competing application by Walter Annenberg's Triangle Publications, Inc. The station will operate initially as a satellite of WSYR, bring its network (NBC) and Syracuse-originated programs to the Elmira-Corning area. Local shows are planned when the UHF audience is sufficiently developed.

Elmira, which was originally assigned only UHF channels, has proved disastrous for ultra high operators. A previous station on channel 18 (WECT-TV) went off the air nearly two years ago. A second station on channel 24 (WTVE-TV) suspended operations in November, 1954, when its antenna was razed by a hurricane but had planned to be back on the air this spring.

Despite this history, however, WSYR told FCC it believes the area holds promise for UHF if adequate program service is provided. With an 18-hour broadcast day, carrying the entire NBC schedule, in additional to various local and regional programs, it hopes to attract a paying audience.

Since WSYR filed its application for channel 18, the FCC assigned channel 9 to Elmira. An application to switch to this channel has been filed by WTVE but various oppositions have been filed to the drop-in.

Cleve. AFTRA Awards; Smoot Exits as Sec'y

Cleveland, March 6.

AFTRA here noted the month's arrival by holding its fifth annual Awards luncheon before over 300 persons; the signing of new contracts with WHK and WJW, and the resignation of its executive secretary Ted Smoot who'll devote full time to his practice of law.

Smoot is being succeeded by Robley Evans, former WHK announcer, who also takes on the SAG post. Contracts with WHK and WJW were pacted after a strike vote had been taken, and call for basic salaries of at least $120.

In the AFTRA awards, WTAM and WNBK, now KYW, took top honors winning eight "firsts" in tv; seven in radio. WGAR and WDOK each won four radio awards; WERE and WHK, three, and WSRS, one. In tv, WXEL took six, WEWS five.

From the Production Centres

Continued from page 26

air 6 a.m. to midnight, station hopes to shortly lengthen to 2 a.m. . . . **Mrs. Mavis Benson,** television and radio school grad, added to KOA-TV continuity staff . . . **Tom Donohue,** late of Sioux City, Ia., merchandising manager at KBTV . . . KFML sponsoring a music lover's trip to the Salzburg music festival. Two weeks, with five operas and concerts on the agenda . . . Five Colorado industry men have been named to the state Easter Seal committee, including **Elwood H. Meyer,** KYOU, Greeley; **Hugh B. Terry,** KLZ, Denver; **Jerry Fitch,** KGEL, Glenwood Springs; **James D. Russell,** KKTV, Colorado Springs; **Lloyd Allen,** KGIW, Alamosa.

IN DALLAS . . .

Bill Stinson is news editor at WFAA-TV. He left a similar slot at KWTX-TV, Waco, to come here. Also, **George A. Milner** and **Hank Williamson, joined** WFFA-TV as announcers . . . Deejay **George Singer** switched from KELP, El Paso, to KLIF here. Both AM'ers are headed by prexy **Gordon McLendon** . . . **Bill Terry,** announcer at KFJZ-TV, Fort Worth, switched to sales spot at KFJZ radio there, while **Bob Weatherford** joined the tv'er as floorman . . . **B. Iden Payne,** drama professor at Texas U., starts weekly airings March 15 via WFAA. He'll talk on legit theatre . . . **Steve Allen's** platter, "What Is a Wife," imitated on Lyn label by **Don Keyes,** KLIF d.j., with "What Is a Secretary," and **Larry Monroe,** ex-KLIF d.j. now at WNOE, New Orleans, with "What Is a Disk Jockey." Mucho plugging of the sides by KLIF here.

IN PITTSBURGH . . .

Sportscaster **Ray Scott** and cameraman **Chuck Boyle** flew to Pirates' training camp at Fort Myers, Fla., to shoot some stuff for Scott's programs on KDKA-TV . . . **Charles Ruffing,** graduate of Pitt, has been appointed program director of the television developing department at Michigan State U . . . **Jim Quirk,** publisher of TV Guide, flew from Philadephia to speak to the Radio and Television Club's luncheon meeting on "Co-Existence Between Radio and TV" . . . **Harold C. Lund,** Westinghouse veep and g.m. of Channel 2, is vacationing in Naples, Fla. . . . **Jay Michael,** WCAE deejay, back on the job again after rushing to bedside of his seriously ailing mother in Los Angeles. She's on the mend and Michael returned her to the family home in Cleveland . . . **Hank Stohl** won audition to do the commercial for Richman Bros.' new "Headline" show every Friday evening at 7 on KDKA-TV . . . **Bob Caldwell,** longtime tv singer here, now living in Miami Beach and doing solo work with Fontainebleu Hotel Symphonette.

IN SAN FRANCISCO . . .

It's no April Fool for KNBC, which loses **Albert White** and his Masters of Melody to KCBS April 1 . . . Morris Plan signed up with KCBS for a six-station, California network show, but insisted on the toprated White and his 12 musicians to do the job. Thus, there was no room for **Ray Hackett,** KCBS musical director for more than a decade, and his 12 musicians. Hackett's not hurt too badly: he's got plenty of dance work. But KNBC—ouch! . . . Wildlife Society of America presented awards to **Ben Draper,** exec producer, and **Earl Herald,** emcee of "Science in Action" at the group's New Orleans convention . . . New producer of KOVR's "California Hayride" is **Bill Ring,** late of Radiozark Enterprises, Springfield, Mo., and the ex-producer of **Tennessee Ernie's** radio shows . . . New Frisco Publicity Club has **Don Mills,** KPIX flack, as president . . . KYA's new continuity-promotion director is **Marian Eberson** . . . KLX's **Anne Traux** emceed the Oakland Ad Club's fashion show.

In SEATTLE-TACOMA . . .

KTNTV, Tacoma, celebrated its third birthday March 1, with birthday cakes cut in both Seattle and Tacoma . . . **Lloyd Bloom,** veteran radio producer-announcer, has been named a director at KOMO-TV, Seattle . . . KOMO-TV using "weather girl," **Marge Anderson,** who telecasts—in color—day's weather forecast. Station also doing **Alberta Beeson's** "The Secret Tower," children's story program, in color, and has started weekly series on job opportunities, "Your Career" produced in color for Weyerhaeuser Timber Co. . . . **Dean Buchanan** has taken over as host on Club Matinee, KTVW, Seattle, replacing **Barbara O'Brien** (Mrs. Tom Franklin) who has gone with her husband to San Francisco where he is with KOVR-TV . . . Live wrestling has taken a fall at KTVW. Unsponsored show is bowing off the air to be replaced by live local musical program featuring the Jack Pine Ramblers, western combo. Kid's boxing show on KTVW, "Madison Square Kindergarten," put on by **Joey Velez,** has also taken the count.

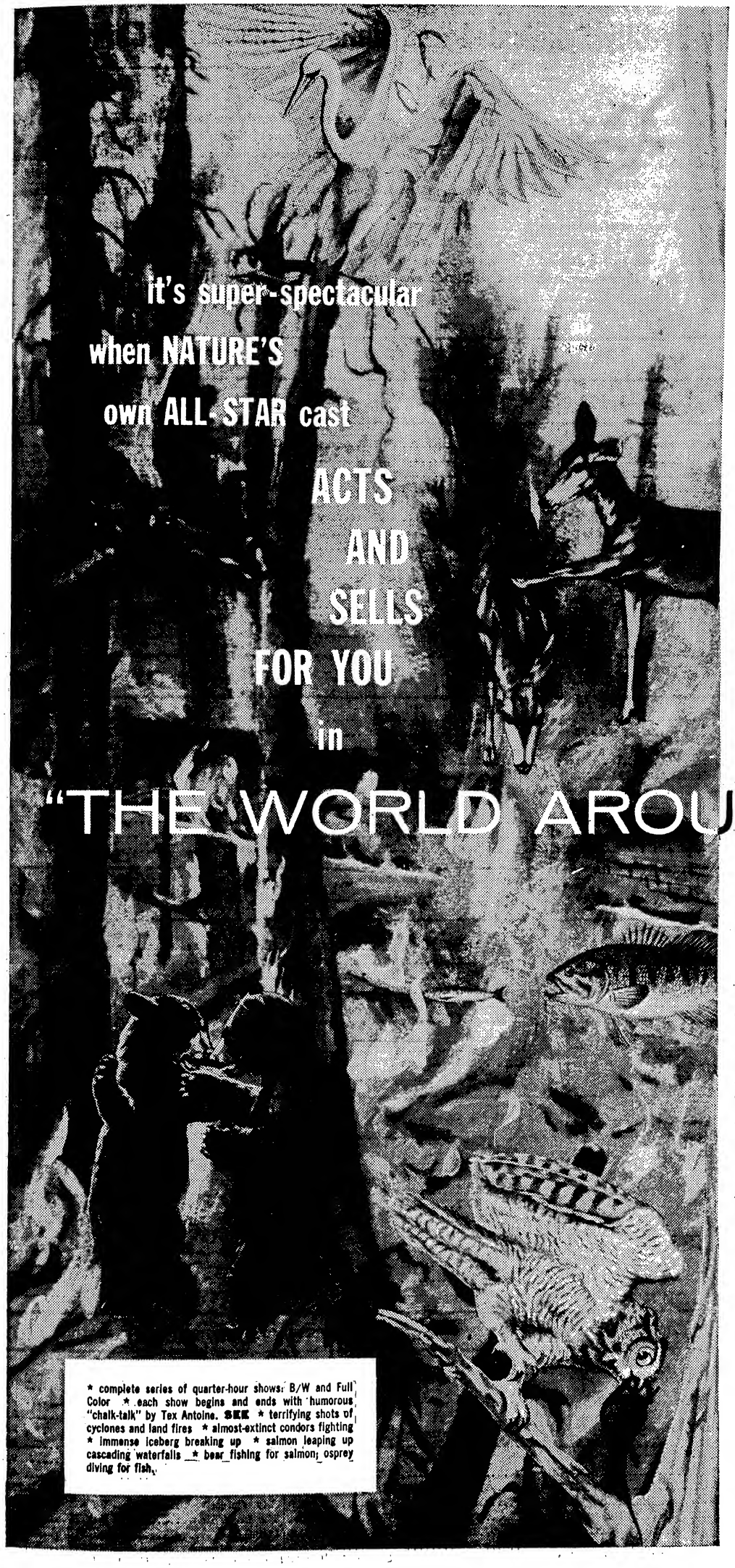
IN CLEVELAND . . .

Jim Graner takes over **Tom Manning's** KYW-KYW-TV sportscasts while the "Dean of sportscasters" takes winter hiatus and then joins **Jimmy Dudley** to do Indian ball game. **James C. Hanrahan,** WEWS general manager, awarded Brotherhood Week citation . . . **Rome Syroid** named KYW-TV associate director . . . **George Condon,** Plain Dealer, radio-tv editor, and **Barbara Reinker,** WJW women's editor, elected to Press Club Board . . . **Lee Repp,** Musicians' Union exec secretary named to national board . . . WGAR's **Mannie Eisner** handling Red Cross radio publicity . . . **Kitty Ryan** and **Cecily Brogman** named to WDOK staff . . . **Walt Davis** pacted for **Drew Pearson** commercial cutins on WEWS . . . **Jim Shipley** and **Ellen Marshall** signed for Mainliner commercials on hour-long film stint . . . **Garde Chambers** authored Red Cross tv-radio scripts . . . WGAR's Newscaster **Charles Day** celebrated 13th anni with station.

WEWS General Manager **James C. Hanrahan** named one of the local Brotherhood winners . . . Cleveland Press Editor **Louis B. Seltzer** doing daily Lenten Meditation series over WHK . . . **Lee Repp,** local executive secretary of Musicians' Union, named to national board . . . "Clown-for-a-Day" contest pulled in 25,000 entries in three-day WEWS contest . . . WGAR's newscaster **Charles Day** celebrating 13th anni . . . KYW completed remodeling of building lobby . . . **Walt Davis** does cut in on **Drew Pearson's** WEWS show

IN MINNEAPOLIS . . .

Cedric Adams, WCCO radio and tv ace and Minneapolis Star columnist, and the wife vacationing in Jamaica for three weeks . . . In addition to being a top KSTP-TV personality, **Bee Baxter** now serves as a NBC-TV "Week Day" editor and a member of the local EMC Recording Co. staff . . . Recent new accounts bagged by KEYD-TV, Twin Cities' fourth and newest video station, include Northern Pacific R. R., Lever Bros., Aero, Inc., Evinrude Dealers, Minneapolis and Bethesda Free Church . . . WCCO-TV's recent purchase of 40 theatre feature films never seen here before on air includes 11 David O. Selznick oldies. They're scheduled for Sunday nights . . . **M. Dale Larson** resigned from the Minneapolis Star production department to become promotion manager for KTVH-TV, Hutchinson, Kans. . . . Former U. of Minnesota football coach **Wes Fesler** has dropped his sports shows to take over WDGY station promotion and sales manager duties under the new ownership . . . **Jerry Cunning,** WEOL disk jockey, back spinning records following auto accident injuries' recovery.



The new TV series for EVERYONE!

In exclusive, never-before-photographed scenes THE WORLD AROUND US unfolds nature's most startling and fascinating mysteries and spectacles. In breathtaking color, it dramatizes the *how* and *why* behind nature's complex plan of survival. That's because John H. Storer, America's foremost naturalist photographer, travelled over 150,000 miles to film this natural, *all-star* cast in its natural habitat.

Top TV showmen spent 2 years editing THE WORLD AROUND US into the only show of its kind on TV. Each program opens and closes with pertinent and amusing "chalk-talks" by Tex Antoine, popular network personality.

THE WORLD AROUND US not only appeals to everybody's interest* in nature, animals and weather, it also provides incomparable merchandising opportunities. All sorts of civic, community, fraternal and social groups are ready for exploitation and tie-in by alert sponsors.

For complete information and audition prints, write, wire or call your nearest RCA recorded program services office.

JOHN H. STORER pioneered in the slow-motion photography of birds. Some of his extraordinary shots of bird life were used in Walt Disney's Academy Award winning movie, "Water Birds," and in other True Life Adventure films.

**Today nature movies pack multi-million dollar box office appeal. As Charles M. Sievert of the N. Y. World-Telegram and Sun has said, after viewing several programs from THE WORLD AROUND US, "Disney apparently has started something."*

Produced by **Thomas Craven**
Story and Photography by **John H. Storer**
Released by **Pictura Films Corporation**
Distributed by **RCA Recorded Program Services**

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TMKS. ●

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

DETROIT — *Approx. Set Count*—1,470,000 — *Stations*—WJBK (2), WWT (4), WXYZ (7), CKLW (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Jungle Jim (Adv)	WXYZ	Screen Gems	Sun. 6:30-7:00	28.4	60.0	47.1	You Are There	WJBK	10.3
2. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	26.3	62.5	42.1	Studio 57	WWJ	9.7
3. Wild Bill Hickok (W)	WXYZ	Flamingo	Tues. 6:00-6:30	25.3	65.5	38.7	Circle 9 Theatre	CKLW	5.2
4. Annie Oakley (W)	WXYZ	CBS	Mon. 6:00-6:30	24.5	67.0	36.4	Early Show	WJBK	5.1
							News; Weatherman	WJBK	5.1
5. Ramar of the Jungle (Adv)	WXYZ	TPA	Fri. 6:00-6:30	24.0	70.0	34.2	Circle 9 Theatre	CKLW	5.4
6. Amos 'n' Andy (Com)	WWT	CBS	Wed. 7:00-7:30	23.7	49.5	48.0	Lone Wolf	CKLW	9.7
7. Buffalo Bill Jr. (W)	WXYZ	CBS	Wed. 6:00-6:30	22.6	62.0	36.5	Early Show	WJBK	5.8
							News; Weatherman	WJBK	5.8
8. Superman (Adv)	WXYZ	Flamingo	Thurs. 6:00-6:30	22.2	64.0	34.5	Early Show	WJBK	5.0
							News; Weatherman	WJBK	5.0
9. My Little Margie (Com)	WXYZ	Official	Wed. 6:30-7:00	19.7	48.5	40.5	Death Valley Days	WWJ	11.1
10. Cisco Kid (W)	WXYZ	Ziv	Thurs. 6:30-7:00	19.4	41.5	46.8	Juvenile Court	WWJ	18.0
10. I Led 3 Lives (Dr)	WJBK	Ziv	Fri. 10:30-11:00	19.4	40.5	47.7	Person to Person	CKLW	13.0

HOUSTON — *Approx. Set Count*—380,000 — *Stations*—KPRC (2), KGUL (11), KTRK (13)

1. Waterfront (Adv)	KPRC	MCA	Wed. 8:30-9:00	39.9	58.0	68.6	I've Got a Secret	KGUL	18.8
2. Highway Patrol (Adv)	KPRC	Ziv	Sun. 9:30-10:00	29.7	54.5	54.5	What's My Line	KGUL	22.8
3. Star and the Story (Dr)	KPRC	Official	Thurs. 8:00-8:30	28.0	48.0	58.4	Climax	KGUL	28.6
4. Cisco Kid (W)	KPRC	Ziv	Thurs. 7:30-8:00	26.8	41.0	65.5	Climax	KGUL	28.5
4. I Led 3 Lives (Dr)	KPRC	Ziv	Tues. 9:30-10:00	26.8	54.5	49.3	Do You Trust Your Wife	KGUL	17.7
4. City Detective (Myst)	KPRC	MCA	Sat. 10:00-10:30	26.8	71.0	37.7	Front Page Detective	KGUL	5.9
7. Grand Ole Opry (Mus)	KTRK	Flamingo	Sat. 7:00-7:30	26.5	39.6	66.8	Perry Como	KPRC	30.8
8. Great Gildersleeve (Com)	KPRC	NBC	Wed. 8:00-8:30	26.2	39.8	65.9	The Millionaire	KGUL	30.0
9. Annie Oakley (W)	KPRC	CBS	Sat. 4:30-5:00	25.0	79.0	31.7	Main Event Wrestling	KTRK	4.8
10. Buffalo Bill Jr. (W)	KPRC	CBS	Sat. 11:30-12:00	24.6	97.5	25.2	Phenomena	KTRK	0.4

SAN DIEGO — *Approx. Set Count*—290,000 — *Stations*—KFMB (8), KFSD (10), XETV (6), KNXT (2), KRCA (4), KTLA (5)

1. Badge 714 (Myst)	KFMB	NBC	Sat. 9:30-10:00	26.8	41.5	64.5	Texaco Star Theatre	KFSD	16.7
2. Sheena of the Jungle (Adv)	KFMB	ABC	Thurs. 6:00-6:30	23.8	54.0	44.2	Ranger Hal	XETV	8.3
3. Secret Journal (Dr)	KFMB	MCA	Thurs. 7:00-7:30	22.8	35.6	64.0	Search for Adventure	XETV	21.1
4. Superman (Adv)	KFMB	Flamingo	Mon. 7:00-7:30	18.1	30.4	59.6	Wyatt Earp	KFSD	18.3
5. Wild Bill Hickok (W)	KFMB	Flamingo	Tues. 6:00-6:30	17.7	42.5	41.6	Ranger Hal	XETV	8.9
6. Western Marshal (W)	XETV	NBC	Thurs. 7:30-8:00	16.1	25.4	63.2	People in the News	KFMB	19.9
							Weather; News	KFMB	19.9
7. Highway Patrol (Adv)	XETV	Ziv	Fri. 9:00-9:30	15.9	27.6	57.7	Crusader	KFMB	14.6
8. Amos 'n' Andy (Com)	KFMB	CBS	Fri. 6:30-7:00	15.6	38.0	41.2	Roy Rogers Feature	KFSD	11.8
9. Uncommon Valor	KFSD	Gen'l Teleradio	Sat. 6:30-7:00	14.4	32.2	44.7	It's Always Jan	KFMB	12.0

DENVER — *Approx. Set Count*—255,000 — *Stations*—KTVR (2), KOA (4), KLZ (7), KBTV (9)

1. Death Valley Days (W)	KLZ	McCann-Erickson	Mon. 9:30-10:00	30.9	61.5	50.1	Masquerade Party	KBTV	9.5
2. Secret Journal (Dr)	KLZ	MCA	Fri. 9:00-9:30	29.6	55.0	53.5	The Vise	KBTV	10.9
3. Highway Patrol (Adv)	KOA	Ziv	Fri. 9:30-10:00	28.6	53.5	53.4	Liberace	KLZ	14.3
4. Science Fiction Theatre (Adv)	KBTV	Ziv	Wed. 7:30-8:00	27.7	42.5	65.1	I've Got a Secret	KLZ	24.8
5. Inspector Mark Saber (Myst)	KOA	Thompson-Koch	Sat. 9:30-10:00	27.5	55.0	50.0	Appointm't With Adventure	KLZ	12.4
6. Studio 57 (Dr)	KLZ	MCA	Wed. 9:30-10:00	25.8	49.0	52.9	Man Called X	KOA	12.6
7. I Led 3 Lives (Dr)	KOA	Ziv	Thurs. 9:00-9:30	25.6	46.0	55.5	Life Is Worth Living	KBTV	13.4
8. Buffalo Bill Jr. (W)	KLZ	CBS	Sat. 5:00-5:30	25.2	76.0	33.1	Junior Roundup	KBTV	5.0
9. Guy Lombardo (Mus)	KLZ	MCA	Sun. 9:00-9:30	23.7	45.5	52.0	Ken Murray	KOA	13.2
10. Mr. District Attorney (Myst)	KLZ	Ziv	Tues. 9:30-10:00	21.4	39.4	54.1	Wyatt Earp	KBTV	22.9

HARTFORD — *Approx. Set Count*—250,000 — *Stations*—WGTH (18), WNHC (8), WKNB (30)

1. Superman (Adv)	WNHC	Flamingo	Tues. 7:00-7:30	32.2	67.0	48.2	Early Show	WKNB	9.1
							News; Weather	WKNB	9.1
2. Mr. District Attorney (Myst)	WNHC	Ziv	Mon. 7:00-7:30	29.2	68.0	43.0	Early Show	WKNB	8.6
							News; Weather	WKNB	8.6
3. Death Valley Days (W)	WNHC	McCann-Erickson	Sat. 7:00-7:30	26.8	63.5	42.1	Follow That Man	WKNB	9.1
4. Captain Gallant (Adv)	WNHC	TPA	Wed. 7:00-7:30	26.6	64.5	41.3	Early Show	WKNB	9.8
							News; Weather	WKNB	9.8
5. Amos 'n' Andy (Com)	WNHC	CBS	Sat. 6:00-6:30	26.3	68.5	38.2	Birthday Party	WKNB	4.1
6. Gunsmoke (W)	WGTH	CBS	Sat. 10:00-10:30	23.2	37.4	62.0	George Gobel	WKNB	25.3
7. Studio 57 (Dr)	WNHC	MCA	Sun. 6:00-6:30	22.8	53.0	42.9	City Detective	WKNB	11.3
8. Annie Oakley (W)	WNHC	CBS	Sat. 6:30-7:00	22.6	49.5	45.4	The Lucy Show	WGTH	12.8
9. Man Behind the Badge (Myst)	WNHC	MCA	Sun. 5:30-6:00	19.7	47.5	41.6	Omnibus	WGTH	10.0
10. Wild Bill Hickok (W)	WNHC	Flamingo	Sat. 11:00-11:30	17.7	63.5	27.9	Mighty Mouse	WGTH	6.3

TV-FILMS 'COUNCIL OF WAR'

When Is 'Block Booking' in Telefilms?

Reference of Asst. Attorney General Stanley Barnes last week to "block booking" of feature films to stations as an area of possible antitrust investigation occasioned no little eyebrow-raising in the telefilm trade. Barnes, speaking before the Senate Interstate Commerce Committee on the Justice Dept.'s fledgling investigation of antitrust aspects of the television business, compared the sale of features to stations in packages rather than singly to the old theatrical "block booking" practice outlawed in the precedental Paramount case.

What's causing the double-takes in the industry is the utter lack of resemblance between the theatrical film business and the telefilm picture. For one thing, the element of "conspiracy in restraint of trade" which conspicuously marked the Paramount case is absent—the telefilm boys are nothing if not virile in their competition. Another point is that the station—unlike the theatre—doesn't have to buy any feature films at all, let alone particular packages; it can use syndicated programs, live shows, even network feeds. Finally, the stations themselves helped initiate the package concept, and it's the standard and accepted way of doing business. Stations themselves don't want to buy one film at a time.

Point Barnes may have been trying to stress, and the only one conceded to have some validity, is the "mixed package" concept wherein the distributor groups both top features and several poor ones in the same package. Station must buy the entire package, the good and the bad. Undoubtedly, there have been station kicks on this point. In some instances in N. Y., such packages have been split, with one station buying the cream and another the "dogs," with corresponding price differences, but this practice hasn't generally extended into the country at large. This, in effect, may be block booking, it's conceded, but the station isn't forced out of business if it refuses to buy any particular package.

More Telefilm $ Going to Britain Than Are Coming Out: Seidelman

Joseph H. Seidelman, prez of Unity Films and bossman over the Unity-Hygo sales operation, feels that all the industry talk about "bundles from Britain" in resales of American telefilms to the BBC and ITA is creating an "erroneous impression" and an unfortunate one in Britain. Seidelman, back from a European trip, states that more money is going to Britain via the acquisition of British feature films for American television than is coming out of England in payments for U. S.-made telefilms.

"What about all the J. Arthur Rank and Alexander Korda films that American telefilm distributors are buying from England?" Seidelman asks. And what about those "virgin releases," like "Richard III" and "The Constant Husband" for which the networks are paying? Anglo-American telefilm trade is by no means a one-way proposition, Seidelman declares, and "it behooves the industry to get together and show the picture in its true light."

Seidelman is concerned about the resentment both in Parliament and in the British press over payments to American telefilm distribs. Last estimate of total British contracts for American films was about $3,750,000, but in contrast, Seidelman points to Rank's $3,400,000 garnered in three separate transfers of feature packages to American distribs, to the $500,000 picked up by Korda in the late producer's National Telefilm Associates deal, to the $800,000 paid by NBC for "Husband" and "Richard," to say nothing of other feature film deals. Moreover, those amounts

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Jos. Blau's New Setup

Joseph D. Blau, vet public accountant specializing in motion pictures and television, is opening his own financial management and consultation ship under the shingle of J&J managmeent Corp. Blau has been involved in the deals which saw National Telefilm Associates take over the Ilya Lopert, J. Arthur Rank and David O. Selznick pictures, as well as in the UM&M tv buyout of the Paramount short library.

He'll maintain offices on both coasts.

Hygo's New Batch Of Feature Films

Hygo Television Films has come up with a new package of features for television and promises to supply stations with from 13 to 26 new features every 90 to 120 days from here on in. Company, headed by Jerry Hyams and working in a joint sales-distribution arrangement with Unity Television, has collected the initial 19 from several different Hollywood sources.

The apparent reason why Hygo feels safe in promising a new supply every three to four months is that the indie Hollywood producers are getting increasingly anxious to dump their pictures on the tv market before the RKO-Matty Fox and Warner Bros.-Eliot Hyman deals get rolling. Also there's the

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WATV Buys Flock Of Spanish Films

Spanish-language feature films will get their first major U.S. television exposure via WATV, the Newark indie which services the large Puerto Rican audience in New York. Station has bought 13 and optioned 13 more features originally made in Spain and Argentina, and will air them Saturday nights from 9 to 10:30.

Films were acquired from George Caputo's Master Film Distributors, motion picture import outfit. Incidentally, pix have English subtitles for the non-Spanish-speaking audience which might tune in. Similar foreign-language showcasing, in Italian, has been playing the New York market for several years as an indie package produced by adman Erberto Landi, but this marks the first time Spanish features are being used. Station is also dickering for Spanish-dubbed versions of the major syndicated half-hour shows, but hasn't signed any yet.

DR. PEALE TO HOST NEW TELEFILM SERIES

Hollywood, March 6.

Dr. Norman Vincent Peale, editor-in-chief of Guideposts mag, will host a new telefilm series, tentatively tagged "The Victory," to be produced by Mark Stevens TV Co., in association with the publication.

Series, which rolls March 19 under the producer helming of Edward L. Rissien, will dramatize the true-life experiences of people from all walks of life whose stories have appeared in mag. Initialer will be "Denomination Unknown," starring Joe E. Brown as himself

BAND TOGETHER ON BIG ISSUES

By BOB CHANDLER

A group of five of the top independent telefilm companies have banded together to state the industry's case against network program control before the FCC committee investigating network operations. The companies—Screen Gems, Ziv, Television Programs of America, Guild Films and Official Films—have already held several "informal meetings" and have already whipped together the basis of a presentation designed to show the FCC's Barrow Committee the extent of network control and its effect on the operations of the indies.

While the "presentation" won't take the form of a legal brief, it's understood the group has already consulted their lawyers on the matter and will frame the easel presentation in terms couched to show restraint of trade on the part of the webs. The five companies, among the strongest in the field, have some programs on the networks—Screen Gems has seven, TPA two, Official two and Guild and Ziv none—but the effect of the presentation will be to show the extent to which programs sold to a sponsor by the companies were unable to get on the air due to a refusal by the webs to clear time.

What effect this presentation will have on the investigation of network practices isn't clear at this time, since the final report by the FCC group is a long way off and legislation would then be required (unless the Dept. of Justice should step in), but it points up an unprecedented step among the telefilmeries themselves. For the first time, fiercely competitive rivals have gotten together on a matter of common interest and have worked together in harmony and determination. It's a far cry from the wildcatter attitude of a year ago, or even six months back when the projected Assn. of Television Film Distributors fell apart at the seams for lack of interest.

Moreover, it's understood that this same group—which conceivably could become a permanent "council of war"—is readying a blast at the NARTB for the latter's "unilateral" publication of a standard form film contract a couple of weeks ago, a matter on which no distrib was consulted although several were asked to send in copies of their printed contract forms. Distribs are blistering at the fact that the NARTB went ahead and worked out a standard contract form consulting only one party to such a contract—the stations—but not the other, the distribs. Last time any distrib recalled hearing from the NARTB

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NBC FILMS' PUSH ON 'BOB MATHIAS SHOW'

With its "Crunch & Des" all wound up on the production side and well set in terms of sales, NBC Film Division is readying for a sales push on its newest entry, "The Bob Mathias Show," with the two-time decathlon champ and his wife acting themselves in the dramatic stanza aimed at the moppet trade. Filmmasters Inc., Coast production outfit, has already finished shooting the pilot—Mathias got a two-week terminal leave from the Marines in order to do it—and the Film Division expects its finished print by the end of the week.

Series, which will first be put up for national sale, features Mathias as a junior high school coach (all sports) and with that as a peg throws him into adventures and problems with the students. Track star had some acting experience on his own a couple of years back, via the feature filmbiog, "The Bob Mathias Story." One factor that appeals to NBC Film Division is the fact that Mathias will be able to go out on the road extensively for the sponsor or sponsors of the show.

TV Films On a 'Fresh Blood' Kick Going Outside Biz for New Execs

Telefilm industry, though the youngest of the major show biz branches, is on a "fresh blood" trend. Expanding as it is, the industry's top companies are going sometimes to sister media like radio and television but sometimes far afield into unrelated areas to bring in top executive personnel.

Trend is highlighted by Screen Gems' recent move bringing two non-broadcasting execs into their fold to head up the national sales effort. Two execs are out of the publishing field; Bob Levitt, new director of national sales, having been publisher of the Hearst American Weekly supplement, and David Porter, manager of national sales, having headed up the Hearst-owned Cosmopolitan. While the two undoubtedly know the national advertising picture, they are brand-new to broadcasting, let alone tv-films.

Less drastic picture, though a revealing one in terms of expansion ambitions, is the recent moveover of Bill Fineshriber to Television Programs of America as v.p. over New York sales. Long a top radio exec, having headed up the NBC radio web and been exec v.p. at Mutual, Fineshriber emphasizes the trend toward expanding from without. An even more drastic example at TPA was the recent appointment of Vince Melzac as assistant to prez Milton Gordon—Melzac was a TPA sales supervisor, but prior to joining the firm he was a non-pro, having been an administrator for the Atomic Energy Commission.

Newfound emphasis on national sales sees several experts in that field moving into telepix. Levitt, Porter and Fineshriber are prime examples; there's also the case of Bernard Musnik moving to Ziv after years as Crosley's national sales v.p., and Ray Nelson going to National Telefilm Associates after having been the national spot sales director at Television Bureau of Advertising. (Nelson had been in telefilm production at one time, but that's going back a few years).

Emblematic of the divergency of sources from which the telefilm execs are deriving are a couple of examples. Dick Morgan, administrative v.p. at ABC Film Syndication, used to be exec secretary of a motion picture exhibitors' association in Pennsylvania. Ray Hamilton, assistant to Flamingo Films g.m. Sy Weintraub, was an FBI man before joining Flamingo, having been instrumental in the cracking of the Floral Park, L.I., bank holdup just before resigning from the FBI. Same firm's Chicago rep, Charlie MacGregor, used to be a music publisher.

Denove's Canada Spread

Jack Denove's "This Is Your Music" series has been set in three additional Canadian markets under cosponsorship of Marven's Biscuits and Harbour Tea & Coffee via Inter-TV Films Ltd., which reps the show in Canada. Markets are CBHT, Halifax; CKCW, Moncton and CKSO-TV, Sudbury.

The Marcel Leduc-topped Inter-TV also set the French series, "Le Monde de Images — Visions d'Italie," to the CBC for showing on CBFT in Montreal and CBOFT in Ottawa and also set 25 American-British TV feature films on CBLT in Toronto.

Down Under Vid Going Up, Up & Up

That Australian telefilm business keeps on hopping as Down Under is rapidly assuming the status of the No. 1 foreign market insofar as volume is concerned. Latest deals have the NBC Film Division selling five of its series to the commercial operations in Sydney and Melbourne, over and above the two already set with the Government-run Australian Broadcasting Commission, and Ziv landing its first deal with the ABC.

The five NBC Film Division properties are "The Great Gildersleeve," "Victory at Sea," "Captured," "Dangerous Assignment" and "Steve Donovan, Western Marshal." Shows were sold via Film Division's Aussie reps, Amalgamated Wireless (Australasia) Ltd., which had previously sold "Paragon Playhouse" and "Life of Riley." Ziv landed "Science Fiction Theatre" with ABC for Sydney and Melbourne, and in something of a switch, Ziv International topper Ed Stern leaves in a few days for Australia and the Far East. It's a switch since the Aussies have been invading N. Y. on a purchasing spree. Stern will start in Australia, then visit Manila, Tokyo and Osaka in a month-long sales and goodwill jaunt.

WPIX WED. SHUFFLE WITH 'X' AS PIVOT

WPIX, N. Y. tv station, is pulling "Man Called X" (Ziv) off the shelf and slotting it Wednesdays at 9 p.m. at the request of new half-sponsor Chesterfields. Station boss Fred Thrower is going to move the present Wednesday-at-9 "Confidential File" (Guild) to another, as yet unpicked, slot when "X" starts April 4.

Chesterfield, at the same time as the "X" buy, also bought half of "City Detective," Sunday nights. Meantime, to further bolster its Wednesday night lineup, WPIX has taken 26 mysteries from MCA's "Famous Playhouse" package and slotted them as first-runs for N. Y. in the 10:30 time period. Whodunits will go under the title of "Mystery Theatre" on the outlet.

WPIX is also opening Thursdays at 8:30 p.m. for the Bulova-sponsored "Playwrite's Theatre." Show begins March 15. The soon-to-travel "File" is SRO with three participating sponsors.

'City' Vidpix Series

Mark Stevens TV and Four Star Films have set a coproduction deal for a new telefilm series with a New York locale, "The City." First show in the series, "The Fighter," scripted by Turnley Walker and to be directed by Stevens, goes before the camera in three weeks.

Deal was set via the William Morris office, which will also act as sales rep on the show.

Philly's Snazzy 'Susie' Come-On

Philadelphia's WCAU-TV is throwing the rule books out the window in the heaviest promotion campaign yet recorded for a syndicated television show. Station is running a nine-week contest "Search for Susie the Secretary" contest through its entire signal area in conjunction with its "Susie" series, which started as a 6-6:30 p.m. cross-board entry this week.

Contest involves an extensive tie-in with Gimbel's, intensive advertising in the Philadelphia Bulletin along with nine suburban newspapers and the local TV Guide, heavy crossplugs and station promotions and a wide direct mail campaign. Gimbel's tie-in involves window displays, including one of a solid gold typewriter which will be one of the prizes, plus crossplugs in store's advertising and in-store promotions. On the newspaper side, station is taking daily ads in the Bulletin along with ads as far as Trenton and Allentown, with nine out-of-town papers involved. Every live show

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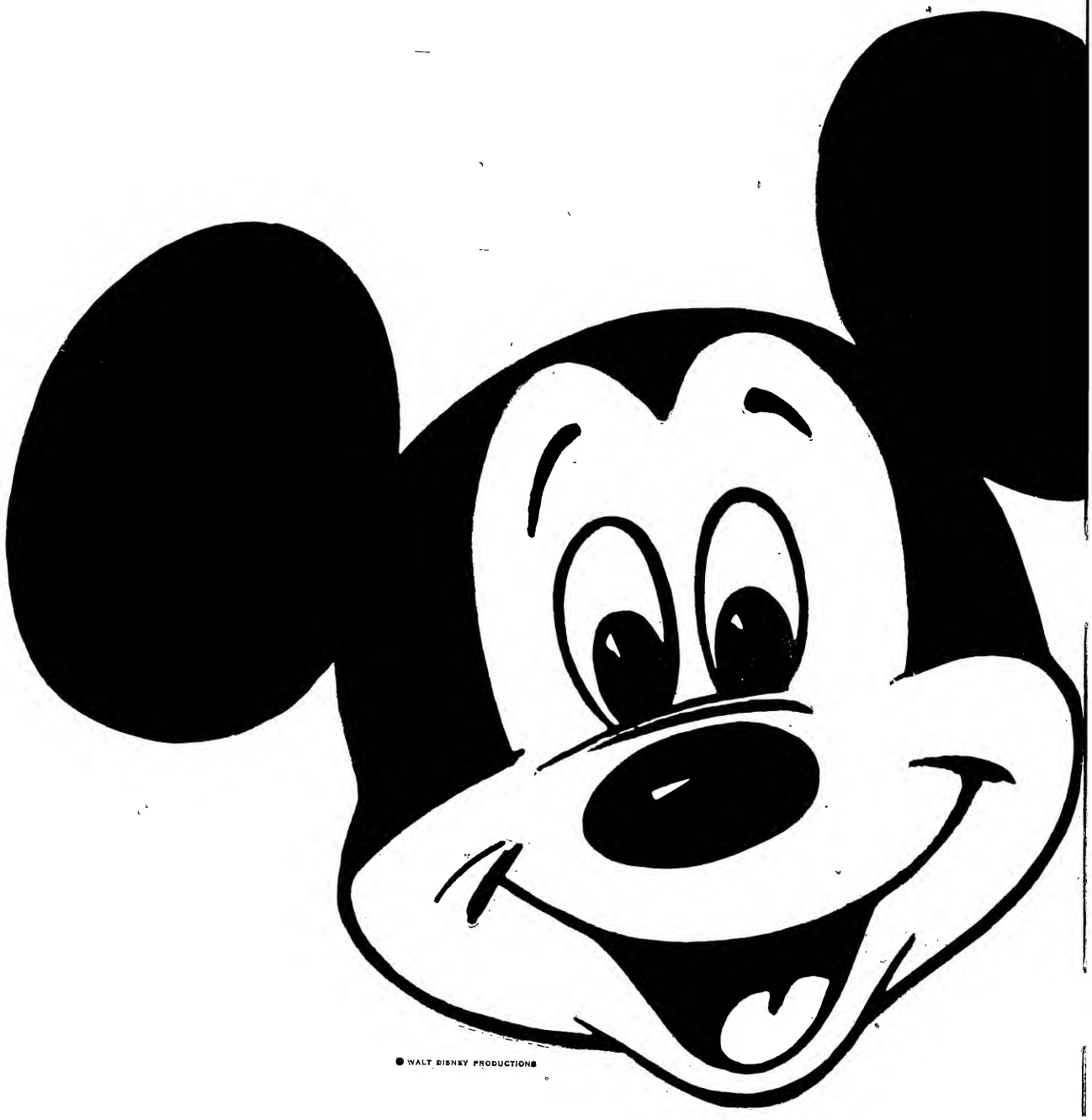
What's a mouse got to do



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with a bull market?

ABC-TV's Mickey Mouse Club was a standout success story in television's biggest boom year

Since its premiere this past fall, ABC-TV's Mickey Mouse Club has been one of television's major properties. It has never lacked for sponsors. In fact, it was fully sponsored *before* its first running.

In audience terms, Mickey Mouse Club sweeps *all* daytime ratings. Even the lowest-rated segment tops all other daytime shows. What's more, this program not only draws a huge child audience (over 9 million), but regularly gets an adult female audience larger than most well-known adult daytime shows.

But ABC-TV's 1955 growth was not due to *one* program. Contributing to it were many programs covering a wide range of TV entertainment. Among them: the *Danny Thomas* family comedy, the inspirational *Bishop Sheen* program, the *Wednesday Night Fights*, the adult western *Wyatt Earp*, the music of *Lawrence Welk*, *Disneyland*, drama on *Warner Bros. Presents*, the quality films of Sunday's *Famous Film Festival*, *Voice of Firestone*, *Rin Tin Tin* and many others.

In 1955 ABC-TV grew in every area of television entertainment. And it is ABC-TV's intention to continue this growth during 1956.

ABC Television Network

Television Chatter

New York

Arthur Van Horn, who has his own radio show on WABC, set to do the New York interviews for **Art Baker's** "You Asked for It" on ABC-TV . . . **Macdonald Carey, Una Merkel, Pat Benoit** and **Forrest Tucker** guest on **Ray Heatherton's** WABC-TV "Celebrity Club" today (Wed.) . . . **Dick Duane** does a repeat guestshot on **Ed Sullivan** show Sunday (11) . . . **Philip F. Donoghe**, former unit and business manager for the domestic section of "Cinerama Holiday" under **Louis de Rochemont**, joining Transfilm as administrative assistant to v.p. **Robert H. Klaeger** . . . Desilu exec v.p. **Martin Leeds** in town with the pilot of the new **Lloyd Nolan** starrer, "Father Duffy of Hell's Kitchen," plus negotiations on "Those Whiting Girls," last summer's "Lucy" speller . . . **Michael J. De Sandis**, currently controller of Minot TV and former accountant at Pathe Labs, upped within the Minot organization to assistant treasurer of parent company UM&M TV. Also at UM&M, **Lottie Adler**, formerly with MPTV, becomes accountant in charge of all booking and scheduling . . . **Signe Hasso** starring on "Modern Romances" this week . . . **Trevor Howard** starring and **Halliwell Hobbes** featured on "Studio One's" version of "Flower of Pride" this Monday (12) . . . **Marian Winters** into a featured role on "Goodyear Playhouse" Sunday . . . **Jack Barry** subbing as "Masquerade Party" emcee for **Peter Donald** tonight (Wed.) while Donald vacations for two weeks in Nassau . . . **David Swift** joined to direct his own original whodunit, "Better Off Dead," for "Four Star Playhouse," with **Charles Boyer** set to star in the film . . . **Renzo Cesana**, the "Continental," has been signed for p.a.'s by National Artists Corp.'s special attractions division. NAC has also signed **Steven Scheuer**, editor of the syndicated column TV Key, for its lecture division.

Cardinal Spellman to kick off Catholic Charities campaign April 14 on WCBS-TV with St. Patrick's Choir as a feature . . . **Frank Telford**, director who's just finished the "Crunch and Des" NBC-TV film series, back from Bermuda to do "Robt. Montgomery Presents" and also dickering direction of a theatrical film . . . **Barbara Joyce** on this week's "Modern Romances" after appearing in the **Helen Hayes** Concert Group production of "Macbeth" at B'klyn Acad of Music . . . Magician **Kajar** on Steve Allen show March 12.

David Swift to direct his own "Better Off Dead" whodunit for "Four Star Playhouse" with **Charles Boyer** starring . . . **Larry Siegel** of **Constance Hope** flackery, engaged to **Helen Hartman** of United Nations staff . . . **Renzo Cesana's** "The Continental" telefilm running on WRCA-TV to be picked up in L.A. (NBC) starting March 17.

The sundry **General Sarnoff**-RCA salutes were strictly intra-family (not even the bankers permitted) so the only family intimate present was NBC prexy **Robert W. Sarnoff**, son of the board chairman. Only other was **Pfc Arthur Sarnoff**, specialist in Information & Education with the Army in Japan, and he somehow got invited to an RCA family party given at the Imperial Hotel, Tokyo. He's the son of **Irving Sarnoff**, veep of Bruno-N. Y., RCA distribs, and a brother of the General, but he, too, was deemed too removed from actual RCA-NBC operations to be invited.

Georgia McCarty, former publicity and merchandising director for WORZ in Orlando, Fla., and WVEC-TV in Norfolk, named supervisor of audience promotion for MCA-TV Film Syndication . . . Branham station rep outfit signed for representation of WITI-TV in Milwaukee and WRDW-TV & AM in Augusta, Ga. . . . **Joe Franklin** celebrates his 10th year in broadcasting (started on WNEW, thence to WABC and latterly WABC-TV) Friday (9) with special recorded salutes on the birthday by **Eddie Cantor, Tony Curtis** and others slated for his "Memory Lane" tv'er that day.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

Legislative Hearings In Mass. May 'Go TV' As Part of Reforms

Boston, March 6.

Legislative hearings may be televised for the first time in Mass. if Rep. Edmond J. Donlan (D) has his way.

Donlan, House chairman of the 19-man joint Judiciary Committee hearing Governor Christian A. Herter's sweeping proposals for court reform, said: "Informed public opinion is vital to the preservation of a healthy democratic state. That is why I am going to ask our committee to allow the television cameras to air next week's proceedings."

He said he would take up the tv proposal with the full committee because "A revised Massachusetts court system is one of the most vital issues of the day!"

WATV Pipes Boxing Card From Philly

WATV, the Newark indie, is bringing back a boxing card for the first time in two years, but is piping the program in from Philadelphia via a deal with WPFH-TV of Wilmington. A two-hour show, the card originates in Cambria Arena in Kensington, a Philly suburb, and is telecast on the Wilmington outlet, which has strong Philly coverage. Understood WATV pays cable charges and a piece of its sponsorship revenues for the show, which WPFH-TV is also piping to some of the Pennsylvania UHF outlets under the same pattern.

Card will air Thursdays, 9 to 11 p.m., starting March 15. Last time WATV carried boxing was a couple of years back in a program from Laurel Gardens in Newark, scene of its wrestling pickups, which it still carries.

Mercer's Defense

Hollywood, March 6.

Critics of the Academy of TV Arts and Sciences Emmy setup are "too close to the rhubarb to see the stalks," Johnny Mercer, ATAS board member and chairman of its Emmy committee, stated in a radio interview here last week. Defending the beleaguered Academy, Mercer typically termed the recent heavy knocks as "pretty jazzy" and called the org a "healthy infant" which has accomplished much during its short life.

Mercer pleaded for "charity and tolerance" of the Emmy arrangements, pointing to the chore of squeezing 7,000 programs into 41 categories. He challenged complainers to come forth with better suggestions, took issue with Jack Webb's gripe by saying "he submitted the wrong program himself," and as for Martin & Lewis, "nobody nominated them."

DISABLED VETS SET 'SONGRAMS' TELESHOW

Margaret Farrar, crossword and acrostics editor for the N. Y. Times, has been signed by William Tell Productions to prep "songrams" — puzzles based on song titles—for the "Hidden Treasure" series of hourlong teleshows to be sponsored once monthly by the Disabled American Veterans. Show, which is to be used as a fundraising device by the DAV, will offer a minimum of $50,000 in prizes to write-in contest respondents, with the songrams comprising one of the contest features, other being identification of 15 songs played on each show.

William Tell prez W. T. Clemons is already clearing time for the first show, set for June 15. Initial show—DAV has signed for two with options—may go live over DuMont lines. Remainder will probably be shot via the Electronicam system. Under the DAV deal, all payments for programs and prizes are limited to 30% of the coin raised through the write-ins (at $1 a throw), with the balance going to the DAV.

McGiffert Tapped For 'Camera 3' Scripting

Jack McGiffert has been tapped by WCBS-TV as the writer for "Camera Three" which the N. Y. flagship supervises for the CBS-TV run. Heretofore, scripting and adaptation has been done by Robert Herridge, doubling as producer, who moves over to the network along with director Francis Moriarty. The McGiffert pact completes the top personnel on "Camera," with Lewis Freedman and Clay Yurdin previously signed on as producer and director.

McGiffert has been in radio-tv since 1950.

In other assignments at WCBS-TV, Neal Finn will direct two new public affairs shows, one a discussion series with Ron Cochran moderating and the other a religioser. Finn's spot on "Morning Memo" (Margaret Arlen) and "News of N. Y." capsule cut-ins on the web's "Good Morning," will be taken by Robert Goodman.

Emmy's No Lady Yet

Continued from page 25

which is sponsoring, agreeing to a postponement of the show, providing this is feasible. We think such a move necessary to give the Academy time to correct the inequities in nominations and categories," Fox stated.

"We also want to ask the board if it's possible to obtain as Emmy award sites in three months the Pan-Pacific here and the Waldorf in N. Y. to permit a completely equitable ballot to be processed and voted upon. If they tell us it's impossible, then we would urge all support for the March 17 awards.

"We want to make clear our appreciation of the fine work done by Don DeFore, Johnny Mercer, Tom Freebairn-Smith and other staff members in the devoted development of the Academy in a period of monster growth in the tv industry. No one person or group is responsible for the current situation. Our request is made only with sincere reference to the high principles and unquestioned integrity the Academy membership wishes its awards to represent.

"Some of us who are Academy members ourselves are deeply concerned over growing public reaction to both apparent and real injustices to certain shows and individuals highly respected by our industry and the nation's tv viewers. We are fearful that serious impairment may be done to the Academy's reputation unless some remedial action is taken, provided that remedy is itself both practical and in the Academy's best interests," said Fox.

Lucy Won't Be in Town

Meanwhile, on other fronts the controversy over the nominations showed no signs of abating, as it was learned another nominee may be withdrawn from the Emmy awards; a two-nominations winner has declined to present awards, and a welter of opinions for helping the Academy was expressed.

Withdrawal of the nomination of "Dragnet," in the running as one of the five best action series, is being seriously considered by Sherry TV which owns the series, it was disclosed by an MCA source. Sherry is a subsid of the agency. No decision has been reached but the matter is being studied, said the source. Previously Jack Webb, producer-director-star of the series, withdrew his nomination as best director of a telefilm series, in protest at the nominations setup. Webb, at the same time, said if he controlled "Dragnet" he would withdraw its nomination also, but pointed out that was up to Sherry, which owns it.

Lucille Ball, nominated as best comedienne and also as best actress in a continuing performance, for her "I Love Lucy" work, was asked by the Academy to make presentations of Awards at the dinner March 17, but has declined, saying she would be out of town then.

Sheldon Leonard, a member of the Academy board, defended the Acad from its critics, asserting "these critics are obligated to come to the Academy and give us their constructive ideas, if they want to correct what they feel are injustices in the nominations and categories setup. In this way we can improve the Academy; they apparently do not realize what a vast, complex job is involved here and we on the board are doing the best we can." Leonard said he doesn't think the present setup is perfect by any means, but stressed he felt constructive criticism should be given members of the board by those who find fault.

Danny Thomas, a former board member, expressed the opinion that it might be a good idea to hold a general membership meeting after the March 17 awards, seek out everyone's opinions, and then base next year's nominations and categories on the results of such a meeting. After the board has drawn up potential categories, then let it submit the entire list to the membership and have them vote on what they feel are the proper categories, suggested Thomas.

Jack Webb came up with the idea that "perhaps we need two different awards to handle such a complex matter. For example, we might have an awards affair just for live tv on say, March 1, then a month later have an Awards ceremony honoring the filmed shows and creators. You can't adjudicate this whole matter in one three-hour event. TV is a vast industry; we produce far more units than do the movies, and this should be taken into consideration."

"Regarding the local shows, I think it might be a good idea to have each city select what it feels is its best local show, and submit that selection to the Academy, to be honored as the best local show in the country. The membership could see kines or films of the nominated shows, and to be the winner under such an arrangement would mean something. You might award plaques for different types of local shows. It's going to take organization, but it will give the people a feeling they are a part of it."

Dick Powell Nixes Bid

Dick Powell, producer-star-owner of Four Star Productions, has turned down a bid to emcee the coast telecast of the awards, saying flatly he would not do it because he doesn't think the Acad nominations structure makes any sense. Powell's rejection followed word from Bob Cummings, previously announced as the emcee, that he couldn't do it "due to other commitments." Prior to that Jerry Lewis refused because of disagreement with the Acad on its nominations setup also.

Powell, showing a wire from the Academy board of governors inviting him to emcee, commented "I just don't want to do it. I agree with Jack Webb—I don't think their nominations setup makes any sense." Webb on Monday withdrew his nomination as best director of a telefilm series (for "Dragnet"), blasting the nominations structure at the same time.

CBS-TV 'Probe' Series

Hollywood, March 6.

New vidpix series dealing with pathology is in works at CBS-TV here. Mel Epstein has been set to produce "Probe," with Wendell Corey inked for lead.

Novelist Peter R. Brook will script.

Omaha—KOIL was again granted exclusive broadcasting rights to the Omaha Cardinal American Assn. baseball games this year. Three other local outlets bid for the privilege. Station announced Don Hill will again handle mike duties, both for home and road games.

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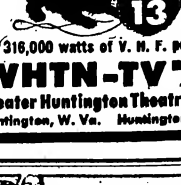
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BLANCHE KING, Wardrobe and her Crew

JOHN CHAMBERS, Make-Up
RAYMOND COOK, Head Property and his Crew
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GEORGE FULTON, Stage Manager
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Radio Reviews

J. AKUHEAD PUPULE SHOW
With Hal Lewis
210 Mins.: Mon.-thru-Sat., 5:30 a.m.
Participating
KGU, Honolulu

Hal Lewis is Hawaii's top money radio personality, having established himself in that spot several years ago. In this early-rising town, both ranking disk jocks — Lewis and Lucky Luck (KPOA)— are in morning time slots.

J. Akuhead Pupule, as Lewis calls himself (the name translates roughly as "Crazy Fishhead"), is aired not only over KGU, NBC affiliate, but on the three outer island stations of All-Islands network. He's much happier on the insular web than he was at KHON, Honolulu indie, and he's helped bring KGU out of a slump.

Voicer violates nearly every rule in the d.j. book—and gets away with it. He'll talk for 10 or 15 minutes between records if and when he feels like it. He takes up cudgels in civic controversies. But if he hasn't always won friends, he certainly has influenced people. "Did you hear what Aku had to say about it this morning?" is a question that launches many conversations and coffee breaks.

He rings in an occasional guest —visiting entertainers welcoming the gratis exposure, especially if they're here to fill a concert or nitery date on a percentage basis. Makes sense—and cents! Some guesters stay up all night to join him; others drag themselves out of bed at 5 a.m. in order to adlib with him. He sometimes hands them commercials to read, and this they happily do. For free yet.

Aku picks top records, and has the pick of all the new ones, and he's keenly attuned to local likes. He's fast, facile and he's Mr. Radio in Hawaii. More so now than ever since morning tv has been written off as a noble experiment.

His competitor, Lucky Luck, works on the theory that "if you can't say nothing nice about somebody, don't say nothing," and avoids controversial topics. Aku, on the other hand, blasts when he feels it's called for. Both contrasting formats are paying off handsomely.

Aku turns over a good amount of time during his three and one-half hour stanza to newscasts and weather reports and he delivers commercials in top drawer style. His show would click equally well in any key city and it's no secret that he's turned down many mainland offers. He's the top money personality of all time in Hawaii radio. No wonder he loves the climate. *Walt.*

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Radio Followup

CBS Radio Workshop

"CBS Radio Workshop" went into a pace-changer Friday (2) with "The Voice of the City." New Yorkers must have wondered why the network had suddenly discovered the town as a city replete with cacophony and a glut of polyglot. There was poetry and rhythm here for Des Moines and Fargo, no doubt, but for Gothamites it came out a sort of "Rear Window" on tape in part. Latter stems from Tony Schwartz, a freelance commercial artist who with his trusty equipment recorded his impressions of Mantattan, one sequence being made while operating from a window of his home in the West 50s, it sez here. Different and offbeat, yes; but you could catch a nap at leisure in the web's slotting of "Voice" between the actioner "Johnny Dollar" and comedic Jack Carson show.

Some of the sounds and dialog seemed studied, like the hackman ending off his comment with the amount of the fare. Since when do hackies provide this "service"? Clifton Fadiman was the narrator of this, the first N.Y. origination in the recently launched series that rotates starting points with the Coast. *Trau.*

'Susie'

Continued from page 31

on the outlet will plug the contest while 75% of its on-the-air promotion for the nine weeks of the contest will be devoted to it. In addition, some 1,800 four-fold brochures are going out to the personnel directors of top companies in the area.

Winner will be tapped from five semi-finalists, with the victor getting a trip to the Coast for two (including a day with "Susie" Star Ann Sothern), a complete wardrobe and luggage, etc. Runners-up and personnel directors of the winners also get prizes. Contest was set up by WCAU-TV promotion director Boy Pryor in conjunction with Television Programs of America, distributors of the show, which is the rerun version of "Private Secretary."

Chi TV

Continued from page 24

strong livelihood the telepix project may be dropped for a return to an all-live talk show if Quinlan can find the right personality. Duggan showed how much revenue could be grossed in that relatively fringe time so the big prowl is on to find the format that'll take up the slack.

The major preoccupation at WNBQ concerns its 10 to 11 p.m. block with any changes to be tied in with the NBC-TV's station's transition to all-color operation by April 15. The 10:30 to 11 band has already been largely retooled for tint and is all live programming except the Monday night RCA "Color Theatre."

Although there's no official word, it's understood veep Jules Herbuveaux is personally blueprinting some changes in the format if not the personnel of the 10 to 10:30 weather-homemaker hints-news-sports lineup which set the Chi pattern for strips-within-a-strip when it was first launched, back in '49 and '50.

Situation at WGN-TV is the reverse of its network colleagues. With surprising consistency, the indie rides the crest of the late evening ratings with its nightly feature pix that kick off at 10 o'clock. But as to be expected, it's another matter during the previous three hours when the big network shows are being pumped out by the other stations.

So the moves being made by program director Jay Faraghan, with an assist from film director Elizabeth Bain, is the entry of the best possible vidpix series whenever a soft spot appears in the 8 to 10 interval. The Gene Autry, Roy Rogers Republic Westerns are running cross-the-board at 7.

For example, when a hole popped up Thursday nights Ziv's "The Man Called X" was moved in as a sustainer with deliberate upgrading intent. Gamble paid off almost immediately when Budweiser bought the series a week later. And there's more of the same in the wind.

Politico Capsules

Continued from page 25

fees plus the additional cost of shooting two versions. This latter charge, though not completely buttoned down yet, is figured at about 10% of the normal production costs of the show being cut down.

Web has also formulated a code of operating procedures for political broadcasts which attempts to keep the election one-shots as nearly as possible in line with normal operating procedures. For example, a party must order at least the same number of stations as is the regular lineup on the show it preempts. If it preempts a simulcast, it must buy a simulcast, etc.

Seidelman

Continued from page 31

were paid cash on the line, while the syndicated programming payments by the British to American firms are just beginning to go out and will be billed out over the length of their contracts.

He fears the effect of the Parliamentary and press resentment (press attacks are particularly heavy in the Beaverbrook publications) because of their possible effect on British-American relations and because they may endanger the British market as a source for American telepix cause. But what annoys Seidelman about the situation is that the resentment is caused by "false facts," namely, the belief that Britain is on the debit side of the Anglo-American telefilm trading. Actually, he declares, the opposite is true; there's more dollars going into Britain than coming out.

Monkey Around

Continued from page 23

and square, so they may as well get the plug." And they got it.

Touched by this gallantry, Jackson had WOR-TV general sales manager Bill Dick write a wire to WRCA-TV (NBC's N. Y. flag) general sales manager Ham Shea offering "equal time" to Garroway and J. Fred Muggs. Dicks' wire closed: "Don't blame me for monkeying around; it wasn't my idea. Thanks for your cooperation."

Jackson still wasn't completely satisfied. On Monday (5) morning, from 9 to 11 a.m., he had Cathrey out in costume again, this time being led by a lissome blonde, leashed with a gold chain, back and forth along Ad Row on Madison Ave.

Dallas—Bill Stinson, the first man to take live tv cameras into a courtroom during an actual trial, has taken over duties as news director for WFAA-TV here. He gained nationwide recognition last December as news director for KWTX-TV, Waco Stinson replaces Tom Journeay who resigned.

'Council of War'

Continued from page 31

film committee on the matter was more than a year ago.

Actually, the NARTB itself can take the credit for having consolidated the ranks of the telefilm outfits. For it was the distribs' "rebellion" against the NARTB's traditional convention "sluff-off" of the syndicators that first resulted in a series of meetings among the telefilm outfits to present a united front to (1) eliminate exhibits by the distribs at the convention in April, substituting mere "hospitality suites" for the delegates, (2) get a place on the official agenda for a forum discussion of telepix programming, pricing and problems and (3) set up an industry cocktail party for the conclave. These three tries were for the most part successful, but the current meetings on the network matter plus the standard contract form stemmed naturally from those initial meetings on convention matters.

One reason assigned for the failure of the distribs to come up in the past with a distributors association is that the parties which were pressing for such an organization were the "little guys" who had collection problems and wanted primarily a credit association. Reaction of people like Ziy's John Sinn at the time was "when we have problems that make such an organization necessary, we'll be glad to join." And despite the "informal" nature of the current meetings, the united front on pressing industry matters looks as if it will be a permanent one.

AFTRA

Continued from page 26

AFTRA's bargaining unit and clearly impinges upon the bargaining unit certified by the National Labor Relations Board and recognized by you under our several collective bargaining agreements with you. We also call to your attention the letter to you dated Aug. 10, 1954, written by us at your and AFTRA's behest, agreeing that the status quo would be maintained with reference to jurisdiction over new methods and devices of tv production. Your unilateral action constitutes a flagrant violation of the letter and spirit of all our agreements.

"In order to avoid a most serious controversy, we consider it imperative that a meeting be arranged between us immediately to discuss this matter. We request that the meeting be in Los Angeles and that you include among your representatives at such meeting the same persons who represented you in the negotiations of the 'Clarification' with AFTRA. We await your immediate reply."

TV 'Time' Bomb

Continued from page 23

stations are anticipating the moment when they can pull out of the late-late Steve Allen "Tonight" show. The post-11 period is ideal time for the features and the stations have that 100% local revenue gleam in their eyes, not to mention a passkey to higher ratings which the features seem to be turning up.

It goes without saying that NBC, or any other network, won't relinquish any time segment on which they now have a hold. Gen. Sarnoff's own downbeat reaction to films vs. the perpetuation of live programming isn't a secret and NBC will fight to the last to maintain its live status quo.

Perhaps a major test in the forthcoming showdown will lie in CBS-TV's attempt to absorb the 10:30 to 11 Thursday night period as part of the 9:30 to 11 "Playhouse 90" dramatic series next season. Just as NBC maneuvered a recapture of the station time by slotting the 10 to 11 "Lux Video Theatre," so CBS is out to cable up the period in one fell 90-minute swoop. This time it may not be so easy, now that stations are eyeing those feature pix availabilities.

Cleveland—Paul Warren announced Cleveland Sandusky Brewing and Mainline Cleveland will again sponsor football games through network of Ohio, Indians and Kentucky radio-tv stations.

Preempt Comm'ls For Pitt Opera Telecast Of 'Madame Butterfly'

Pittsburgh, March 6.

Pittsburgh Opera Co.'s production of "Madame Butterfly," co-starring Licia Albanese and Richard Dean, will be telecast in its entirety by KDKA-TV Thursday night, April 3, 8 to 10:30, from the stage of Syria Mosque. It's being carried by Channel 2 as a public service, with Westinghouse station donating the time to stimulate interest in the local opera organization.

It'll be the first time opera here has ever been carried on town's only VHF channel live, and since "Butterfly" will be sustaining, singers and musicians have agreed to work for minimum, with bankrollers of the opera society footing the bill as their part in promoting the organization.

Harold C. Lund, g.m. of KDKA-TV and veep of Westinghouse, okayed the two-and-a-half hours of free time after huddling with opera officials, and got clearances for preemptions that night from sponsors of Bishop Sheen, "Dragnet," "Crunch & Des," "Ford Theatre" and "Lux Video Theatre."

Boston—Phyllis Doherty, director of advertising and publicity for WNAC-TV, took off on the Ile de France Friday (2) for a cruise to the West Indies and is skedded to return in time for the March 17 parade in South Boston when Ed Sullivan will ride a green convertible as guest of honor.

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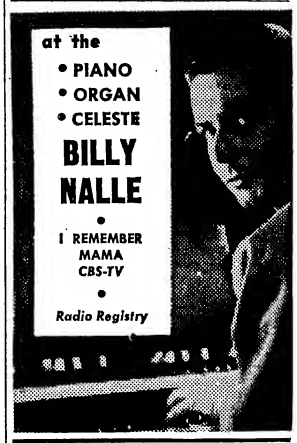

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TV's 'Ike-onoscope' Campaign

Continued from page 25

from longer, more tiring, train rides.

Sen. William Knowland (R., Calif.) minority leader in the Senate, raised one important point in a tv show last Sunday.

What will be the effect of Eisenhower's ban on barnstorming on candidates for the House and Senate in close states?

It is customary for a Presidential nominee to travel about a state with leading political figures and candidates of his party in that state. In his speeches, including whistlestop quickies, the nominee always puts in a plug for local candidates, urging their election.

The question is how much elimination of whistle-stopping will damage Republican prospects of regaining control of the House and Senate.

There appear to be several possibilities to help via radio and tv. The President might invite important candidates from various states to sit near him in Washingon when he speaks, and he may then commend them to the voters. Also his talks may be trimmed, so that the local candidates can cut in with speeches of their own—live, taped or filmed—in the last three or four minutes as "cow catchers" on prexy's talks. These last, of course, would be local and statewide for the candidates, and not national.

How effective this would be is yet undetermined.

Free Time An Issue

Sen. Lyndon Johnston (D., Tex.) tried to do something about the cost of political tv in the elections bill he introduced last week, with the co-sponsorship of a majority of the Senate. His measure includes an amendment of the Communications Act whereby licensees may grant equal free time to candidates of major parties without being compelled to provide such time for small 3d party candidates.

Hope here is that the networks and stations will be more willing to provide free campaign time, thereby easing the pocketbook burden of television. Since Presidential nominees would want prime time, it is unlikely that the networks and large stations would be willing to give away very much of their most profitable segments.

Wide open question on this is whether national corporations, which sponsor tv and radio coverage of the political conventions as a public service might be interested in sponsoring telecasts and broadcasts of campaign speeches for major candidates, divided equally between the parties.

As for giving away the time, the networks made very clear last week how unwilling they are to get caught in that revolving door.

A request for equal time to answer the President's talk was made by Paul M. Butler, chairman of the Democratic National Committee. He was speedily turned down by ABC, NBC, CBS and Mutual. They took the attitude that the President's talk was a special news event in the public interest and that they had already provided sufficient time to the leading Democratic candidates. The free time item could run into millions of dollars.

But Mutual later reconsidered, allowing the Dems a "restricted" allowance of 20 minutes. The restriction was that the speaker be someone who is not a candidate for office this year, so that no further requests would be generated. Sen. John L. Sparkman, v.p. candidate in '52, will do the broadcast.

Considering all the radio and televisions hooked into the President's fireside talk, the cancelled out shows, the wire charges, preemption costs, etc., it is figured that the nets and individual stations involved were clipped to the tune of nearly $500,000.

Buffalo—Joseph Bernard, manager of WGR-TV, Buffalo, sailed on the Ile de France Friday (2) for a 12-day West Indies cruise, accompanied by his wife.

CBS-TV'S $100,000 FOR DESILU'S 'WHIRLYBIRDS'

Hollywood, March 6.

On strength of pilot film of projected "Whirlybirds" series, CBS-TV has ordered two more stanzas from producing Desilu Productions. Total outlay of $100,000 has been okayed by net for the three films.

Art Napoleon, who co-scripts series with wife Jo, produces the vidpix, with Allen Miner directing. Ken Tobey and Craig Hill topline cast. Second telefilm rolls March 14.

DuM Fills Vacancies In Electronicam Setup

DuMont Labs has filled in the three key vacancies made when three execs quit the Electronicam setup a month and a half ago. Len Ostrow has taken over the sales chieftancy left open by the departure of Jack Bachem, Henry (Hank) Humphrey fills Don Trevor's old job as manager of operations, and John Auld has substantially the same job Werner Michel had as executive producer of the Electronicam, only Auld is called manager of production services.

Humphrey, who until recently was film chief for WABD and the now-defunct DuMont network, will report to Auld, a veteran DuMont engineering staffer, and all three new appointees will report to Jim Caddigan. Caddigan, now boss of the Electronicam operation, was head of DuMont network programming.

ABC-TV BASKETBALL COUP

Chicago, March 6.

ABC-TV has copped the tv rights to the finals of the National Collegiate Athletic Assn.'s basketball tourney to be played March 23 in Northwestern U's McGaw gym.

Network won't air the games sustaining because of the Friday night preemptions involved, but it's understood at least two advertisers are interested in the one-shot.

Putting the TV Bite on Mfrs. For 'Model Fees' Isn't Easy These Days

Local television stanzas putting the bite on manufacturers for "model fees" and like charges are reportedly beginning to feel hunger pangs. And, apparently, so are the middlemen who for many years took a percentage for lining up plugs on tv. Some of the local show producers feel that the network telecasts have been drawing away the clothing, food, travel, etc., "clients" with promises of countrywide saturation.

The local programs suffering are generally in the hausfrau category and have over the years established a pattern of charging from $25 to $100 for airtime mentions. This is in addition to whatever sponsors the shows may normally carry, and the "model fee" routine has in most cases supplied the local producers with a big profit, often much more than regular sponsors afforded.

Tradesters viewed a deal made between Mutual, the radio network, and the Richard S. Robbins merchandising firm as being an unusual indication of how the paid plug is moving more and more into the network realm. Robbins (who has made a great part of his earnings arranging for those with a product to display to get plugs on radio and tv) will produce "Game Time" on Mutual at 9:30 p.m. cross-the-board. A sustaining quiz, it will have a "special feature or 'prize' participation." Feeling is that if Robbins finds it difficult getting as much biz as before, he can now promise manufacturers some kind of national depth via his own show.

About a dozen local telecasts in N. Y. alone either admit to, or are reported to, carry non-sponsor plugs for a livelihood. Though charging sometimes as much as $500 per plug, it's said that the network shows, which parade prize merchandise as part of the quiz buildup, give a twist on the traditional cost per 1,000. They explain to manufacturers that a network stanza's 6,000,000 televiewers, for example, at a one-time cost of $450 delivers more viewer impressions proportionately than a local cost of $75 for some 300,000 homescreeners.

CBS Pacts Lapchick To Gab Basketball Tourney

Grass won't grow on the sports field of CBS Radio, with the network determined to keep pace with the tv side. Latest coup is signing of Joe Lapchick, ex-coach of the basketballing N. Y. Knicks. Lapchick is assigned to the opening and final championship game of the National Invitation Tournament at Madison Square Garden, N. Y., March 17 and 24. He'll do the color commentary, with Jim McKay on play-by-play (Bud Palmer and Chris Schenkel will attend to the CBS-TV coverage).

Lapchick returns as coach of St. John's U. next season, reprising his collegiate kick.

NUSBAUM'S NEW PACT

Rochester, N. Y., March 6.

Mort Nusbaum shifts from nighttime anchor deejay on WFFB in Rochester to morning man on Aug. 6 under a new two-year deal with the station. He'll continue on his evening show until June 23, then take a six-week hiatus before going into the 7-to-10 a. m. cross-the-border.

New deal is said to involve the highest guarantee ever paid a Rochester d.j.

San Antonio — Charles W. Balthrope has been reelected to the post of prez and treasurer of Radio KITE, Inc., operators of KITE and KITE-FM here. Alex Coe, station manager, was named to the post of veepee. Other officers includes Pearl Brewer, secretary, and John Siercowich.

Last week—over 7,300 hours of

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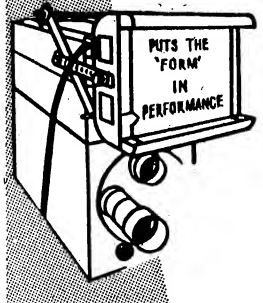
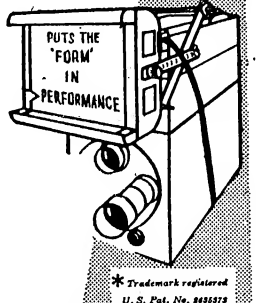


on major network television shows
in New York, Los Angeles and Chicago



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Tele Followups

Continued from page 27

too locally British for the domestic set warmers. He "shook" through some ribbing of the cold weather and the recent Gavilan-Waterman ring fiasco but they lacked Yankee sharpness.

To dress up the show he brought on some of J. Arthur Rank's starlets, and an Italian actress for a round of raillery, with Doug Fairbanks Jr., serving more or less as a stooge but with dash and aplomb. Line Renaud, a French looker with a soothing voice making her third call on a Hope tv'er, was his main prop and she delivered handsomely. Cornel Wilde and Jean Wallace came on for a brief bit that was short on comedy. Tommy Trinder, English comic, didn't get across (the Atlantic) because of his broad accent, but got off the evening's whopper when he flipped, "We invented the language but what you've done to it since is none of your business." This took care of Hope's gags on George Gobel and the L.A. Rams, which brought thunders of silence.

Production was well managed but without the scenic effects of a home show. A pot-bellied stove would have been welcome. *Helm.*

Ed Sullivan Show

The awards gimmick seems to be a device that is taking away the creative aspect of programming. The networked variety shows seem to have become the forum for any mag, newspaper, organization or individual to get a whole flock of names to appear for free. It's a good occasional change of pace, but unfortunately, all the award shows seem to have fallen into the same format. There's an accent on faces and a downbeat on entertainment. A further injury in this field lies in the fact that the program planners needn't knock themselves out in an effort to be creative. Look Awards took up the greater portion of the Ed Sullivan show on Sunday (4) over CBS-TV.

On the rest of the show Marion Marlowe and Edith Piaf came off excellently in the singing spots. Unfortunately, Miss Marlowe's initial number, "Mrs. Noah," an entertaining tune cleffed by Lyn Duddy & Jerry Bresler, was overproduced. The shadowed figures in the background and the trick camera work seemed to detract from the lyrics which needed some concentration for the viewer to get the full effect. With no such distractions, Miss Marlowe did better with "Sorriento" toward the close of the show.

Miss Piaf's "Merry Go Round" and "Padam" extracted the last measure of emotion from these tunes. The Gallic chanteusy is a powerful singer and hit a socko reception for her efforts.

Dick Shawn, a frequent performer on teevee, did a rib of the Mr. America contestants which came off comparatively well. Shawn, however, seems to have the faculty of having his various characters look very much like one other. He seems to travel in a well-worn groove.

Senor Wences ventriloquy is a vastly entertaining act, which resulted in a brightspot on this show. Juggler Dieter Tasso had to cut short his turn of catching cups and saucers while balancing himself on a slack wire. *Jose.*

Robert Q. Lewis Show

Owl-eyed Robert Q. keeps to a pleasantly high level of relaxed, light foolery for his afternoon semesters on CBS-TV, in an easy-going and easy-to-take format that wins both live audience and home-viewers. Appeal is primarily to the matrons, and not too subtly to their funnybones, and it's successful both ways.

Last Wednesday's (29) segment, for instance, dealt quite naturally with Leap Year and that extra day in February, and the chance it gave aspiring femmes to grab off perspiring, elusive gents. Opener had Lewis rolling off a stream of amusing gags and chatter based on Leap Year. Then followed a bit about the show's acquiring of three more North Dakota stations, and Judy Johnson's appointment as honorary lieutenant governor of that state, which was worked for some cute moments. Middle portion of the half-hour sagged a bit with a handwriting expert discussing character of signors, although this could have been worked up to a very funny or dramatic bit.

Windup 10 minutes were high-grade low comedy, with Lewis inviting three femmes from the audience to come on stage and propose to three bachelors (himself and a stagehand included). Women chosen (though married and matronly) were naturals, one funnier than the other. It made for a hilarious finale. *Bron.*

General Electric Theatre

There wasn't much in "A Letter From A Queen," G.E. Theatre's CBS-TV outing Sunday (4), to bring Paul Muni back to the cameras except that it gave him an opportunity to ham it up. As a practically fossilized former U.S. Senator, Muni let out all stops in his creation of a cranky, cagey codger who lived in the past.

The past vs. the present was the peg for the D. J. Powers tele adaptation of a Sinclair Lewis short story. A young man, inanimately played by Christopher Plummer, hits the Senator's burg to get some person-to-person stuff on U.S. history and especially a looksee at a letter from Queen Victoria. The old Senator takes to the boy but meantime an attractive bluejeaned local gal, played by Polly Bergen, also takes to the boy.

When the Senator has finally decided to show the precious letter, the boy brushes him off to go dancing with the girl. Senator resolutely destroys the missive and totters off to dinner alone.

Pretty corny throughout but it's a delight to watch Muni at work. *Gros.*

Tele Reviews

Continued from page 27

debut (3) but its assumed he set the kids agiggling as he carboned some of the antics in the film. For most of the youngsters his buffoonery as the sailor who invaded the captain's cabin may have topped the similar nautical hijinks in the short.

Coons delivers a good spiel for Swifts franks. *Dave.*

THIS WORLD THIS WEEK
With Russ Bensley
Producer: Bill Garry
Writer: Bensley
Director: Joe Byrne
15 Mins.; Sat., 4 p.m.
Sustaining
WBBM, Chicago

The Chi CBS-TV station is fulfilling two laudable functions with this meaty weekend news edition. It's a comprehensive wrapup that should be welcomed by the Saturday dialers who heretofore found the news coverage practically nil by the local tv stations. Also it serves as a showcase for news writer Russ Bensley who, off this entry, looms as a real comer before the cameras.

Aided by some carefully selected film yardage culled from the week's output by CBS Telenews and WBBM-TV's own aggressive newsreel crews, Bensley packed a surprising amount of background information into the 15-minutes watched (25). No less than seven yarns, plus the current weather story, were recapped. And they were all given more than bulletin treatment as the commentator adeptly supplied the perspective.

Especially enterprising was the localizing with some man-on-the-street filmed vox popping of Sen. Richard Neuberger's proposal that Uncle Sam underwrite the costs of political campaigning.

Bensley works coolly and crisply with no bombastic or oracular overtones. Use of a simple black background and the absence of the usual desk, maps and other traditional paraphernalia was a novel switch that should wear well.

Score this as another winner for the local CBS news boys. *Dave.*

KOA

Continued from page 24

they will remember his action when they think about playing his records."

Leaflet and button boycott was also started last week by Robert Lenihan, NABET national rep from San Francisco, who said that 10,000 buttons would be distributed to union members in the city and 100,000 leaflets would get sidewalk distribution and union mailings. Letters to 125 advertisers and agencies using the station said that advertisers would find that continuing their sponsorship would be a bad gamble—"there is nothing to win but bad will and an ever diminishing audience for your sales message." Union declared that "in advertising on KOA you are crossing our picket lines," and that the advertisers are helping to "finance KOA's war against their employees with your advertising budget."

The 40 union members went out on strike Dec. 20 when management proposed cutbacks in their existing contracts. Station declared cutbacks were necessary to put the station more in line with prevailing salary scales. Meanwhile, NABET members on the Coast picketed NBC's Hollywood studios last Tuesday (28) to protest the network's airing of the filmed-in-Europe Bob Hope show. Hope, who with a group of investors owns 50% of the Denver stations, has declared the matter is out of his hands; the union has insisted that he is sidestepping his responsibility. NABET prez Clifford F. Rothery declared that all Hope's shows, live or film, would be protested until the strike is settled.

Inside Stuff—Radio-TV

ABC wound up a two-day meeting yesterday (Tues.) of its owned & operated station managers and divisional execs. Sessions, held at the Plaza Hotel, N. Y., covered the web's fall programming and sales plans as well as huddles on individual station problems. Speakers included ABC prez Bob Kintner, program chief Bob Lewine, station relations v.p. Ernest Lee Jahncke and ad-pub veep Mike Foster.

Attending the sessions were Mike Renault and Bob Stone, g.m.'s of WABC and WABC-TV, N. Y.; Sterling (Red) Quinlan, v.p. over WBKB, Chicago; Matthew Vieracker, treasurer of the web's central division; John S. Hansen and Selig J. Seligman, g.m.'s of KABC and KABC-TV, Los Angeles; James G. Riddell, pres.-g.m. of WXYZ (and tv), Detroit; Earl J. Hudson, western division veep; and James H. Connolly, v.p. over the San Francisco (KGO and KGO-TV) office.

New York Sports Broadcasters Assn. last week elected Len Dillon, sports director of WFAS, White Plains (N. Y.), president of the organization, marking the first time a small station sportscaster has been tagged for the post in the group's 15-year history. Dillon succeeds Don Dunphy as prez.

Other officers elected were Mel Allen, first v.p.; Chris Schenkel, second v.p.; Guy Lebow, treasurer; and UP radio sports writer Frank Litsky, secretary, the latter reelected to his post, others being first-timers in office.

Forbes, the business and finance mag, devotes a spread in its March 1 issue—including cover photo of CBS Inc. prexy Frank Stanton—to the Columbia "story" versus NBC. It's called "Life in a Goldfish Bowl," complete with a billings chart and the bitter fight between the two networks, as well as CBS Inc. versus giant RCA. Much of the text is devoted to program chief Hubbell Robinson.

Dennis Day will emcee a special CBS Radio broadcast Friday (9) at 10:30 p.m. kicking off the annual Easter Seal Fund Campaign of the National Society for Crippled Children and Adults. Joining Day will be Betty Hutton, Jane Powell, Margaret Whiting, Richard Carlson, Connie Haines, the Hi-Los, Ray Anthony and Paul Weston's orch. Program will be produced in Hollywood by Jack Lear and Ace Ochs and written by David Greggory.

A viewer in Omaha wrote to WCBS-TV, N. Y., which makes its "Camera Three" available to the CBS network, complaining about lack of newspaper information on tv shows as follows: "Thanks to WOW-TV, we here in Omaha are at last able to enjoy your very fine programs. We only regret that this is a one-newspaper city, a paper unwilling to give tv any publicity whatsoever. We feel schools and other organizations should know about your program, and while we and our friends have spread the good word, we wonder if you have any pamphlets which could be distributed so you could have the wide audience you deserve."

ABC's Political Unit under v.p. Ernest Lee Jahncke has sent out to all affiliates of the radio and tv webs a "Political Handbook" covering the 1956 campaigns. Books are divded into five sections, the first two in the nature of introductions to the campaign itself and to the ABC programming lineup. Third section excerpts all applicable FCC regulations and laws covering political broadcasts, while the fourth explains the network's policies governing sponsorship, local cutins and sponsors, preemptions, etc. Final section covers the operation of the new Political Unit itself.

WABD, N. Y. tv outlet, is producing a special series on "the history of the motion picture" in April. Show will take the form of a 60-minute three-timer, with Prof. Hans Richter fronting a diversity of clips from celluloid classics and also interpreting the influence of pix on culture.

Richter teaches film courses at City College.

ABC-TV 'Operation Leapfrog'

Continued from page 23

of a Lifetime" at 10 and a cut-down "Ozark"-"Opry" combine at 10:30.

Mondays, "Topper" is out, to be replaced by the new "Frontier Judge." Danny Thomas, moving from his Tuesday at 9 perch, is set for Monday at 8, following "Judge." "Voice of Firestone" stays at 8:30, followed by Bishop Fulton J. Sheen at 9. Then "Film Fair" runs 90 minutes to 11. Tuesdays, "Warner Bros. Presents" stays at 7:30, as does "Wyatt Earp" at 8:30. Sheldon Reynolds' hourlong "International Theatre" follows at 9, with two unspecified programs at 10 and 10:30, one of which would probably be the GE entry.

On Wednesdays, it's "Disneyland" and an adult western following at 8:30, with "Break the Bank" and "Blue-Ribbon Bouts" remaining at 9:30 and 10. Thursdays is spanking new, with the "Command Performance" series in at 7:30-9, "Masquerade Party" in a shift from Wednesday at 9 to the Thursday at 9 spot, the new "Publicity Girl" in at 10 and an unspecified show filling out the evening. Fridays has "Rin Tin Tin" continuing at 7:30, the hourlong "Wire Service" at 8, "Crossroads" moving back a half-hour to 9, followed by the stet "The Vise" and "Ethel & Albert" at 9:30 and 10 and another unknown show at 10:30.

Schedule indicates an expansion of network option time nightly till 11, but this is questionable. Naturally if the web can sell the 10:30-11 shows, it will go into that time, but if not, it's not likely it will use sustainers. Similarly, many of the new properties won't even hit the air unless they are sold, so that the schedule at this point is merely a projection on an "iffy" basis, and the "ifs" are pretty big ones. Figured to get the axe at the end of the season, at least on the basis of the new schedule, are "Topper," "MGM Parade," "Stop the Music," "Stars Tonight" and "Down You Go," plus a few sustainers including "Outside U.S.A.," "Tomorrow's Careers" and "The Dotty Mack Show." As far as daytime goes, only a half-hour strip at 2:30-3 leading into "Afternoon Film Festival" is contemplated.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

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Radio and TV Will Pay Tribute to

PETER DE ROSE

In memory of Peter De Rose's 60th birthday on March 10th Vincent Lopez will play several De Rose compositions, including his last song, "IT'S TIME TO SAY GOOD BYE," to which his wife May Singhi Breen wrote the words.

Joe Franklin will also pay tribute to Peter on one of his "Memory Lane" TV shows. May was his guest on February 28th. May and Peter were pioneer Radio Artists with almost daily programs from 1923 to 1939.

They celebrated their 16th year on Radio in 1939 with a TV birthday party with Paul Whiteman and their two original announcers from WJZ and WEAF, Milton Cross and Graham McNamee.

May has a record of that program taken from the air. It is certainly a Collector's Item.

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228G Rockhill Suit Names Rubinstein's Executors, 6 Others

Name of the late Serge Rubinstein has been injected in a $228,390 lawsuit filed last week by Rockhill Productions, tele packaging outfit, against eight defendants, two or whom are Rubinstein's executors. Suit, filed in N. Y. Supreme Court, charges conspiracy and misrepresentation by which the defendants took over the affairs of Rockhill and allegedly resulted in the withdrawal of sums for the personal benefit of the defendants.

Rockhill charges the defendants in 1954 represented themselves as agents of Rubinstein and said they wished to invest $100,000 in the company. Frank L. Miller, one of the defendants, became counsel of the company, and Edward Levin, Spencer Samuels and Kenneth Granger, also defendants, became members of the board. Rockhill charges the defendants failed to invest the promised $100,000 or any part, and that they took over the company during the illness of Rockhill's president and opened a new account illegally. Also, a program produced by Rockhill was cancelled because of their activities, it is charged.

Other defendants named were Stella Rubinstein and Edward J. Ennis, the executors, and Harold P. Conrad and Leonard Levinson. Rockhill seeks an examination of Miller, claiming that such a pre-trial examination is necessary to sustain the burden of the action and to prepare the case for trial.

End of Biow Affair

Continued from page 25

handing out ownership interests to key execs; jumping to board chairman and naming Ken Beirn prez and Toigo exec v.p. and renaming the outfit Biow-Beirn-Toigo. But it was a couple of months ago when the lid blew off, with Pepsi-Cola flying the coop, presumably because of a personal hassle with Toigo.

That hassle brought the first of two disclaimers from Biow himself, to wit: that Toigo's statements about a "personal contract" were made without Biow's consent or knowledge. Not much later, Toigo went out and got Schlitz into the Biow camp, only to have Biow again state that this action was undertaken without his consent or knowledge and to resign the account because Biow still had Ruppert Brewery as a client. (The fact that Ruppert was soliciting a new agency affiliation and subsequently did move apparently was of no import.)

Meanwhile, two other key accounts had deserted the Biow camp —Hudson Pulp & Paper and the kingsized Philip Morris account— and Biow in a dramatic move had put up $1,000,000 of his own money to hold the agency together, had resumed the presidency (Beirn had left before all the trouble started) and had changed the name of the outfit back to The Biow Co. All the while, Toigo had remained at the agency, reportedly on cleaning up the last details of the Pepsi moveover to McCann-Erickson, but his status remained a mystery. His move to Schlitz verifies the report that it was he who had signed the brewery to its shortlived Biow pact and remained on friendly terms with Schlitz prez Erwin C. Uihlein, in spite of the latter's designation of the Schlitz billings to J. Walter Thompson.

Three execs moving with Toigo are Robert F. Branch, a Biow v.p.; Louis S. Berger, Biow's marketing veep, and Richard Steenberg, Biow account supervisor. Branch becomes Schlitz director of market plans, Berger director of media and market research and Steenberg advertising manager. Herbert E Palaith continues as director of merchandising under Toigo and Francis L. Smawley continues as assistant ad manager.

SCHUBERT'S COAST HUDDLES

Hollywood, March 6.

Bernard L. Schubert, producer-packager of ABC-TV "Crossroads" vidpix series, is in town confabbing on production resumption with series maker Harry Joe Brown. "Crossroads" started rolling again yesterday (5) at Samuel Goldwyn studios.

WABC s 'Gee Whiz'

Continued from page 22

more interesting picture. WABC-TV was first in the market a year ago with the 8-9 a.m. "Tinker's Workshop," the kidshowcaser that projected Bob Keeshan into his CBS-TV "Captain Kangaroo" segment. But Keeshan's successor in "Tinker," Henry Burbig, is still in the No. 1 spot opposite Keeshan's "Kangaroo," topping it by a score of 3.5 to 2.6 with "Today" grabbing a 2.8. In the 9-10 period, the nursery-styled "Romper Room," moved down from 11 a.m. a couple of months back with Jane Fisher in the "teacher" spot, has grabbed off the No. 1 spot ahead of George Skinner on WCBS, Herb Sheldon on WRCA and Sandy Becker on WABD. "Romper" comes off with a 3.6 average, Becker with a 3.1, Sheldon with a 1.7 and Skinner with a 1.4. What makes the "Romper" romp all the more gratifying to the station is the fact that a year ago, WABC-TV was third in the market with the network "Breakfast Club," behind Sheldon and Skinner.

Boston—Harry M. Lyle, director of the State Board of Educational Television, resigned because his agency is not slated for any appropriations in the current fiscal year.

Lotsa London Loot

London, March 6.

The jackpot prize in "Beat the Clock" was won for the second time last week when a young London honeymoon couple collected a check of $2,240.

This is the second time the prize has been won since the panel game was introduced to commercial tv audiences as part of the "Sunday Night at the London Palladium" feature.

On each occasion Bob Hope was the show's headliner.

SULLIVAN PACTS MORE BRITISH ACTS

London, March 6.

Ed Sullivan made a one-day flight to London for conferences with agents Lew & Leslie Grade and as a result plans have been agreed for five British stars to appear on his "Toast of the Town" program in the near future.

Comedian-singer Dave King will appear on March 11; comedian-singer Harry Secombe on April 8 and singer David Whitfield on May 20 and 27.

Singers Dickie Valentine and Alma Cogan are also being lined up for appearances during the next couple of months.

Requiem on a UHF Channel

Continued from page 24

mittee and Hometown Television, Inc., that Congress require the FCC to take affirmative action to keep stations on the air.

The situation was perhaps best stated by Randolph C. Reed, half owner of KBMT in Beaumont, Tex., whose gross has fallen from $20,000 a month to $1,600 a month since VHF competition came to the area. "The sands of time are running out for UHF operators," he testified, "and I know the days are numbered for our small operation. But I believe that in the not too distant future this Committee, the FCC, and all people interested in the future of television will regret the loss of UHF stations.

"The educational service, the community value, the religious and social benefits of television have only been scratched, but with the very limited number of VHF channels it will be impossible for tv broadcasting to keep up with the demands and progress of the American people."

Perhaps Reed's testimony, almost a requiem, may set the tone of a forceful directive by Congress that effective action, through various approaches, be taken for the immediate alleviation of tv problems while legislation is worked out for a long-range solution.

Certainly, the record has established that tv is too dynamic to be virtually "frozen" at the 10-year point in its commercial development. It can be expected that further testimony will accentuate this realization and build support for definitive action.

Hygo

Continued from page 31

growing fear that the major companies in Hollywood will follow RKO and WB's lead and settle their pre-'48 backlogs on tv before long.

All but one of the Hygo pix are post-1941, sales chief Robert Seidelman discloses. Due to various contract and clearance obligations the names of 12 of the 19 will not be named until next week. Other seven, all distributed through majors, are: "Pardon My Past," (Col), '47; "Astonished Heart" (U-I), '50; "Madeleine" (U-I), '50; "Hound of the Baskervilles (20th), '39; "Adventures of Gallant Bess" (U-A), '48; "Trail of the Vigilantes" (U-I), '43; and "The Wreck of the Hesperus" (Col), '48.

READ THEM AND REAP!

CRITICS' REACTION TO NEW YORK PREMIERE!

"World-Telegram" – Harriet Van Horne

"SHEENA BRINGS FRESH AIR TO TV — I don't know who will stand on the golden threshhold and receive this year's Emmy Awards, but I'd like to suggest right now that they strike off a special medal for Irish McCalla, little sister to Tarzan of the Apes.

"If you have anything else booked for the next 25 weeks, cancel it."

"News" – Ben Gross

"... that new WPIX series, "Sheena, Queen of the Jungle", surely has got what it takes to draw an audience ... should be as popular as ice cream at a toddler's birthday party. And in the event you missed the premiere, be informed that this Irish McCalla ... portrays Sheena and can swing from a tree even more expertly than Tarzan himself. Also she has a pal, the cutest, smartest chimp you ever saw.

"There's danger, romance, villainly, beautiful scenery and high adventure in the very depths of darkest Africa. So, if you're seeking escape from the cares of the office, the dishes to be washed or the children to be fed, here's your chance."

"Journal-American" – Jack O'Brian

"Sheena, starring a treetop-tall blonde jungle type named Irish McCalla, wasn't bad at all ... Irish, or Sheena, is a leggy lassie of six feet or more with ample dimensions which seem to shrink into a not unattractive girlishness.

"The first episode was diverting, well photographed, its problem broad and clear, with bad guy and girl circumvented in the end by resourceful Sheena."

TOP RATINGS 'ROUND THE COUNTRY

*ATLANTA: 17.3, 61.8% share; outrating combined competition by 60.2%.

*FRESNO: 29.2, 73.7% share; drubbing combined competition by 181%!

*LOS ANGELES: 12.4, 28.4% share; tops in time period!

*SAN DIEGO: 23.8, 53.8% share; highest rated children's vidfilm in town!

*SAN FRANCISCO: 17.3, 45.4% share; first in time slot!

†LUBBOCK: 19.3, 55.1% share; tops in time slot!

BATON ROUGE: 22.8, 53.9% share; #1 in time period.

* ARB † Telepulse

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SHEENA, QUEEN of the JUNGLE

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Jocks, Jukes and Disks

By MIKE GROSS

Columbia Records' five - way splash on "We All Need Love" gives the deejays round-the-clock programming fodder and will win the tune enough exposure to get at least one version off the ground. The stepout slice of the George Cumic French melody with an English lyric by Carl Sigman looks like **Percy Faith's.** It's a warmly romantic item excellently suited to the Faith format of rich strings backgrounding an effective vocal chorus. Also good for lotsa spins is **Vic Damone's** workover. He sings in with the proper emotional quality that'll appeal to the younger set. Liberace tackles it in the straight piano groove while **Ken Griffin** sends it home with his Wurlitzer organ. For those who dig the swing and sway styling, **Sammy Kaye's** slicing makes for okay listening. Vic Damone's flip side, "On The Street Where You Live," has a breakthrough chance. It's a rich, melodic ballad from the upcoming legituner, "My Fair Lady."

The Platters: "(You've Got) The Magic Touch"-"Winner Take All" (Mercury). The Platters, one of the more consistent r&b groups around today, have another payoff waxing in "Magic Touch." Rhythmic beat catches on quickly and the combo gives it added power and its effective r&b styling. "Winner Take All" gets less pulsating vocalistics but it, too, will find its niche with the deejays and the coinboxes.

Nelson Riddle Orch: "Port Au Prince"-"Midnight Blues" (Capitol). Sure to follow on the heels of the top-bracketed "Lisbon Antigua" is Nelson Riddle's instrumentalizing of "Port Au Prince." Both are virtually in the same rhythmic vein and the lush and colorful rhythmic groove will bring "Port Au Prince" to the top quickly. Riddle switches to a jazz groove on "Midnight Blues" for solid results.

Lonnie Donegan: "Rock Island Line"-"John Henry" (London). This is an offbeat entry headed for big returns. Lonnie Donegan is an Irish hillbilly and "Rock Island Line" is an American folksong but together they make a shellac property that will stir up plenty of action. He's also effective on "John Henry," another folk item.

Johnny Desmond: "The Most Happy Fella"-"Without You" (Coral). Tunesmith Frank Loesser has turned out a happy title tune for his upcoming legituner "The Most Happy Fella" and Johnny Desmond drives it home with an appealing buoyancy. Desmond gets back into the romantic balladeering groove on "Without You," a strong ballad due to make some noise.

Jimmy Komack: "Vibrations"-"The Way She Talks" (RCA Victor). Jimmy Komack has a likeable wax manner and will win some platter play for his debut RCA Victor disk. He's in a free-wheeling mood on "Vibrations" and turns the brisk tune into an okay spinning bet. He also acquits himself nicely on the novelty, "The Way She Talks," which includes almost every hip phrase around.

Betty Hutton: "Sleepy Head"-"Hit The Road To Dreamland" (Capitol). "Sleepy Head" gives Betty Hutton the kind of peppy beat she works with best. It could win a lot of new fans for Miss Hutton who's been out of the wax picture for some time. **June Valli** has the right flair for it, too, and her RCA Victor etching will give Miss Hutton a run for the money. On the Capitol reverse, Miss Hutton takes "Hit The Road To Dreamland" for a zingy ride.

Julie London: "Baby, Baby, All The Time"-"Shadow Woman" (Liberty). Julie London is sticking to the melancholy groove which kicked her off a few months ago via the clicko "Cry Me A River." Her wistful, whispery tones are properly suited to both sides and, although it's doubtful if either will duplicate the "River" splash, they make for solid spinning fodder.

The Four Coins: "The Old Professor"-"The Song That God Sings" (Epic). The old-fashioned shuffle beat of "The Old Professor" will get The Four Coins on the deejay and the coin machine tables. Tune is in the "remembraces of things past" mood that's in wax vogue and the boys gives it nifty sendoff. They are no successful with "The Song That God Sings," a so-so religioso.

Frankie Lester: "Held For Questioning"-"Louisiana Waltz" (Vik). Frankie Lester has a scoring chance with "Held For Questioning." Despite its title, tune is a straightforward pop ballad concoction that moves at a pleasant pace. Lester's vocalizing keeps it rolling. There's nothing in "Louisiana Waltz" to get it off the ground.

Billy Vaughn: "Till I Waltz Again With You"-"Sleep" (Dot). Although "Till I Waltz Again With You" was a smash tune only a few seasons ago via Teresa Brewer on Coral, Billy Vaughn has dusted it off for a fresh instrumental workover. "Sleep," on the flip side, won't wake up anybody.

Red Skelton: "Little Babe"-"The Foggy, Foggy Dew" (MGM). There must be something about lullabies that appeals to comedians. **Danny Thomas** waxed sentimental a few releases ago for Decca and now Red Skelton joins the lullaby brigade with "Little Babe." Skelton's crooning style is fair as is the material but the appeal is limited. There's a pleasant workover of the classic, "Foggy, Foggy Dew," on the back side.

Best Bets

PERCY FAITH ORCH ..... **WE ALL NEED LOVE**
(Columbia) ..... *Carmelita*

THE PLATTERS ..... **THE MAGIC TOUCH**
(Mercury) ..... *Winner Take All*

NELSON RIDDLE ORCH ..... **PORT AU PRINCE**
(Capitol) ..... *Midnight Blues*

LONNIE DONEGAN ..... **ROCK ISLAND LINE**
(London) ..... *John Henry*

JOHNNY DESMOND ..... **MOST HAPPY FELLA**
(Coral) ..... *Without You*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
237th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Album Reviews

Ethel Ennis: "Lullabys For Losers" (Jubilee). There's a lot of singer in your Ethel Ennis. As yet untried in the bigtime jazz nitery field, the young Negro thrush demonstrates that she has the stuff in this debut package. She's got a "feel" for melody and lyric values that can't help but bring her to the front in the wax and in-person fields. She's not completely polished in this potpourri of originals and a few stabdards but she shows enough to indicate the excitement that will come with experience. She gets a slick backing from Hank Jones, piano; Abie Baker, bass; Eddie Biggs, guitar, and Kenny Clark, drums.

Elaine Stritch: "Stritch" (Dolphin). Elaine Stritch is a personality singer who puts a lot of her impish self into her material. Some times it's too much. When the song can take her exuberant treatment, it comes off well, but at other times it's just a matter of misplaced energy. Under her vocal attack are such nifties as "Are You Having Any Fun," "The Object Of My Affection," "You Took Advantage of Me" and "Let It Snow" among others.

Sons of the Pioneers: "Favorite Cowboy Songs" (RCA Victor). For close to two decades The Sons of the Pioneers have been synonymous with cowboy-tune lore, so this set is a natural for those who dig the songs of the saddle. The group is standard and so are the tunes. Among the cowboy clickos in the set are "Tumbling Tumbleweeds," "Cool Water," "Red River Valley" and the inevitable "Home On The Range."

Dave McKenna: "Solo Piano" (ABC-Paramount). There are few jazz pianists around today who can tackle the keyboard with the slick assurance that belongs to Dave McKenna. He's got imagination and technique but he never forgets that his music is for listening and not kicks so he keeps his styling in an easy, likeable groove.

The Hi-Lo's: "Under Glass" (Starlite). The Hi-Lo's are classified as a progressive vocal group, but their styling hasn't yet gone beyond the realm of mass appreciation. In this, their third LP package, the group again shows how it blends melody and lyric for top-drawer effect. Especially noteworthy are the group's slicings of "Summertime," "Surrey With The Fringe On Top" and "Skylark."

Milt Okun: "Merry Ditties" (Riverside). When Milt Okun gets hold of a good folktune, he sings it for all it's worth. And the song-along in this collection is worth plenty for the folktune buff. There's lots of offbeat material here. The set should develop new fans for the songs and the singer.

Setting Song Priority

A plan to tighten the methods of submitting and registering songs with publishers has been devised by Thomas Moore, ASCAP writer and story editor for NBC-TV.

Moore is setting up a registration agency, aiming at the establishment of song priority without the necessity of a songwriter spending $4 per song for copyright protection.

Ames Bros. Back to WM

Chicago, March 6.

The Ames Bros. have been signed by the William Morris agency for the second time after a spell with Music Corp. of America.

VARIETY 10 Best Sellers on Coin-Machines

1.	ROCK AND ROLL WALTZ (9)	*Kay Starr*	*Victor*
2.	LISBON ANTIGUA (8)	*Nelson Riddle*	*Capitol*
		Mitch Miller	*Columbia*
3.	POOR PEOPLE OF PARIS (3)	*Les Baxter*	*Capitol*
4.	NO, NOT MUCH (4)	*Four Lads*	*Columbia*
5.	MORITAT (5)	*Dick Hyman Trio*	*MGM*
		Les Paul-Mary Ford	*Capitol*
		Hayman-August	*Mercury*
6.	GREAT PRETENDER (9)	*Platters*	*Mercury*
7.	SEE YOU LATER, ALLIGATOR (5)	*Bill Haley's Comets*	*Decca*
8.	MEMORIES ARE MADE OF THIS (13)	*Dean Martin*	*Capitol*
		Gale Storm	*Dot*
9.	SEVEN DAYS (2)	*Crew-Cuts*	*Mercury*
		Dorothy Collins	*Coral*
10.	ARE YOU SATISFIED (9)	*Rusty Draper*	*Mercury*
		Sheb Wooley	*MGM*

Second Group

ELEVENTH HOUR MELODY	*Al Hibbler*	*Decca*
IT'S ALMOST TOMORROW	*Dream Weavers*	*Decca*
	Jo Stafford	*Columbia*
TUTTI FRUTTI	*Pat Boone*	*Dot*
	Little Richard	*Specialty*
BAND OF GOLD	*Don Cherry*	*Columbia*
	Kit Carson	*Capitol*
SIXTEEN TONS	*Tennessee Ernie Ford*	*Capitol*
	Johnny Desmond	*Coral*
DUNGAREE DOLL	*Eddie Fisher*	*Victor*
LIPSTICK AND CANDY AND RUBBERSOLE SHOES	*Julius LaRosa*	*Victor*
JUKE BOX BABY	*Perry Como*	*Victor*
CHAIN GANG	*Bobby Scott*	*ABC-Par*
ANGELS IN THE SKY	*Crew-Cuts*	*Mercury*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Feb. 24-March 1, 1956

A Woman in Love—†"Guys and Dolls"	Frank
And the Angels Sing	BVC
Ask Me	ABC
(Baby, Baby) Be Good to Me	BVC
Band of Gold	Ludlow
Cry Me A River	Saunders
Flowers Mean Forgiveness	Barton
Forever, Darling—†"Forever Darling"	Miller
Good Will	Thunderbird
Great Pretender	Panther
Heart of Paris	Wood
If You Can Dream—† "Meet Me In Las Vegas"	Feist
Innamorata—† "Artists And Models"	Paramount
It's Almost Tomorrow	Northern
Lisbon Antigua	Southern
Lullaby Of Birdland	Patricia
Madeira	Ardmore
Man with Golden Arm—†"Man with Golden Arm"	Raphael
Moritat—*"Three Penny Opera"	Harms
Memories Are Made of This	Montclare
Mr. Wonderful—*"Mr. Wonderful"	Laurel
No, Not Much	Beaver
Poor People of Paris	Connelly
Rock and Roll Waltz	Sheldon
Small Town	Amer. Acad.
Stars Fell on Alabama	Mills
Tender Trap—† "Tender Trap"	Barton
Valley Valparaiso	Broadcast
Vino Vino—†"Rose Tattoo"	Paramount
When You're in Love	Chappell
Where Walks My True Love	Dena

Top 30 Songs on TV

(More In Case of Ties)

All At Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
Band of Gold	Ludlow
Cry Me a River	Saunders
Culiucan	Maytime
Diamond Pearl and An Ermine Wrap	Thunderbird
Dungaree Doll	Marks
First Snowfall	Witmark
Good Will	Thunderbird
Great Pretender	Panther
If You Want to See Mamie Tonight	Miller
Let It Ring	Artists
Lipstick and Candy and Rubbersole Shoes	Jimskip
Lisbon Antigua	Southern
Little Child	Morris
Little Mistakes	BVC
Memories Are Made of This	Montclare
Moritat—*"Three Penny Opera"	Harms
My Lucky Charm—†"Meet Me in Las Vegas"	Feist
No, Not Much	Beaver
Only You	Wildwood
Poor People of Paris	Connelly
Rock and Roll Waltz	Sheldon
Rock Right	Marks
Seven Days	Progressive
Sixteen Tons	American
Tender Trap—†"Tender Trap"	Barton
To You, My Love	Leeds
Tutti Frutti	Venice
You Can't Be True to Two	Joy

EVERYBODY GETS INTO DISK ACT

Corruption In The Music Biz...IV

Show biz is a pretty resourceful business. There are tricks to every trade, and the amusement industry probably invented the script for angles, cajolery, ingenuity and engaging deception. The fundamental of show biz, in some respects, has been the abracadabra, whether it's the out 'n' out "shell game" of the gyp carnivals or the ingenious "This Way To The Egress" of a P. T. Barnum.

Which is a detour to ask the forthright question why the music business, circa post-midcentury, should have a stranglehold not on creative ability but on larceny?

There are other key segments of show business, but you don't hear of a Hollywood producer, a legit impresario, a radio or television programmer undermining his company's prestige or indulging in double-dealing with the seller. A buyer of talent and creative material, whether he's an a&r man in the record business, or a comparable key figure in a film or television studio, should have but one function—to buy the best, on strict merit alone.

Not so in the record business. Apparently the a&r man's skill in playing both ends towards the middle (in this case his personal exchequer) seems to be on a par with his skill also to deliver a good batting average of pop disks over the year.

Which brings us to the responsible top executives of all the diskeries. The majors and the minors. Particularly the majors. The lesser labels are opportunistic, not circumscribed in their methods of operation, and certainly less ethical. But the major labels are big business. They are tied to big business. As such, they have obligatory responsibilities on business methods and fundamental ethics.

Why do the top echelon officers permit this? Is it because their key a&r men are underpaid and, so long as they deliver the occasional hits, they blind themselves to the incidental chicanery? That's a nonsense and ostrich attitude that doesn't jibe with the realities of fundamental integrity.

Is the solution in giving them more money? It will never be as pat as that. An extra tax-free buck always intrigues a certain segment. But maybe one way to keep key a&r execs honest might be in the fundamental of "give 'em a raise." Not that the key men are underpaid. But it might be some sort of insurance and one means to keep 'em (more) honest if the responsibility was commensurately rewarded. It's no secret that an a&r man's existence is a many splendored thing while (1) he's hot for the company, and (2), while he's in the saddle for the outsiders looking in.

Such key position, therefore, is not without its aggrandizement. Too often it has been made a license to steal. If not out-and-out larceny, it was a payoff on several fronts. These elements are now too well known intra-trade to require further reprise. It was true in the old days and is not entirely foreign to other businesses as of now.

If, however, the topflight execs are being either deliberately naive, because all they care about is the black ink, or they just don't care, for the same reason, then it's too late for moralizing.

Fact is, popular music is too vital a public commodity. It has values of increasingly greater import. The global impact and the ever-widening circle of music appreciation, from all lands and on all peoples—in pop, middlebrow and highbrow form—makes recorded music a valuable commodity of timeless value. There is a great obligation within the trade in the furtherance and perpetuation thereof. This calls for sound judgment, skillful selectivity, and a responsibility above and beyond the mere angling and chiseling, the chicanery, skullduggery and sharp practice that broadly adds up to that one word which the music business knows invidiously as payola.

(Parenthetically, it should be recorded that certain key executives have been queried on the whyfore of this openhanded larceny and there have come back such answers, "Well, it's almost part of their job and their income." Or, "If we weren't to permit it, they (meaning the a&r men) would do it anyway." Which is about as bald an admission of condoning a racket as one will ever hear).

And must it always be this way? *Abel.*

Up Arnold Shaw To E. B. Marks V.P.

Arnold Shaw has won his veepee stripes at E. B. Marks Music. In line with the promotion, Shaw came in for a new pact involving a longer term and a coin increase.

Shaw joined the Marks org as general professional manager last May, replacing Harry Link. He ankled Hill & Range to take the post at Marks.

Meantime, Herbert E. Marks, company prexy, is off on a month's business-vacation trip to the Coast and Mexico. While on the Coast, he'll huddle with Bob Marks, who heads up the firm's Hollywood office.

Epic Label on R&B Kick, Wants Tunes & Talent

Marv Holtzman, pop artists & repertoire chief of Columbia's subsid label, Epic Records, is mapping plans to crack into the r&b domain. Holtzman plans a stepped-up r&b release schedule, the screening of more r&b original tunes and the signing of new artists. In the latter department, Holtzman already has added a new vocal combo. The Chateaus, and singers Jimmy Gavin, Chang Lee and Joe Carroll to the Epic roster.

Also added to the label last week were The Musical Keyboards, an organ-piano team, and The Jazz Composers, a progressive jazz outfit.

BIG BUSINESS' SIDELINE WAX

Record firms are mushrooming as big business' other business.

Planned move-in of the Crowell-Collier Publishing Co. into the disk biz via a record club and the feelers for a diskery buyup currently being sent out by General Teleradio again point up the increasing outsider interest in getting into the wax swing.

Emergence of new firms and record club operations has made the pitch for the consumer dollar hotter than ever and the established majors are revamping sales practices and developing new sales lures to forestall inroads by the newcomers. RCA Victor, for example, has launched a "Counter Attack" program (see separate story) and Columbia is now deeply involved in a record club program of its own.

The old-line diskeries came to the realization that they'd now have to go out and sell more than ever during the past year when several book publishing firms and a major network caught the wax bug. American Broadcasting-Paramount Theatres, taking a lead from RCA, with its Victor line, and CBS, with its Columbia label, jumped in a big way with its ABC-Paramount disk subsid.

In the book publishing field, the Book-of-the-Month Club expanded its operation with a record club and Doubleday moved into the packaged goods field with a Dolphin la-

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Execs Still Mull 'Oscar' for Disks

The disk industry's plan for annual awards, a la the film industry's Oscar, is still up in the air. At a meet in New York last week, the board of directors of the Record Industry Assn. of America thrashed out various aspects of the award program. The talks on the whole were along exploratory lines.

At the confab's close, it was decided that RIAA prexy James B. Conkling, Columbia Records prez, appoint a steering committee to develop a more definite approach. It's not known yet whether the committee will have any info on the award plan in time for the RIAA's annual meet late this month.

John W. Griffin, RIAA exec secretary, expects that there will be a repeal either in whole or in part of the excise tax imposed on records. Org also is making a fur-

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Mass. Bill Would Kayo Move to License Jukes

Boston, March 6.

A bill has been filed in the Massachusetts legislature to prohibit the collection of royalties by performer rights societies, such as ASCAP, on records sold for use within the state. This was seen as protecting jukebox ops against any eventual change in the Copyright Act directed against coin machines.

The Eastern Massachusetts Music Operators Assn. is fighting the amendment proposed to license jukes.

MGM Set Sales Click

MGM Records wound up its "Baker's Dozen" album campaign last week (29) after established quota figures had been exceeded by 300%.

The drive, according to the diskery's sales department, was the most successful in the firm's nine-year history. This was MGM's second such campaign after the first was surccessfully tested last summer. "Baker's Dozen" drive was pegged on a cuffo album to dealers for every 12 purchased.

Capitol's Sales Hit Peak $21,308,000, Profit Up 33% Over '54 to $921,022

Hollywood, March 6.

Capitol Records' net sales for 1955 soared to an all-time high of $21,308,633, prexy Glenn Wallichs dilsclosed today in the annual report to stockholders. Sales spurted 31% over 1954's banner $16,254,907 and the net income of the firm leaped 33% to $921,022, as against $692,868 in 1954.

In his report, Wallichs pointed out that the 1955 net was after providing $913,800 for Federal taxes, while the 1954 tax provision was only $438,000.

Earnings for the common stock equaled $1.92 per share as against $1.44 the previous year. During the year, four quarterly common stock dividends of 15 cents a share and a year-end dividend of 10 cents a share were declared, for a total divvy of 70 cents per share during the year.

Report also disclosed that the cost of the Capitol Tower, into which the disk firm is now moving on a department-by-department basis, is estimated at $1,750,000, of which $1,463,800 had been expended by Dec. 1. As of that date, financing of the structure was largely reflected in a $600,000 long term unsecured bank note and $700,000 in unsecured bank notes payable this year. Long term note calls for payments of $150,000 in 1956, 1957, 1958 and 1959.

Firm's working capital was increased $473,822 during the year, from $4,253,247 to an all-time high of $4,727,069.

Book value of the common stock increased from the 1954 figure of $10.17 to $11.53.

Electric & Musical Industries (EMI), British electronics manufacturer, owns 96% of Capitol's common stock.

Unauthorized

Inquiries have been coming to VARIETY in connection with a promotion piece from the Movie Center Music Co., Movie Center Bldg., 6418 Homewood Ave., Hollywood 28, Calif., which has utilized a P. 1 streamer, "Tin Pan's Sizzling Newcomers," dated Feb 20, 1952, for its own purposes.

While VARIETY usually grants republication requests, where a news story has promotional value to some legitimate show business organization, the Movie Center Music Co.'s throwaway was gotten up without usage of the VARIETY story and masthead authorization.

Sharks Get New Angles to Hook Amateur Trade

There's a new sucker angle for every amateur cleffer in the U. S., a segment of the population that has never been accurately measured, but one that is large enough to keep several dozen songsharks in clover.

Through some devious payoff, the songsharks have been getting their hands on the names and addresses of every person who copyrights a tune. With this info in hand, the songsharks mail the prospect a form letter saying: "You have been recommended to us as one who shares our interest in popular music," etc. Then comes the pitch for the amateur to submit tunes or lyrics to some "expert" collaborator. Once this is done, the trap is closed and the songshark asks for "modest" amounts, ranging

(Continued on page 48)

Big Three Reps From H'wood & London Meet New Boss, Mickey Scopp

In a move to tighten coordination between the homeoffice and field, the Big Three (Robbins, Feist & Miller) publishing combine called in its reps from London, Chicago and the Coast last week for a general meeting in New York. It was the first chance that the field reps had to meet Mickey Scopp in his new post as Big Three veepee and managing director since the exit of Abe Olman from the company last month.

Under the new Scopp regime, two planning boards have been set up to help him operate the business. One board consists of the professional managers, Murray Baker (Robbins), Norman Foley (Feist), Lester Sims (Miller) and Oscar Robbins (standards). The other planning board will function in the educational field. Both report to Scopp.

Charles C. Moskowitz, Big Three prexy and veepee of the parent Loew's picture company, told the field men that he's giving them a "wide scope of authority and activity" in pushing the entire catalog. "Obviously," Moskowitz stated, "this means due regard for important exploitation of our standard catalog along with the customary attention which we give to the exploitation of current popular and picture tunes."

The Big Three execs from overseas at the round of N. Y. meetings and social affairs were Paddy Crookshank, European rep, and Alan Holmes, general manager of Robbins Music Corp. Ltd. in England. From the Coast and middlewest were Eddie MacHarg, Hy Kanter, Erwin Berg and Bill White.

Indict Seeburg In Trust Action

Chicago, March 6.

A Federal grand jury here last week indicted the J. P. Seeburg Co., world's largest jukebox manufacturer with a $20,000,000 a year volume, on charges of antitrust violations brought by the Justice Department.

The indictment charges that 31 distributors agreed with the manufacturer not to compete with each other, constituting a "willful boycott." Also, a suit was filed in Federal district court asking for an injunction against certain distribution practices. The suit asked that distributors be enjoined from renting their jukeboxes to tavern-owners and others on a profit-sharing basis. Instead, it would allow location owners to buy the machines outright.

Meanwhile, another federal grand jury was investigating charges of racketeering in the jukebox industry and attempts of hoodlum elements to muscle into

(Continued on page 46)

Coral Pushes Welk Wax In Wake of TV Ratings

Hollywood, March 6.

With the Lawrence Welk tv show riding the crest of popularity, Coral is prepping a barage of Welk albums to meet what appears to be a growing demand.

Label's artists & repertoire chief Bob Thiele, here last week for a quick trip, set the wheels in motion for a total of five albums to be cut by Welk within the next few weeks. They'll be released in quick succession.

DECCA DISTRIB CHANGES

Decca Distributing Corp. has named Morris Kipner manager of the Detroit branch, effective next week.

Kipner previously headed the Cincinnati branch, which now will be headed by Edward Greller.

Do A&R Men 'Respond' Emotionally Only to a Handful of Music Men?

New York.

Editor, VARIETY:

While there are some elements of a correct relation to reality in your article in last week's VARIETY about shortage of new song material, in general the facts are at variance with your report.

There is no shortage of material either on the part of publishers or record companies. The fact is that while some publishers may not be available to some writers, a considerable number of a&r men are almost never available to most publishers.

I do not mean to imply corruption so much as to make these two points: 1.) The a&r men are too busy physically to cull material adequately; and 2.) the a&r men are emotionally capable of responding only to certain writers and publishers.

The latter condition one might say is their right and privilege. A buyer has the right to buy what he deems fit in order to fulfill his function. And good salesmanship on the seller's part would consist in establishing a positively favorable relationship in which the buyer is pleased to collaborate.

This does not mean that money or gratuities are the proper answer to the problem of a good relationship.

Rather what is indicated here is that, a.) the record companies must be satisfied to be supplied with songs by a small number of writers-publishers who have a felicitious relationship with the a&r man; or, b.) if they want a true cross-section of the material available they must add to their a&r departments a sizeable number of personnel trained in the artist-material area so that songs would have a chance to be considered without the necessity of a favorable a&r man - publisher atmosphere as a pre-requisite. Of course, this is no absolute solution, but open doors with a promise of fair consideration would bring forth new and decent material.

The other aspect of this matter is the absence of a definition of goals. Is this a business which consists merely of pleasing the largest mass of people in the most intense, immediate way possible, like a shot in the arm; or is it a business which, being made up of language and music, believes that besides immediate pleasurable experience it may also enlighten and improve the spirit, fortify public morale, minimize instead of aggrandizing aggression, help to create a peaceful, happy society.

Psychic monsters beget psychic monsters.

Or, to put it bluntly, if you encourage a "pulp" culture you get a "pulp" morality.

Philosophically, this is the answer both to the "shortage of new songs" and to "Corruption In the Music Biz . . . "

And I'm not 100% pure, either.

Paul Kapp

Randy Brooks to Make Comeback as Maestro

Hollywood, March 6.

Randy Brooks, who has been unable to work since an accident more than five years ago, has made a virtually complete recovery following surgery and will form a new band. Trumpeter expects to resume his career in New York by summer.

Brooks was paralyzed and speechless for a considerable period following the accident and doctors had given him no hope of resuming his trumpet work. However, he recently underwent a rare surgical operation and is once more able to play. He plans a 12-piece dance group with jazz overtones and will probably start out on a road trek. He's also discussing a disk deal. On wax, he was best known for his "Tenderly" and "Man with a Horn" on Decca.

Col Inks Frances Bergen

Frances Bergen, wife of comedian Edgar Bergen, has been set for a special album deal by Columbia Records.

First set, which is being produced by Irving Townsend of Col's artists & repertoire department, will be put into the groove at sessions in Chicago, Los Angeles and New York.

'BUNDLE OF JOY' SCORE

Contract Gordon-Myrow for RKO's Eddie-Debbie

Hollywood, March 6.

Mack Gordon and Joseph Myrow have been set by Edmund Grainger to do words and music for upcoming Eddie Fisher-Debbie Reynolds "Bundle of Joy" at RKO.

Norman Taurog will direct musical remake of "Bachelor Mother" which rolls end May.

Sacks Makes 10G Grant; Kudosed by Philly Club

Philadelphia, March 6.

A research fellowship, established by the Albert Einstein Medical Center via a $10,000 grant from RCA vice-prexy Manie Sacks, has been awarded to Dr. Hershel Sandberg.

Sacks, meantime, was honored tonight (Tues.) at the 46th anni dinner of the Philadelphia Club of Printing House Craftsmen held at the Bellevue-Stratford Hotel here.

Harry Link Wants Coin From Songsmiths of 'He' For Publication Help

Harry Link asked for a summary judgment in N. Y. Supreme Court last week in his suit for payment of royalties against Avas Music and cleffers Jack Richards and Richard Mullen. Action centers on the tune, "He," in which Link claims a financial interest via agreements made last summer with the publisher and the writers.

The writers started an action in N. Y. Supreme Court last December asking that Avas not pay any share of their royalties to Link. Link, on the other hand, claims, that the tunesmiths assigned him 33⅓% of their sheet music royalties and 16⅔% of their mechanical royalties for helping them get the tune published. In a separate deal with Avas, Link alleges that in July of last year an assignment was made to give him 5% of all copies sold by Music Dealers Service.

According to Link at least $25,000 is due him from the writers and about $10,000 from the publishers. "He" cracked into the hit lists via Al Hibbler's Decca disk.

Art Mooney orch heads for the Coast for a film stint in Metro's "Opposite Sex."

Dogs Have Their Day

The "Salute to Forgotten Songs" segment on Max Liebman's NBC-TV specola Feb. 25 will wind up in disk form via a Coral album. The musical outing, which was one of the highlights of the show, featured Eileen Barton, Alan Dale, Johnny Desmond and Bill Hayes recapping vintage tunes that "never made it."

Coral received a special okay from Cadence Records to use Hayes in the package. Miss Barton, Dale and Desmond are regular Coral waxers.

Van Heusen-Cahn to N. Y. To Plug Par Pic Score

Cleffers Sammy Cahn and Jimmy Van Heusen are planing into New York next week from the Coast to make the rounds of Gotham's artists & repertoire men with the score for the upcoming Paramount pic, "Pardners." The personal auditions will start Monday (12) and wind up three days later.

Cahn and Van Heusen are old hands at this personal audition game. They came into New York early last fall to see the a&r men on behalf of the score for the tv spectacular, "Our Town." The score for "Pardners," which stars Jerry Lewis and Dean Martin, is being published by Famous Music.

Cugat Freres To Do a Dorsey With Two Bands

There are likely to be two Cugat bands touring in the future. Several members of Xavier Cugat's band, having been unemployed while the bandleader is in Europe with his wife, Abbe Lane, making pictures, have started working under the baton of another Cugat, Enric. Latter used to be a bandleader and conducted fairly large outfits in various Latin-American countries.

While brother Xavier is in Europe, Enric lined up several of the musicians who used to be on his brother's payroll and got Mercury Artists Corp. to map out a route. Fact that the outfit is doing well is seen by the fact that the orch has been held over at the Steak House, Atlanta. Originally, Bobby Ramos batoned Xavier's outfit, but that didn't last too long.

It's anticipated that when Xavier returns from Europe, a Latin version of the Dorsey Bros. embroglio will ensue, Tommy & Jimmy, who reconciled a couple of years ago, had been feuding for years.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	2	2	3	4	2	1	6	3	8	1	1	1	2	2	8	2	6	2	3	2	2	169
2	3	**FOUR LADS** (Columbia) "No, Not Much"	6	4	4	1	10	4	3	5	3	4	3	4	3	1	3	..	..	7	4	1	9	130
3	5	**LES BAXTER** (Capitol) "Poor People of Paris"	..	5	5	2	7	2	1	1	4	2	4	2	2	..	1	..	..	1	7	10	6	125
4	2	**KAY STARR** (Victor) "Rock and Roll Waltz"	4	1	..	8	..	7	4	2	6	5	2	3	..	4	4	3	..	4	2	4	3	124
5	4	**PLATTERS** (Mercury) "Great Pretender"	..	3	6	6	1	3	..	4	..	6	5	8	..	8	..	..	..	8	1	5	5	85
6	6	**BILL HALEY'S COMETS** (Decca) "See You Later, Alligator"	..	7	8	..	..	..	..	8	..	..	6	5	..	7	6	1	..	6	..	7	4	56
7A	11	**DICK HYMAN TRIO** (MGM) "Moritat"	4	..	..	..	6	5	7	10	..	7	8	6	5	..	10	..	..	..	..	..	..	42
7B	13	**CARL PERKINS** (Sun) "Blue Suede Shoes"	..	..	..	5	..	..	2	..	1	3	..	..	..	..	..	..	2	..	..	..	..	42
9	7	**DEAN MARTIN** (Capitol) "Memories Are Made of This"	..	..	..	..	3	..	..	6	..	..	7	7	..	9	..	6	..	3	6	..	..	41
10	8	**DON CHERRY** (Columbia) "Band of Gold"	3	..	9	..	..	6	..	9	..	..	9	..	8	..	..	8	..	..	5	3	..	39
11	9	**PAT BOONE** (Dot) "I'll Be Home"	..	..	1	9	..	..	..	7	..	..	10	..	..	5	2	..	..	..	..	..	8	35
12	10	**TEEN-AGERS** (Gee) "Why Do Fools Fall in Love"	..	6	..	7	..	9	5	..	..	..	..	..	..	..	..	..	3	5	..	..	10	32
13	16	**ELVIS PRESLEY** (Victor) "Heartbreak Hotel"	..	..	..	..	..	..	..	..	2	..	..	..	7	..	..	..	..	..	..	..	1	23
14	..	**PERRY COMO** (Victor) "Hot Diggity"	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	15
15	13	**TENNESSEE ERNIE FORD** (Capitol) "Sixteen Tons"	5	..	..	..	8	..	..	..	..	..	..	..	..	10	..	7	..	..	..	..	..	14
16	16	**PAT BOONE** (Dot) "Tutti Frutti"	..	10	..	..	9	..	..	..	..	10	..	..	6	..	7	..	..	..	..	..	..	13
17A	12	**DREAM WEAVERS** (Decca) "It's Almost Tomorrow"	8	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
17B	23	**EDDIE FISHER** (Victor) "Dungaree Doll"	7	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
17C	16	**TERESA BREWER** (Coral) "A Tear Fell"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
20A	16	**PERRY COMO** (Victor) "Juke Box Baby"	..	..	7	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9
20B	..	**DIAMONDS** (Mercury) "Why Do Fools Fall in Love"	..	..	10	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	9
22	..	**CHORDETTES** (Cadence) "Eddie, My Love"	..	..	..	..	..	..	..	..	5	..	..	10	..	..	..	..	..	..	..	..	..	7
23A	25	**CREW-CUTS** (Mercury) "Angels in the Sky"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	9	..	..	4
23B	..	**CREW-CUTS** (Mercury) "That's Your Mistake"	..	..	..	..	..	..	..	..	10	8	..	..	..	..	..	..	..	..	..	..	..	4
25	13	**BLUE STARS** (Mercury) "Lullaby of Birdland"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	3

1	2	3	4	5	6	7	8	9	10
BENNY GOODMAN STORY	HARRY BELAFONTE	CAROUSEL	OKLAHOMA!	JULIE IS HER NAME	MUSIC TO CHANGE HER MIND	5 TROMBONES	GUYS AND DOLLS	IN THE WEE, SMALL HOURS	MARK TWAIN
Benny Goodman	Harry Belafonte	Film Soundtrack	Film Soundtrack	Julie London	Jackie Gleason	4 FRESHMEN	Film Soundtrack	Frank Sinatra	Harry Belafonte
Decca	Victor	Capitol	Capitol	Liberty	Capitol	Capitol	Decca	Capitol	Victor
DL 8252-3	LPM 1150	W 694	SOA 595	LRP 3006	W 632	T 683	DL 9023	W 581	LPM 1022
ED 797-8-9		EDM 694	FDM 1, 2-595		EBF, 1, 2-632	EAP1,2,3-683	ED 2308	EBF 1,2-581	EPB 1022

RCA Goes National With Coupon Plan In Counter-Attack on Disk Club Spread

Following click reaction in three test areas last month, RCA Victor is going national with its coupon sales promotion plan next week. Victor execs, who dubbed the plan "Counter-attack," have projected the coupon program as a way of strengthening the dealer structure, and also as the answer to the flock of disk club setups in which the customer can buy his platters without ever walking into a store.

Under the Victor program, a $3.98 coupon plan is being made available to disk buyers only through the retailers. The coupon book entitles the buyer to three free $3.98 records in the course of one year, plus the option to buy two $3.98 records a month at $2.98. In effect, a customer can save $31.96 if he buys all the allowable records during the year. But for $3.98, and without buying anything else, the customer gets three records, spread over the year, worth $11.94.

Victor is projecting the sale of 500,000 coupon books on the basis of the original response in Kansas City, Boston and Los Angeles. The campaign will be launched by an advertising blast in the national mags and on radio and tv. The coupons will be on sale for only one month from March 11 to April 11.

Here's how the plan will work. The customer will be able to buy the coupon book for one month starting March 11. With that purchase, he gets a $3.98 record of his choice. For the next twelve months the customer will be notified of the advance release of two albums, one classical and one pop, which he can buy, through purchase of coupon at his dealer, for $2.98. That disk is mailed directly to him from Victor's plant. In July and October, the customer gets additional cuffo $3.98 albums, specially made for this purpose, but which may eventually go into the regular catalog.

The two monthly disk releases will be packaged with a standard jacket, except that the cardboard will be of a cheaper variety than regular commercial covers. These releases will also be put into the regular Victor catalog.

From the dealer's standpoint, each coupon sale assures him of regular monthly traffic from the customers. While he makes nothing on the initial $3.98 coupon sale, he gets a 25% cut of each monthly sale.

Argentina OKs Royalty Coin for U.S. Composers After 10-Year Freeze

Buenos Aires, Feb. 28.

Now that after 10 years of controls Argentina is back on a free exchange system, U. S. composers and performers will be collecting royalties from this country. Last October, the Central Bank lifted controls, but only on royalties accruing after June 30, 1955. Later it will freeze the accumulated royalties of the past 10 years, once that amount of foreign exchange is available.

Feelings have been hurt here when occasional visitors misunderstood the exchange control system and ascribed non-transfer of royalties to chiselling on the part of local publishers or recording firms.

SADAIC, the local ASCAP, keeps a close check on all royalties due and COMAR acts in a similar way for recording companies. It's understood the situation is not so watertight in Colombia or Peru, where the copyright law has its failings.

Hit tunes latterly have been "Rock Around the Clock" from the picture, "Blackboard Jungle," "Three Coins in the Fountain" and the theme song from "The High and the Mighty." "The Ballad of Davy Crockett" caused no stir here. "Los Gorrila" was especially popular during the revolution which deposed the Peron dictatorship, and anything that happened was blamed on the Gorrilas, as in a phrase from the tune's lyrics. This is also currently tops on the "Hit Parade" in Chile, Uruguay and Colombia.

Going Legit

Shorty Long, assistant to Steve Sholes in RCA Victor's country & western division, has taken a leave of absence for a featured part in Frank Loesser's upcoming tuner, "The Most Happy Fella."

Long, who has been working with Sholes for the past six months, has also been put into the groove by the Victor label.

CHAPPELL, VALANDO SPLIT 'FOLLIES' SCORE

The score for the upcoming "Ziegfeld Follies" will be split between Chappell Music and Tommy Valando. Chappell will publish the tunes cleffed by Arnold B. Horwitt and Albert Hague, while Valando has nabbed the rest of the score which will include songs by Jerry Bock & Larry Holfcener, Floyd Huddleston & Al Rinker, and Ralph Blaine & Hugh Martin among others.

This marks Valando's second crack at a legituner material. He broke into the showtune field this season with the score for "Mr. Wonderful," penned by Jerry Bock, Larry Holofcener and George Weiss.

Van Heusen's Bonifacing Only a Cleffing Sideline

Palm Springs, March 6.

It's supposedly a long jump from tunesmith to tavern keeper, but Jimmy Van Heusen has the answer: "Who's jumping?".

Vet songwriter is now the impresario, greeter and general factotum of Jimmy Van Heusen's Piano Bar, located in the rebuilt former lobby of the Desert Inn Hotel, which has become in five weeks one of the busiest rooms in town. It's an intimate lounge with almost continuous musical entertainment. Currently, Van Heusen has Richard Kauhi and his trio and Al ("Jealous Heart") Morgan, having opened with Bobby Short, now at the Beverly Club in N. Y.

Piano Bar, Van Heusen emphasizes, is a sideline activity. He'll give it his personal attention whenever he's in town—which is a good portion of the season since he's maintained a home here for about two decades. But the song stint still remains his number one activity. Currently, he's working with Sammy Cahn on "Poppa's Delicate Condition" at Paramount. Team recently turned out the score for the telemusical production of Thornton Wilder's "Our Town," which included the hit "Love and Marriage."

Van Heusen currently is reading three Broadway scripts whose producers are interested in a score and has other film deals pending.

Music, Film Assns. Team in DeSylva Case Before High Ct.; Retain Kiendl

Laying Some Bombs

Those two disk jockeys from Chicago and Jackson, Miss., who have been fighting the Civil War all over again may not be solving any problems, but they are copping plenty of newspaper space.

Al Benson, Negro jock in Chicago, launched the "war" with a "bombing" of Jackson with copies of the U. S. Constitution in protest against racial discrimination in the south. Allen English, a dixieland deejay, counterattacked with a bombing of Chicago with Confederate flags. English failed to make Chicago on his first try but he found the target the second time out.

COL SETS UP BRANCH FOR K.C. TERRITORY

Columbia Records is setting up an owned and operated distributor outlet in Kansas City. Previously, the K.C. area had been serviced by the Mayflower Co., out of St. Louis.

Bob Earl will head up the K.C. branch for Col. Outlet will handle the Columbia line of phonographs as well as disks.

With hearings in the U. S. Supreme Court on the Marie DeSylva vs. Stephen Ballentine case due to start April 23, the music and film industries have joined in a precedental move to support the appeal of the defendant, Marie DeSylva (widow of songwriter Buddy DeSylva), against the decision of the lower courts, which granted equal rights to mother and offspring in the disposal of copyright renewals. Leading film and music trade organizations believe the lower court decision jeopardizes any deal made with a widow for a renewal, since there is always the chance that a child, legitimate or otherwise, may later claim that the assignment was made without his permission. In the present case, Stephen Ballentine is the illegitimate son of DeSylva.

Theodore Kiendl, of the legal firm of Davis, Polk, Wardell, Sunderland & Kiendl, has been retained to present the case of Marie DeSylva before the High Court. Kiendl was special attorney for the American Society of Composers, Authors & Publishers in phases of its antitrust case, and he's recognized as one of the top legalites in the field of property rights stemming from copyright law.

The organizations which will underwrite the appeal are the Motion Picture Assn. of America, Music Publishers Protective Assn., Songwriters Protective Assn. and ASCAP. Each of these organizations will present amicus curiae (friend of the court) briefs to the Supreme Court when the hearings begin.

Sydney Wattenberg (& Wattenberg), attorney for the MPPA, sparked the move to gain a reversal of the lower court decision by making the first petition to enter the case as amicus curiae. He also was instrumental in getting the other trade organizations to support the defendant, pointing out that the decision, if it stands, would lead to "chaos and confusion" in all phases of the entertainment business.

Fact that the Supreme Court is hearing the case is unusual in itself, since few cases involving the music business ever are heard.

If the lower court decision stands, then Marie Ballentine, mother and guardian of the plaintiff, Stephen Ballentine, would have the power to assign renewals in DeSylva's works on an equal basis with the legal widow, Marie DeSylva. Jean and Julian Aberbach, operators of the Hill & Range Music setup with its BMI and ASCAP affiliates, have already received the disputed renewal assignments from Marie Ballentine.

Capitol to Launch Big Promotion Drive For Kenton Brit. Tour

London, March 6.

A major exploitation campaign is being launched by Capitol Records to mark the upcoming British tour of the Stan Kenton orchestra. The drive has special significance as this will be the first complete U.S. aggregation to tour British halls for about 25 years.

Kenton is due here on Friday (9) and to coincide with his arrival, Capitol is issuing five new recordings, as well as reviving six others. The disks will be packaged in gold and red souvenir bags, carrying a picture of the batoner, and noting that the issue is to commemorate his British visit. In addition, a few copies of the presentation edition of "The Kenton Era" album will be made available during the tour.

Arrangements are being made for a series of gotherings at which the maestro can meet regional distributors, dealers, as well as the girls who sell his disks. He is also lined up for a number of radio and tv dates, starting with the BBC "In Town Tonight" simulcast on Saturday (10).

New Sales Mgr. For RCA Distrib

Dallas, March 6.

Jim Booth has been named general sales manager of the Adleta Co. here, distributors for RCA products.

He steps into the spot held by E. P. Miles who was recently upped to general manager.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider spurces, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	NELSON RIDDLE (Capitol)	Lisbon Antigua
2	1	KAY STARR (Victor)	Rock and Roll Waltz
3	3	FOUR LADS (Columbia)	No, Not Much / Moments to Remember
4	5	LES BAXTER (Capitol)	Poor People of Paris
5	4	PLATTERS (Mercury)	Great Pretender / Only You
6	7	BILL HALEY'S COMETS (Decca)	See You Later, Alligator
7	8	DICK HYMAN TRIO (MGM)	Moritat
8	6	DEAN MARTIN (Capitol)	Memories Are Made of This / Innamorata
9	10	PAT BOONE (Dot)	I'll Be Home / Tutti Frutti
10	9	DON CHERRY (Columbia)	Band of Gold

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†LISBON ANTIGUA	Southern
2	1	†ROCK AND ROLL WALTZ	Sheldon
3	4	*NO, NOT MUCH	Beaver
4	6	*POOR PEOPLE OF PARIS	Connelly
5	3	*GREAT PRETENDER	Panther
6	5	†MEMORIES ARE MADE OF THIS	Montclare
7	7	*MORITAT (MACK THE KNIFE)	Harms
8	8	†SEE YOU LATER, ALLIGATOR	Arc
9	9	*IT'S ALMOST TOMORROW	Northern
10	10	†BAND OF GOLD	Ludlow

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Phil Goulding—WMGM—New York	Bob E. Lloyd—WGTH—Hartford	George E. LeZotte—WAVZ—New Haven	Tony Ronald—WITH—Baltimore	Hank Elliott—WORL—Boston	Tal Hood—WFGM—Fitchburg	Jim McLean—WESX—Salem	Alan Owen—WMID—Atlantic City	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Lou Barile—WKAL—Rome—Utica	Grady Hurst—WPFH—Philadelpnia	Art Fallan—WWSW—Pittsburgh	SOUTH: Chuck Thompson—WALA—Mobile	Bob N. Perry—WQAM—Miami	John Wrisley—WIS—Columbia	Dave Steere—WMAK—Nashville	Stan Nelson—KITE—San Antonio	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Frosty Mitchell—KWWL—Waterloo	Ed McKenzie—WXYZ—Detroit	Art Blaske—KFAM—St. Cloud	Eddie Clarke—WHB—Kansas City	Chuck Norman—WIL—St. Louis	Sandy Jackson—KOWH—Omaha	George Case—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Rudy Erlis—WTOL—Toledo	Jack Bruce—WNAX—Yankton	John Michaels—WOKY—Milwaukee	FAR WEST: Chuck Blore—KTKT—Tucson	Allin Slate—KIEV—Glendale	Larry Berrill—KBIG—Los Angeles	Ray Perkins—KIMN—Denver	Jim Blaine—KBMI—Las Vegas	Len Goss—KONE—Reno	Bill Previtt—KDEF—Albuquerque	Bob Adkins—KEX—Portland	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	4	9	Four Lads	Columbia	*No, Not Much	3	2	9	6	1	..	..	6	3	3	1	..	6	3	10	6	2	4	..	*6	4	6	2	4	..	4	1	1	3	..	3	8	..	4	2	2	4	2	..	1	240
2	2	13	Nelson Riddle	Capitol	†Lisbon Antigua	2	..	8	1	..	..	..	1	..	7	..	..	..	1	4	2	4	2	..	..	3	5	1	3	1	1	6	..	2	4	..	6	2	2	1	..	1	4	8	2	213
3	3	6	Les Baxter	Capitol	*Poor People of Paris	4	..	2	8	..	..	..	2	1	1	..	9	3	5	..	3	5	5	..	..	6	1	9	..	3	6	2	2	6	5	1	2	..	3	..	..	..	1	1	4	197
4	1	10	Kay Starr	Victor	†Rock and Roll Waltz	1	..	5	3	..	..	..	3	..	4	6	..	..	..	9	9	3	1	1	..	2	..	8	..	2	5	3	..	..	1	..	..	..	1	3	1	3	6	3	3	178
5	5	11	Platters	Mercury	*Great Pretender	7	3	4	4	..	..	..	7	..	2	2	..	7	2	2	..	..	..	..	..	1	10	6	..	..	3	..	..	6	..	..	..	..	..	4	3	..	..	6	..	119
6	8	4	Pat Boone	Dot	†I'll Be Home	..	..	..	..	..	..	3	8	4	..	3	4	4	..	..	..	6	6	..	3	10	8	3	..	4	..	7	..	1	..	..	..	..	10	..	..	..	..	..	..	92
7	6	8	Dick Hyman Trio	MGM	*Moritat	6	1	1	7	..	..	8	..	..	5	..	..	..	1	5	..	8	2	..	8	..	..	..	..	7	..	8	8	8	..	..	..	..	6	..	..	..	..	7	91
8	7	9	Bill Haley's Comets	Decca	†See You Later, Alligator	5	..	..	..	..	..	..	..	2	..	10	..	8	4	6	..	..	..	..	2	5	..	10	..	..	..	5	..	..	2	..	..	..	8	..	..	..	..	10	66
9	11	4	Teen-Agers	Gee	†Why Do Fools Fall in Love	8	..	7	..	4	6	..	..	..	..	..	..	1	..	..	..	..	..	..	4	..	2	..	..	5	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	55
10	9	14	Dean Martin	Capitol	†Memories Made of This	10	..	..	5	..	..	..	..	..	..	..	..	..	6	..	..	..	3	..	..	..	..	..	5	..	..	..	..	3	..	..	..	..	10	..	2	10	..	..	45
11	18	5	Julius LaRosa	Victor	*Lipstick and Candy	..	4	..	9	9	7	..	5	..	..	..	6	..	..	..	..	9	10	..	5	..	..	..	..	..	..	10	..	10	..	..	..	9	..	..	..	..	..	..	39
12	..	7	Gogi Grant	Era	†Who Are We	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	10	..	..	3	3	..	..	..	..	4	..	30
13	..	1	Perry Como	Victor	†Juke Box Baby	..	..	..	..	..	10	..	..	..	..	..	5	..	..	3	..	..	..	10	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
14A	14	12	Eddie Fisher	Victor	†Dungaree Doll	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	10	..	7	..	..	..	10	..	4	..	..	..	..	..	..	..	7	7	..	..	..	25
14B	12	6	Percy Faith	Columbia	†Valley Valparaiso	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	7	..	..	..	25
14C	..	1	Elvis Presley	Victor	†Heartbreak Hotel	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	8	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	5	25
14D	..	1	Gale Storm	Dot	†Why Do Fools Fall in Love	..	..	..	2	..	..	..	..	5	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
18	18	2	Teresa Brewer	Coral	†A Tear Fell	..	..	..	..	..	1	..	..	9	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	6	24
19A	17	14	Don Cherry	Columbia	†Band of Gold	9	..	10	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	5	5	..	..	..	..	23
19B	35	3	Teddi King	Victor	*Mr. Wonderful	..	..	..	..	..	..	2	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	23
21A	35	5	Hayman-August	Mercury	*Moritat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	9	5	..	21
21B	..	1	Frank Sinatra	Capitol	*Flowers Mean Forgiveness	..	..	..	..	8	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	5	..	..	21
23	..	13	Four Aces	Decca	*Woman in Love	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	19
24A	24	3	Ames Bros	Victor	*Forever, Darling	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	17
24B	33	3	Nat (King) Cole	Capitol	†Ask Me	..	..	..	..	..	..	..	4	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	17
24C	26	2	Carl Perkins	Sun	†Blue Suede Shoes	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
27	44	3	Don Cornell	Coral	†Teen-Age Meeting	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	7	1	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
28A	..	1	Perry Como	Victor	*Hot Diggity	..	..	..	..	..	..	..	..	9	..	9	..	9	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	15
28B	..	2	Louis Armstrong	Columbia	*Mack the Knife	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	8	..	..	15
28C	34	2	Dean Martin	Capitol	*Innamorata	..	..	..	..	..	..	..	..	..	6	..	10	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
28D	28	2	Bill Williams Four	Coral	†Crazy Little Palace	..	..	..	..	2	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
32A	..	8	Patti Page	Mercury	*Go On With the Wedding	..	..	..	..	..	..	..	..	..	..	..	..	..	10	8	..	..	..	..	..	..	..	..	..	10	..	..	..	2	..	..	..	..	..	..	..	..	..	..	14
32B	..	2	Lawrence Welk	Coral	*Moritat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	6	..	..	..	..	..	..	..	14
34A	28	5	Al Hibbler	Decca	*Eleventh Hour Melody	..	10	..	..	10	..	..	..	8	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34B	..	1	Teen Queens	RPM	†Eddie, My Love	..	..	..	..	..	..	..	..	7	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34C	..	1	Roger Williams	Kapp	*Beyond the Sea	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	13
37A	13	4	Eddie Albert	Kapp	*Little Child	..	9	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8	..	..	..	12
37B	16	7	Guy Mitchell	Columbia	*Ninety-Nine Years	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	12
37C	..	7	Blue Stars	Mercury	†Lullaby of Birdland	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	10	..	12
37D	21	3	Sarah Vaughan	Mercury	*Mr. Wonderful	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
41A	..	1	Kay Cee Jones	Marquee	*Small Town	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	7	..	..	6	..	..	..	..	11
41B	..	1	Diamonds	Mercury	†Why Do Fools Fall in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	11
43	21	3	Jerry Vale	Columbia	*Innamorata	..	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
44	..	2	Cadillacs	Josie	†Speed-O	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45	..	2	Nat (King) Cole	Capitol	†Nothing Ever Changes	..	8	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	6

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Local 47 Skeds Trial of Prexy teGroen In Revolt Vs. Petrillo's AFM Leadership

Hollywood, March 6.

Invoking a hitherto unused union bylaw, the anti-James C. Petrillo faction scheduled a membership meeting next Monday night (12) at which Local 47 prexy John teGroen will be tried on charges of "improper conduct and disloyalty." Veepee Cecil F. Read, leader of the musicians union dissidents, handed teGroen seven formal charges and then turned in a petition signed by more than 400 members, asking for the meeting.

More petitions are on the way although bylaws say the meeting can be called on a petition of only 300 members. There had been considerable conjecture that the meeting, originally called by the board of directors, would be called off with the advent here Thursday (8) of a five-man committee of American Federation of Musicians arriving to investigate the explosive situation.

Understood basic charge against teGroen is his willingness to follow Petrillo instructions even if they are contrary to wishes of local membership. He is also charged with "misconduct," including "threatening expulsion" of board members. Although dissidents earlier had reported recording secretary Maury Paul and financial secretary Bob Hennon also would be tried, no charges have been been brought against them.

Meanwhile, Raul hit back at Read charges that the music business is in a "desperate" situation due to Petrillo "bungling," saying minimum scale earnings of Local 47 members from all sources have been rising in last five years for $16,895,652 in 1951 to $19,512,232 in 1954, the last complete year for which figures are available.

Earlier, Read had acted to end reports of intimidation of union members employed in film and recording studios. He sent a formal letter to employers, advising them that "interference, restraint or coercion" from employers in connection with purely union affairs is prohibited under the National Labor Relations Act.

The reported threats followed a stormy week within union circles which began when dissident forces "suspended" prexy John te Groen Monday (27). The Read group scored another smashing victory Thursday in an election for control of The Musicians Club, nonprofit organization which actually holds title to the union's $1,500,000 headquarters. Despite the fact that the rebel group had to write in an entire slate of seven directors, they captured the election by a margin of better than two-to-one. Reed himself got 1,516 votes to 693 for te Groen. A total of 2,228 members voted although the highest previous vote in the history of the club was 300 votes.

Petrillo, in a telegram to te Groen last week, ordered him to continue as president pending an investigation and ordered a five-man committee of the IEB to the Coast to look into the furor. Read, however, took the position that te Groen had been ousted by the will of the membership and that Petrillo could not dictate who would run the union.

LOCAL 47 SPARKS O.O. OF AFM FUND BY HOUSE

Washington, March 6.

The House Labor Committee has asked James C. Petrillo to account for the welfare and pension fund of the American Federation of Musicians in the L. A. area. Questionnaires have gone to Petrillo, the AFM international exectutive board, and Local 47, according to Rep. Joseph Holt (R., Calif.) whose district takes in part of L. A.

Holt said the answers to the questionnaires will determine whether the AFM officials are to be called before the Labor Committee of which Holt is a member. Holt said he received a request from Cecil F. Read, vice president of Local 47, for a Congressional investigation into the local's music performance trust fund. Read is the leader of the rebellion against the Petrillo-controlled leadership of the local.

Aussie Disk Biz Solid

Sydney, Feb. 28.

Record sales are keeping a lively pace here and the current year should be solid financially to both waxers and purveyors of sheet music.

Current hits here include "Yellow Rose of Texas," "Same Old Saturday Night," "Sixteen Tons," "Love Is a Many Splendored Thing," "Seventeen," "Autumn Leaves," "Black Denim Trousers," and "Moments to Remember."

Gallic Jazz Buffs Get 'Cooler' & Don't Razz M.C.'s As JATP Clicks

Paris, Feb. 28.

Norman Granz's "Jazz at the Philharmonic" gave two solid performances at the immense Salle Playel here Sunday (26) to two packed houses. There might have been too many aces on hand, but the individual polish and excellent formation of the program, with its sets of blues, modern, swing, medleys and the Oscar Peterson trio followed by Ella Fitzgerald, added up to a fine show. Largeness of hall made it difficult to really jam, but it was an overall success with fine audience reaction.

French jazz set is getting more coordinated and relaxed. They are not as noisy and unpredictable as usual. Given good music they react well. A few years ago they were always a restless mob who might boo for no apparent reason. The emcee was always a target, but this time Granz got away with it. Major palms went to Gene Krupa's rugged ride on the drums and Miss Fitzgerald's songalog, plus the balance and rhythm of the Peterson trio. Roy Eldridge, Dizzy Gillespie, Flip Phillips, and Illinois Jacquet were standout, as was Herb Ellis on guitar and Ray Brown on bass.

JATP leaves for Rome and then a turn at all the major western cities on the Continent. Jazz is now a staple here and Louis Armstrong and Lionel Hampton clearly showed it had wider appeal, and graduated it from the one-night stand to three-week stints at the Olympia Music Hall.

Sidney Bechet and Mezz Mezzrow are now Parisian regulars, and many other U. S. jazzmen have settled down and taken up work habitat in the many little jazz clubs sprinkled around the Left Bank. French also have their own bands, some of which are excellent, though they will always be basically a derivative.

Stan Kenton comes into the Alhambra for two concerts in April, Gerry Mulligan sextet has an engagement at the next Olympia Show and many other bands are being put on the itinerary of Jazz Magazine, which backs these trips.

Decca Tags Combos

Decca Records has buttressed its roster with more vocal ensemble groups. Diskery has pacted The Buddies, a male quartet, and The Lassies, a femme trio from Illinois.

Decca has also picked up a master from an indie featuring a new singer, Dick Mills.

AFM's 'Phantom' Locals

Los Angeles and New York locals have been increasingly and sharply critical of the voting structure within the Federation. They speak of "phantom" locals around the country whose support keeps Petrillo immune to the point of view of the two locals which contribute the burden of fees and taxes, as well as keeping the popular music trades supplied with most of its talent.

Oldtimers shrug off Petrillo's "autocracy." They declare the late Joseph N. Weber who reigned for 40-odd years was every bit or more of a one-man regime. "He seemed more paternal, and unemployment among musicians while always spotty, had not assumed the dimensions of a permanent frustration." As such vets size up the AFM, "democracy got left out the more central authority was built up in the Federation. Today the rank and file pay the price of either surrendering too easily or losing too often to the office of president."

Television has been a chief irritant to many of the L. A. and N. Y. membership because, they charge, Petrillo never succeeded, and some think, never adequately tried, to secure musician employment in the tv studios on a par with radio. In any event the fact that nearly all the big tv dramatic shows use recordings instead of live orchestras for mood music and bridges is pinned on Petrillo. (In fairness, the tv problem is not similar to radio, partly for the technical reason that the sound leakage problem has never been well solved since very few tv studios were originally designed and built directly for tv use. Orchestra is often literally a block away in another room working either blind or on monitor, lacking the same intimate relation radio conductors had to the show. Echo chamber at one NBC studio in Brooklyn, is, or was, literally in the men's room.—Ed.)

Indict Seeburg

Continued from page 41

territories serviced by members of the Music Operators of Northern Illinois in McHenry and DuPage counties. McHenry county sheriff Harry Herendeen testified before the grand jury. He said that tavernowners in McHenry county were not happy with the MONI service and would prefer machines installed by the Automatic Phonograph Distributing Co. of Chicago. The latter company is owned by Joseph P. Glimco, taxicab drivers' union chief currently under indictment for labor racketeering in the produce and poultry markets, where he also has a union connection.

Unusual aspect of Sheriff Herendeen's attitude is that when MONI distributors originally complained of Chicago mobster attempts to invade their routes, he ordered the mob machines out of the county. Less than a week later he did an aboutface and now contends that the location owners themselves want the Chi syndicate machines installed.

Disk 'Oscars'

Continued from page 41

ther study of the opposition factors in the New York State antipiracy bill and its legal committee will take the matter up again with the Counsel of the Governor to reexamine the matter.

Report also pointed out that the RIAA board of directors shelled out $25,000 last year for the purpose of selling the self-service pitch to retailers around the country. The RIAA noted that there is no need for similar efforts and expenses in 1956 because the steps toward self-service by retailers have been progressing rapidly.

During a five-week period last year, the RIAA conducted a test to determine the accuracy of tradepaper charts. Information tabulated by the RIAA canvassers were virtually in accordance with the tradepaper listings except in the case of new bestsellers when the RIAA picked up the reports about two weeks ahead of the tradepapers.

Disk Act

Continued from page 41

bel. Also in on a smaller scale is the book publishing firm, Heritage, with a similarly named disk affiliate. Among the first of the book publishers to go into the disk biz was Simon & Schuster with its Golden Records Kidisk line. Firm also is in the low price field with Bell Record.

The majors are carefully eyeing the disk shopping activities of General Teleradio, parent company of the Mutual Network. It's generally believed that Teleradio will take the same position as American Broadcasting last year when it went out prowling for a disk company buy. After dickerings with several indies such as Dot and Cadence, the net decided to kick off a new label. Similar confabs are now being rumored about Teleradio, but nothing definite has been set.

The Crowell-Collier invasion is also causing the big companies concern. The giant publishing operation is going all out on its disk club activities and will have plenty of power behind it. C-C already has made a deal for the Urania catalog and by the time the club is ready to roll, target date has been set for early summer, it's expected that it will have platters available encompassing pop, jazz and mood music fields.

Remington Into Pops

Remington Records, lowprice album label, is stepping into the pop singles field. The platters will stick to the bestselling tunes and will be peddled at at 39c each or three for a $1. The diskery, simultaneously, will issue EPs and LPs for jobber and store promotion. The four top hits on EPs will sell for 69c and the eight top hits on the LPs will be priced at 99c.

Remington has inked Jack Hansen, Don Rodney, The New Notes, Mattie Mitchell and Carline Fredericks.

JACK SHAINDLIN

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On The Upbeat

New York

Bernie Wayne off on a European trek in mid-April . . . **Vaughn Monroe** opens at the Latin Casino, Philly, March 12 . . . **Jack Shaindlin**, who won the annual Clef award for his scoring of "Cinerama Holiday," was presented with a Tune Dex statuette on the Wendy Barrie tv show March 2 . . . **Roger Williams** at the Radisson Hotel, Minneapolis, through March 14 . . . **Lillian Roth** set for a stand at Chubby's Camden, starting Friday (9) . . . Decca Distributing Corp. moved its h.q. from Manhattan to Woodside, Queens . . . Capitol Records throwing a cocktailery for Irish thrush **Ruby Murray** today (Wed.) at the Hotel Plaza.

Stan Richards, deejay at WCOP, Boston, switches to the program director's spot at WORL in the same city March 12 . . . **Jimmy Smith Trio** and **Art Blakey's Jazz Messengers** take over at the Cafe Bohemia Friday (19) . . . **Jacques Belasco** back in town after midwestern deejay tour plugging his first MGM disk . . . **Don Elliott's** jazz combo opened at the Town Casino, Buffalo, yesterday (Tues.) . . . **Richard Hayman** begins a month's engagement at the Hotel Plaza's Persian Room tomorrow (Thurs.) . . . Horizon Press prepping publication of "Encyclopedia Yearbook of Jazz" to be written by **Leonard Feather** . . . **Ramon Bruce**, rhythm & blues deejay on Newark's WAAT, lining up dates on the Jersey shore for a r&b package tour this summer . . . **Morty Jay** joined the Crew-Cuts as conductor-pianist replacing **Mal Fitch**. The vocal group has been set by Annheuser-Busch to make film commercials for Budweiser beer.

Bill Heyer held over indefinitely at the Park Plaza, St. Louis . . . **The Mello-Larks** set for one-week at the Sans Souci, Havana, beginning March 13 . . . **Erroll Garner** at Detroit's Keyboard Lounge Friday (9) for 10 days . . . **Renzo Cesana**, tele's "The Continental," has penned "Don't Be Afraid, My Darling" to be published by Barton Music . . . Crooner **Bob Anthony** set for a stand at Billy Gray's Band Box, Hollywood, later this month . . . **Marais & Miranda** concertizing at New York's Town Hall Saturday (10) . . . **Rita Reyes**, Dutch jazz singer, arrives in the U.S. April 15.

Hollywood

Saxists **Bud Shank** and **Bill Perkins** inked new three-year contracts with Pacific Jazz . . . **Gail Allan**, who wrote "You Gotta Get a Lot of Livin' Out of Life," is **Allan Jones** daughter . . . Composer-pianist **Phil Moody** holding over at the Garden of Allah . . . Decca has inked composer-conductor **Elmer Bernstein** to a three year deal . . . **Buddy Bregman** and **Joe Carlton**, Victor's AA&R chief, in N.Y. for promotion on Bregman's initial sides for label.

Chicago

Carmen Cavallaro into the Congress Hotel, St. Louis, May 7 for two weeks . . . **Art Tatum** opens at the London House, Chicago, tonight (Wed.) for four frames, with **Everett Barksdale** and **Slam Stewart** . . . **Johnnie Pat** Trio at the London House on Mondays and Tuesdays . . . **George Rank** orch plays the Peabody Hotel, Memphis, in April for two and segues into the Roosevelt Hotel, New Orleans . . . **Frankie Laine** set for the Chase Hotel, St. Louis, April 26 for two . . . **"Blind John" Davis** plays the piano and sings on Mondays and Tuesdays at Chicago's Easy Street . . . **Shelly Grey** cutting four sides for Deed records Friday (9) . . . **Dan Belloc**, musical director of Fraternity Records, comes out with his first album on the label in April.

Pittsburgh

Al O'Brien orch into the White Elephant for an indefinite stay . . . **Ernie Neff**, organist, has switched from the Devonshire in Oakland to the 300 Club in Braddock . . . **Joe Lecscak** band into Almono Club, replacing **Whitey Scharbo**, whose outfit has transferred to private membership Sonny Boys AA, formerly the Bachelors Club, in East Liberty . . . **Teddi King** plays Easter Week at Vogue Terrace beginning March 31 . . . **Howdy Baum**, on the piano, has replaced **Frank Natale**, guitarist, with **Don McGovern** Trio at Frankie's . . . **Leonard Eisner**, professor of piano in music school at Carnegie Tech, will be the soloist with the Butler County Symphony Orch at two concerts April 10-11 . . . **Martene Chord** back into Gene's Musical Lounge for third time within the past year . . . **Ink Spots**, who hold attendance record there, return to White Elephant for its first anni show week of March 19.

Kansas City

Tito Guizar will wend his way southward after his date in the Terrace Grill here currently. He's set at the Baker Hotel, Dallas, and the Shamrock, Houston, in April . . . **Carl Ravazza** into Eddy's March 9, a return date for him, following the **Chuck Miller** trio . . . **Merry Macs** and **Billy Paton** are next in the Terrace Grill of Hotel Muchlebach, opening March 16 for two weeks . . . **Happy Jesters** trio are due back at Eddy's March 23, their third stand in this club . . . **Marge & Her Rhythm Gals** playing for dancing in the Ball Park Room . . . **Victor Borge** does his "Comedy in Music" in the Municipal Auditorium March 20 . . . **Spike Jones** crew does a one nighter at the Victoria Theatre March 9 . . . **Royalaires** (5) doing string of club dates in area following their week long stand at the annual Auto Show (25-3) in Municipal Auditorium.

Cleveland

Marty Conn, hospitalized nearly three months by eye hemorrhages, back leading his orch with dark glasses. **Povita** and **George Gilliont's** orch replaced **Ted Huston's** crew at Hotel Cleveland's Bronze Room . . . **Bob Bramen's** trio, recent winners of Arthur Godfrey's "Talent Scouts" show, into Morris Wexler's Theatrical Grill for two weeks following **Barbara Carroll** . . . **Roger Stearns** shifted from Hotel Hollenden club to grand piano at new Sky-Chefs cafe opened at Cleveland Hopkins Airport . . . **Australian Jazz Quintet** returned to Cotton Club for 10 day stand this time . . . **Ben Silverberg** formed new string combo for Alpine Village.

Dallas

Bob Cross orch held over at the Statler-Hilton Hotel . . . **Wayne King** on one-nighter Texas tour . . . **Ben Arden** orch, after a long Baker Hotel stint, gives way March 19 to **Bernie Cummins'** orch, set for indefinite date . . . Plantation has one-nighters due for **Earl Bostic** band, March 17; **Faye Adams, Bill Doggett** combo, March 19, and **Count Basie's** crew, March 23.

Omaha

Chuck Canuso's band in at Palm Garden of local Legion Club . . . **Dave Alexander's** combo held over at the Happy Hour here . . . **Ford & Reynolds** opening at Seven Seas Friday (9) for two weeks.

Dicker Haley's Comets For Dates in Britain

London, March 6.

Latest U.S. group to be offered a tour of Britain is Bill Haley and his Comets. Lew & Leslie Grade are negotiating with Haley for a tour to run about eight weeks starting with a fortnight at the London Palladium, commencing late April.

The Comets have made a big impact here through their records. "Rock Around The Clock" has been No. 1 in the best selling charts and all their other disks are in the bestsellers almost as

MARTIN EXITS RAPHAEL FIRM

Mack Martin wound up his affiliation with Fred Raphael's music firm last week.

For the past year Martin had headed up Raphael's operation in New York. Firm's h.q. is on the Coast.

RCA 35G Presley Bet Paying Off

RCA Victor's $35,000 bet on singer Elvis Presley is paying off. The 20-year-old singer, whose contract was bought from the indie Sun Records for $30,000, in addition to a $5,000 personal bonus, is now one of the hottest names on the label. His current release, "I Was the One," is now around the 300,000 sales mark after three weeks on the market. In addition, all six of Presley's Victor platters, including four made from Sun masters, are in the company's top 25 bestseller lists.

Steve Sholes, head of Victor's country & western operation, made the deal for Presley after hearing him in Nashville last fall during the hillbilly disk jockey convention.

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— AND —

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DICK HYMAN TRIO

MORITAT

A THEME FROM

THE THREEPENNY OPERA

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RED SKELTON

LITTLE BABE

Featured on the RED SKELTON TV SHOW

ORCH. CONDUCTED BY

DAVID ROSE

MGM 12200 K 12200

DAN DAILEY

THE GAL WITH THE YALLER SHOES

—AND —

MY LUCKY CHARM

MGM 12198 K 12198

JAMES BROWN

Lt. Rip Masters of the RIN-TIN-TIN TV SHOW

THE WHITE BUFFALO

IN ATTRACTIVE PACKAGE

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CONNIE FRANCIS

MY FIRST REAL LOVE

— AND —

BELIEVE IN ME

(CREDIMI)

MGM 12191 K 12191

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

Even With 50c Tab, D.C. Hi-Fi Fan Pulls 15,000 Buffs, Including Govt. Officials

Washington, March 6.

Over 15,000 fans paid 50c admission charge and queued up patiently to enter the industry exhibit suites of the Hotel Shoreham at the Washington High Fidelity Music Show the past weekend. Though attendance was not as high as last year's show, which was cuffo, it was almost double the anticipated 8,000. In addition, exhibitors felt that the admission tab cut down on free-loaders, and brought out genuine hi-fi fans, and potential customers.

Interesting angle of show was that it lured the capital's top officialdom, as well as the average music lover. Sherman Adams, President Eisenhower's top alde, and an almost legendary recluse, opened the fair Friday (2) evening with a speech. Adams is an enthusiastic music lover. Chairman of the Atomic Energy Commission Lewis Strauss was another administration topper glimpsed waiting in line to buy a ticket. Strauss might well have had a special interest in the show, since it featured a radioactive gimmick to release the magnetic tape across the entrance at the opening ceremony.

About 50 exhibitors, mostly American, but with a few from Germany and England, filled the Hotel Shoreham with a cacophony of sound. The exhibit suites, spread over two floors of the hotel, covered every phase of hi-fi reproduction and recording, plus a few quite unrelated fields, such as a "high fidelity" art exhibit. Over 250 new products in the field were displayed. Biggest crowds seemed to center around RCA's exhibit, which featured color tv, and Tetrad, which had an ingenious display of its diamond pointed phonograph needle.

The two-and-a-half day show was promoted by WGMS, town's "Good Music" station, which announced last week that it had become a Mutual affiliate. M. Robert Rogers, president of the station, was in charge of the show.

Waring Pulls $6,500 In St. Loo One-Niter

St. Louis, March 6.

Fred Waring and his troupe grossed a fine $6,500 in a one-night stand at the Municipal Auditorium here Saturday night (3).

House was scaled to a $3.50 top.

Coral Repacts Bob Crosby

Bob Crosby, who has been operating as a disk freelancer for a period, has signed a new recording contract with Coral.

Crosby will cut the first sides with his band when he returns from a current stand at the Sahara, Las Vegas.

Hub Plug

Boston, March 6.

The Four Coins are getting a typical Boston plug for their Epic slicing of "Tear Down the Tent," backside of their clicko "Memories of You."

Although the disk has been out several months deejays in the Boston area started to listen closely to the "Tent" side and picked out an allegedly "obscene" phrase in the lyric. A station in Boston banned the disk and retailers had it withdrawn from the stores. Those concerned with the tune claim the questionable phrase was caused by echo chamber trickery and that the deejays stretched their imagination to get the "dirty" interpretation.

Rhythm & Blues Jocks Setting Up Own Assn.

Following the pattern set by hillbilly disk jockeys, the rhythm & blues platter spinners have formed their own organization. Association, called the National Jazz-Rhythm & Blues Assn., was launched in New York last week by 15 jocks, from various cities around the country. Jack Gibson, from WERD in Atlanta, was named prexy. A national convention of the outfit has been set for Chicago May 18.

While Negro jockeys still predominate in the r&b field, the new org, according to its spokesmen, will operate on the basis of "complete disregard for race, creed or color in the selection of members." The jockey assn. hopes to stimulate interest of bankrollers in the r&b market.

Other officers of the association are Ken Knight, WRHC in Jacksonville, exec vice-prexy; Tommy Smalls, WWRL in New York, vice-prexy; Jimmy Woods, WJIZ in Savannah, treasurer; and the firm of Joe Louis & Bill Rowe as national publicity directors.

Red Doff Pkge. to RCA

Hollywood, March 6.

RCA Victor has purchased a third custom album produced by Red Doff, featuring composer-conductor Harold Spina in "Carnival in Capri" and "Springtime in Paree." Spina, vet tunesmith making his bow as a conductor on the package, gave his material a pop concert flavor. It's the first all-instrumental album Doff has produced.

Last year, Doff produced "The Rubaiyat of Omar Khayam," which Capitol purchased, and "Indian Love Lyrics" and "Lost Love Lyrics," which was acquired by MGM Records.

Sandburg Into ASCAP

Poet Carl Sandburg, who has had several of his poems set to music, has been elected an ASCAP member.

Among his songs are "Lost," with musical setting by Jacques Wolfe, "Summer Stars," music by Elinor W. Griffen, and "Upstream," music by Albert Hay Malotte.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grorsman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Rock & Roll Waltz** (Sheldon)	1	1	5	1	1	1	6	2	4	1	1	1	2	116
2	2	***Lisbon Antigua** (Southern)	4	5	1	8	2	2	3	1	1	3	2	2	1½	108
3	3	***Great Pretender** (Panther)	7	3	10	4	3	4	1	4	6	4	..	6	9	71
4	7	***People of Paris** (Connelly)	3	10	..	2	5	..	9	5	3	5	4	3	6	66
5A	6	***No, Not Much** (Beaver)	5	4	4	7	4	..	5	3	2	7	6	10	..	64
5B	4	†**Memories of This** (Montclare)	..	2	3	..	6	3	7	6	5	6	..	4	4	64
7	5	***Almost Tomorrow** (Northern)	6	8	2	3	7	5	..	10	7	..	5	8	5	55
8	8	†**He** (Avas)	2	..	..	..	9	6	10	..	..	2	3	9	3	44
9	9	***Moritat** (Harms)	10	9	..	9	8	8	4	9	8	9	9	5	10	34
10	14	†**See Later, Alligator** (Arc)	..	6	..	..	..	..	..	7	9	10	..	..	8	15
11	..	***11th Hour Melody** (Paxton)	8	..	..	5	..	10	..	..	..	..	7	..	..	14
12	15	†**Band of Gold** (Ludlow)	9	..	..	..	..	..	8	8	..	..	10	7	..	13
13	11	†**Dungaree Doll** (Marks)	..	7	..	..	7	..	..	..	..	8	..	..	..	11
14	10	***Autumn Leaves** (Ardmore)	..	..	8	..	..	..	..	..	..	..	..	..	7	7
15	13	***Mr. Wonderful** (Laurel)	..	..	..	6	10	..	..	..	..	..	..	..	..	6

Song Sharks

Continued from page 41

from $50 to $100, to help "exploit" the song by printing copies and getting a record.

Most of the songsharks operate within the strict letter of the law by actually getting the songs "published." As it turns out, the publishers usually are hole-in-the-wall operations which split the fees with the songsharks.

Broadcast Music Inc., through Milton Rettenberg's office, has been policing the BMI affiliates with the aim of cleaning out any songshark collaborators. A few firms already have been axed from the BMI list because Rettenberg discovered that the same names kept turning up on songs submitted for clearance.

In one case, the songshark went to the trouble of printing elaborately engraved copies of sheet music, but the notes on the copies were complete musical gibberish.

A story in the Feb. 29 issue of VARIETY, headlined "Big Torch For New Songs," has touched off numerous queries from all sorts of songwriters. The general tenor of all is: "How can I get my songs published?"

While the demand for new songs is strong, there's still no automatic way of getting a tune published or recorded. As the professional writers are aware, selling a song is still a fulltime job and requires persistent knocking on publishers' doors.

The legitimate publishers prefer to deal with working songwriters. Although there have been infrequent cases of unknowns walking off the street with a hit song, the percentage is so small that a publisher might have to comb through several thousand amateur scripts before coming up with likely material.

For the same reason, legitimate publishers rarely examine songs submitted through the mail. In fact, they do not even open this material, in order to avoid any subsequent allegations of "stealing" or plagiarism.

Finally, no legitimate publisher, whether ASCAP, BMI, Sesac or unaffiliated, will ever ask money from a songwriter to polish or publish a song. The request for coin as the price of a collaboration or publication is held by trade experts as the sure hallmark of a songshark.

'Hit Parade' Lineup

(On March 3 NBC-TV Show)

1. Rock & Roll Waltz Sheldon
2. Libson Antigua ..Southern
3. Great Pretender ..Panther
4. No Not Much.....Beaver
5. Memories This..Montclare
6. Three Penny Opera .Harms
7. Band of Gold .....Ludlow

Inside Stuff—Music

Tin Pan Alley received a very fancy definition from Federal Judge Mortimer W. Byers in the recent plagiarism case against Edith Piaf which the latter won. Byers said Tin Pan Alley "is seemingly a recognized metropolitan area in which musical products of dubious intrinsic merit are exploited," referring to allegations made by the plaintiff Frances Lampert that amateurs' songs are freely lifted. Judge Byers dismissed the suit, which alleged that Miss Piaf's tune, "'Cause I Love You," was based on an unpublished number by Miss Lampert, and ordered the latter to pay legal costs. I. Robert Broder, representing Miss Piaf, was granted $100 while Hofheimer, Gartlir & Hofheimer, representing Hollis Music, RCA Victor and Columbia, the other defendants in the case, $250.

Les Baxter's Capitol record click got its tag, "Poor People of Paris," because of a cabled freak. Original title of the French song is "La Goulant du Pauvre Jean," literally "The Ballad of Poor John," having to do with the Frenchman who winds up with the wrong dames, etc. But Cap's Paris man cabled the Hollywood head office (or it came out incorrectly in the transmission) as "Pauvre Gens"—"gens" meaning "people." Whereupon Cap forgot about "poor Jean," hence the titular switch.

Rene Rouzand composed it and with his lyric collaborator pointed it up independently in Paris as an unpublished work. Reg Connelly owns the English-speaking territorial rights.

Parisian observers of the music-on-film scene are touting some tunes being turned out by French composer Marcel Stern for the cellulolds. Among his latest efforts is the score for "Les Hommes en Blanc" ("The Men in White") starring Raymond Pellegrin, Jeanne Moreau and Fernand Ledoux, with Ralph Habib directing the Columbia-made pic soon to be released in the U. S. Stern is currently working on "La Loi Des Rues" ("The Rule of the Streets") starring Silvana Pampanini in a mood piece a la Marlene Dietrich's "Blue Angel." It's called "Je Suis La Pourca" ("That's My Job"). Stern's producer is Paul Graetz.

Epic Shuffles Staff

In a reshuffling of sales spots at Epic Records last week, Charles Schicke was shifted from the general merchandise manager's post to sales manager of the album line. Walter Hayum, formerly the label's eastern sales manager, moves in as general merchandise manager. Both will be based in Bridgeport, Conn.

William Lawrence continues as sales manager of the single disk division in New York and Robert Demain will be Epic's Coast sales manager based in Hollywood. Oldrick (Rick) von Seekamm was named office manager for the Bridgeport operation. All will report to William S. Nielsen, national sales director.

PROGRAM TO-DAY
YESTERDAY'S
ON THE BEACH WITH YOU
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Watch this cute novelty go!
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Recorded by Kay Cee Jones
on
AMERICAN RECORDS
AMERICAN ACADEMY OF MUSIC, INC.

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WOODY HERMAN
CONCERT TOUR
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10—Worcester, Mass.; 11—Boston, Mass.;
12—Providence, R. I.; 13—Albany, N. Y.;
14—Utica, N. Y.; 15—Toronto, Can.
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PAT BOONE . . . . . Dot
Published by
ARC MUSIC CORPORATION

Borge Setting Records on 1-Man Tour; See 125G B.O. From Dallas Night

A new high in one-nighter tours is expected to be registered by Victor Borge. An alltime high for a one-man show is anticipated in Dallas, on Oct. 20, when Borge plays the Cotton Bowl. Event will be scaled for $125,000, of which Borge's end is expected to hit $90,000.

The Borge tour has been hitting some phenomenal takes. For the first two months of his jaunt, he will have taken in an estimated $300,000 for his own end. Indicative of the grosses he's been racking up is seen by the week of Feb. 19-24, when Borge took in $75,029 at the b.o. after taxes. His own end came to $56,272.42. He grossed $5,606 in Baltimore, April 19; Richmond (20), $13,201; Washington (21), $19,905 for two shows; Pittsburgh (22), $17,441, also two shows, and Rochester (24) $14,874. Borge's own take was cut down somewhat in Washington, when he

(Continued on page 50)

Fack's Andros Takes Over 2d San Francisco Club

San Francisco, March 6.

George Andros, owner of Fack's, the Market St. jazz club, has bought the lease and fixtures of the defunct Balalika Club on Bush St. and plans a late April opening as an intimate club, featuring continuous entertainment with jazz stars heading the bill and Vernon Alley's band providing the dance music.

The Balalika was revived briefly last year as DeMillo's and folded after a week with the Three Suns. Andros has been a successful jazz club operator for almost a decade at his present Market St. spot. He will continue the original club and present plans indicate he will name the new one Fack's No. 2.

'Capades Int'l' $25,000 For 5 Shows in Regina

Regina, Sask., March 6.

Playing four nights and a matinee in Exhibition Stadium here recently, "Ice Capades International" drew 12,320 customers for a gross of over $25,000. Tab was $2.75, $2.20 and $1.65, with kids half price on the first night.

At Edmonton, Alta., "Ice Capades" played six days for a gross of $68,440. Attendance was 37,424, an increase of 3,000 over "Cycles."

Harold's, Reno, In $14,000,000 Sale

Reno, March 6.

Harold's Club, one of the major casinos in this city, was sold last week, together with other property, to a newcomer in the gambling fraternity for $14,000,000. Jules J. Agostini Jr., head of a property management firm in San Francisco, took over the outfit from the Smith Family, comprising Harold, Raymond A., Harold's former wife Dorothy, and Raymond I. Smith, father of the two other Smiths.

The purchase price includes the 800 slot machines, 70 games in the club, the club's parking garage, a motel reportedly valued at $1,000,000, several warehouses in Reno, some ranchland near here, as well as minor properties. Also included in the purchase price are more than 2,500 billboards in 41 states, all advertising Harold's Club.

The casino is known locally as The Factory and reportedly grosses around $8,000,000 annually. The state's cut of this take is about $500,000.

Another Base Foray

Michael Sean O'Shea, who recently conducted the Martha Raye junket to Marine bases in Puerto Rico, to entertain personnel stationed, is plotting another GI entertainment foray in Goose Bay, Labrador, and Thule Air Base in Greenland. It's slated for April 12 to 16.

The Air Force will supply transportation.

1st Al Fresco Kaye Date Set for D.C.; 60G Plus Weekly

Washington, March 6.

Danny Kaye will play his first outdoor date, end of June, at the Carter Barron Amphitheatre here. He'll work a minimum of two weeks, getting a guarantee of $60,000 per frame plus a percentage.

It's the highest guarantee given to Kaye in the personal appearance field. House will be scaled to about $140,000. Kaye will pay for the surrounding show, with other expenses coming off the top.

Whether Kaye will play some other dates this year isn't known as yet. There had been some talk of his playing the Palace Theatre, N. Y., but no deal has been set. He hasn't played New York in several years, except for a one-day stand at the Paramount several weeks ago in connection with the opening of his film, "The Court Jester."

U. S. Headliners Set For London's Colony Club

The Colony Club, London, has set a series of U.S. headliners. Portia Nelson has been set to open April 30; Connie Sawyer goes in May 28, and Kathy Barr follows June 24.

Stan Scottland of Mercury Artists Corp. arranged the deal.

See Hilton Unloading New Yorker, N.Y., In Complex Sonnabend (HCA) Deal

On the heels of A. M. Sonnabend's Hotel Corp. of America taking over two Hilton hotels (Roosevelt, N. Y., and Mayflower, Washington), it is expected that Conrad N. Hilton will next unload the Hotel New Yorker, N. Y. He is not required to do so because, as reported exclusively in VARIETY last week, when Hilton's plans were detailed somewhat in advance of the formal signaturing, this squared that chain's obligations to Uncle Sam under the recent consent decree.

The U. S. felt that Hilton was cornering the convention business too much and, while The New Yorker falls within that category, it is likely that he will concentrate chiefly on the nearby Statler Hotel, N. Y., which like The New Yorker, is in the Pennsylvania RR zone.

Hilton last week, coincidentally, firmed up a new operations contract for the Hotel Plaza which Sonnabend's HCA owns but which Hilton sold him three years ago. Hilton's lease-back deal calls for $1,500,000 annual rental for an indeterminate number of years. The Plaza has 1,017 rooms.

William Zeckendorf (Webb & Knapp), who is realty advisor to the N. Y. Central RR, had his own ideas about the Roosevelt Hotel,

(Continued on page 52)

New Phoenix Club As Playhouse Adjunct

Phoenix, March 6.

New Phoenix restaurant and supperclub, The Backstage Club, opened last week (27) adjoining the Sombrero Playhouse here.

Hosted by Tommy Sodaro, previously with Hollywood's LaRue's, the club is being operated by Dick Charlton and the Sombrero Playhouse. Serving pre-show and post-theatre dinners and snacks, the club also features a bar separate from the main room, for between-acts refreshment.

Club will be open for lunch, dinner and supper on a year-round basis. Dancing and continuous entertainment is provided by Johnny Matson and Mona McCall. Dan Harden sings and plays piano, and the combo of Quinn Harris and his Starlighters is featured.

Autry's 367G B.O. For 30-Day Tour

Hollywood, March 6.

Gene Autry's "Hit Show of 1956" racked up a gross of $367,146.29 for the 30-day eastern and southern tour, to break all previous records for the unit. Top gross was in Philadelphia, where the show drew $35,843.40.

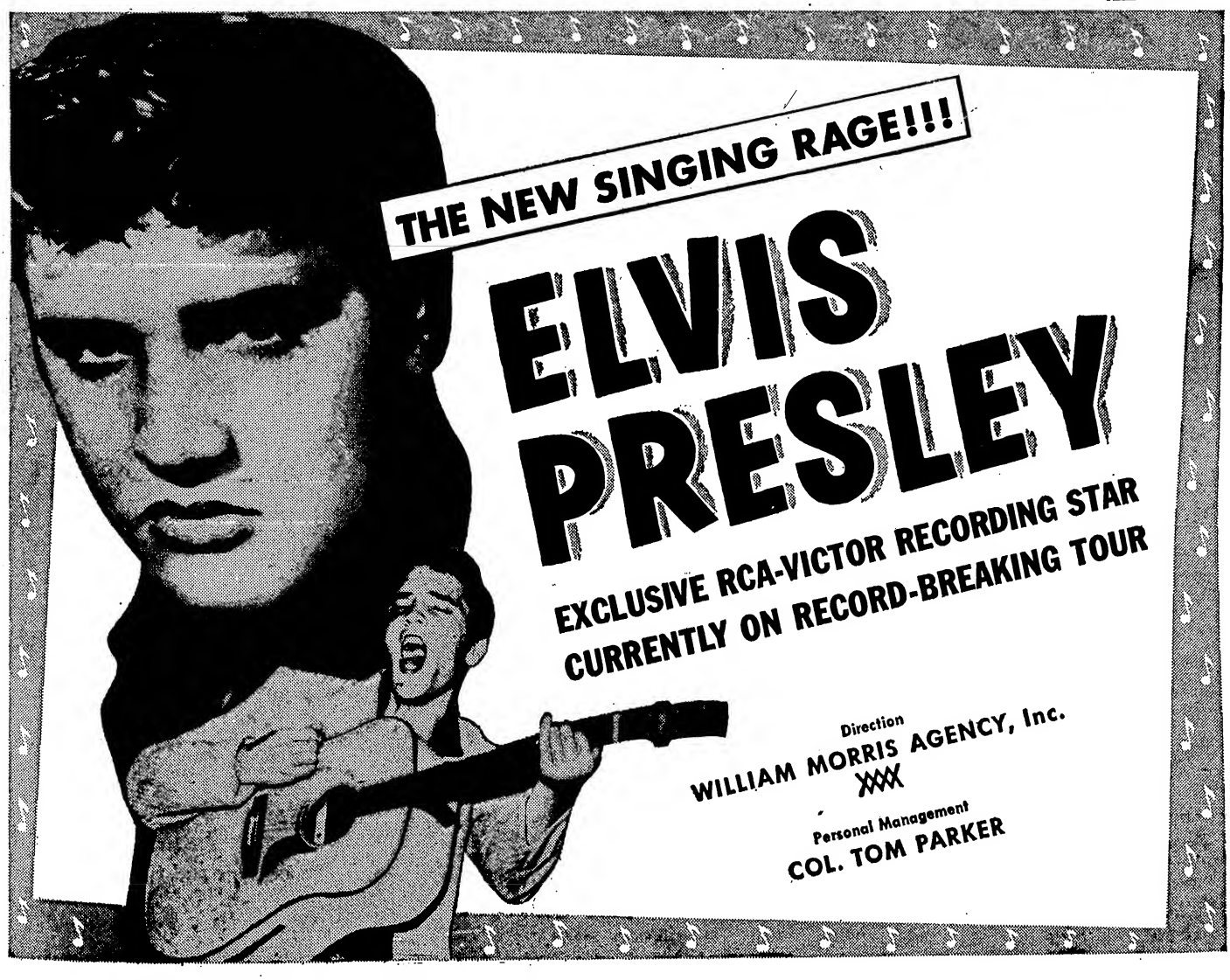
This year, Autry and his horses, Champion and Little Champ, were accompanied by Gail Davis (tv's "Annie Oakley"), Merle Travis, Pat Buttram, Cass County Boys, Promenaders, Carl Cotner and his Melody Ranch Orchestra, The Strongs, The Ruddells, The Villenaves, Frankie Marvin and Happy Kellums.

Imogene Coca's $12,500 For Chi Industrial One-Shot

Chicago, March 6.

Many performers and agencies are prepared to argue that Las Vegas doesn't pay the highest coin in the personal appearance field. The nominations of many go to the industrial show and club date field. Imogene Coca is booked for a show for the Electrical workers here. She'll be getting $12,500 for the shot.

Even in Las Vegas Miss Coca didn't earn that much in one night.



Longterm Talent Deals in Cafes Not Working Out in Florida

The Florida niteries are currently questioning the wisdom of making longterm bookings for top names. It's believed that next season, nightclubs will not book names for more than one week, no matter how long they may be available.

Bonifaces have come to the conclusion that, despite loaded hotels, the number of cafegoers is limited. At the prices current in most of the clubs, the spots can do excellent business for a week, and unless the headliner is of the calibre that will draw repeats, the audience is virtually exhausted in short order.

Recently, the Miami Beach Latin Quarter drew big business with the opening of Johnnie Ray. This lasted for one week, and then Nat (King) Cole became the attraction at the competing Beachcomber.

Miami's nitery future for this season is indefinite. It's believed that the Latin Quarter will shutter around the middle of March, and the Beachcomber will run as long as headliners are available. The latter cafe has been operating on the theory that there's little need to keep open without the right kind of show. Consequently it opened only during the times it could get a headliner that would make money for it.

Most of the hotels will operate on a one-nighter basis starting around next month. There are exceptions, such as the Fontainebleau, which is getting talent throughout the year. This inn has booked Maureen Cannon, April 10; Jo Ann Wheatley, April 17, and June Valli for April 24, and will continue to line up headliners as they become available. Most of the other inns haven't yet decided on their off-season policies, but the bulk will return their nitery rooms to one-night weekly operation.

Borge

Continued from page 49

donated half the proceeds of one show for a charity drive.

Early Sellouts

One of the distinguishing facets of the Borge junket lies in the early sellouts. Aided by the publicity resulting from a record 30-month stand in New York, Borge has been hitting sellouts within a day or two of the announcement. In Detroit, for example, March 10 was originally slated, but response was so great that it will be a two-day stand. The promoters have asked Borge to consider staying a third day.

One mechanical gimmick in the Borge tours has been the use of a specially-constructed turntable which revolves once about every four minutes. By use of this device, a portion of an arena or auditorium doesn't have to be blocked off, and by playing in the centre of the floor, every part of the house has a chance of viewing Borge from the front and sides. The motion isn't violent enough to disturb him while he performs either.

Stiff Terms

Borge's terms have been admittedly stiff. He has been getting a minimum of 75% and up to 90% as his cut. When he gets the lower cut, the split starts from the first dollar. On the 90% take, certain expenses are deducted.

Borge is scheduled to do a spec for CBS, date of which is indefinite. He is to get a 60-day notice from the network.

One of the odd aspects of the tour lies in the fact that Borge has no agency expenses, aside from those of Harry D. Squires, who is producer and booker of the tour. Borge is normally handled by Music Corp. of America, except in the field of one-man concerts. He needs no assisting artists on this junket.

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Lucille and Eddie ROBERTS

Stars of "WHAT'S ON YOUR MIND"

Currently RETURN ENGAGEMENT

COTILLION ROOM, Hotel Pierre

New York

(*Thanks* STANLEY MELBA)

GENE KNIGHT
New York Journal-American

"THE MOST AMAZING ACT IN NEW YORK IS PLAYING AT THE COTILLION ROOM . . . It is the team of LUCILLE AND EDDIE ROBERTS . . . mentalists . . . Eddie Roberts in my opinion is a better comedian than most of the comics now performing in nite clubs."

FRANK FARRELL
New York World-Telegram

"Lucille and Eddie Roberts open the show at the Hotel Pierre with a frolicsome display of mental telepathy that's hotter than 'BRIDEY MURPHY' and 'THE GREAT SEBASTIANS.'"

LEE MORTIMER
New York Mirror

"At the Pierre Hotel . . . LUCILLE AND EDDIE ROBERTS, whose mindreading act is NOT ONLY THE BEST IN SHOW BUSINESS, but with a sense of humor as well . . . They are Headliners anywhere."

New York Journal-American

"Those Great Sebastians come to life at the Cotillion Room . . . not the 'Great Sebastians' portrayed by Alfred Lunt and Lynn Fontanne, of course, in that highly successful comedy at the Coronet Theatre but their real life counter-parts Lucille and Eddie Roberts, man and wife team of mindreaders extraordinary, without doubt the Best Mindreading Team in show business. Stanley Melba deserves congratulations for this booking."

LOUIS SOBOL
New York Journal-American

"Lucille and Eddie Roberts are the TOPS among the mindreaders . . . they continue to amaze us . . . A TRIPLE A ENDORSEMENT at the Cotillion Room."

Future Engagements

RADISSON HOTEL
Minneapolis

MAPES HOTEL
Reno, Nevada

THE CHI-CHI
Palm Springs

THE COLONY
London, Eng. (Aug.)

Direction: MUSIC CORP. of AMERICA

New Mpls. Burlesk Raided By Police for Lewdness But Show Still Goes On

Minneapolis, March 6.

Police Morals Squad raided the Alvin Theatre Monday afternoon (5), four days after it resumed burlesque following an interim of nearly three years, during which it was an evangelistic tabernacle.

Seven strippers, lessee Ed Ross of Kansas City and manager Alfred Krikorian were arrested on disorderly conduct charges.

Morals Squad head Jake Sullivan said that after numerous complaints, he and three policemen and a policewoman viewed the performance and found it "just as bad as complaints had pictured it."

Dancers were accused of appearing on stage and "making indecent exposure of their persons" and of being guilty of "certain obscene and filthy acts and lewd, indecent, immoral and insulting conduct and behavior." Men were charged with permitting and consenting to such violations. All were released on $200 bail each and show went on again Monday night (5).

Exotic dancing has been permitted here in theatre bars, but Sullivan informed newspapers "we're going to do something about them too."

Casino Permit Sought for Dunes

Las Vegas, March 6.

An application for a gambling license at the Dunes was submitted to the Nevada Tax Commission yesterday (Mon.) by the hotel's new operators—Bill Miller, Robert Rice and Major Riddle. A Commission spokesman said that, prior to taking final action on the license bid, the agency will have only to investigate Riddle, a newcomer to this circuit and to gambling itself.

Riddle described himself to the Commission as an "oil investor," listing Chicago as his residence. Miller, now the hotel's general manager, and Rice, one of the members of the original Dunes operating group, both have been previously licensed by the Commission.

After lengthy negotiations, Miller, Rice and Riddle took over (1) the Dunes from Al Gottesman and Joe Sullivan on a 20-year lease, with the yearly rental set at $600,000. The hotel section, which did capacity biz this past weekend (3-4), and bar and restaurant have been open since the Sands-Dunes divorce, and will continue on the same basis until the casino is licensed.

After greenfelt action is rolling again, Miller says he will renew the hotel's entertainment policy in the theatre, restaurant and cocktail lounge. Miller said he plans to use "names" in both the nitery and the lounge similar to the policy he established at the Sahara, during the time he was that hotel's entertainment director and one of its stockholders.

Meantime, the Commission has received Phil Spitalny's application for a license at the Royal Nevada. Spitalny filed just prior to leaving for Gotham, where he is presently auditioning acts for his first Vegas venture. The musiconductor's partner, Jake Kozloff, is expected to give his application to the agency this week. The Royal Nevada is also operating its lounge, hotel (also full-up over the weekend) and restaurant facilities.

The only entertainment at either hotel currently is television at the bar.

Mills Bros. Dad Will Refill Quartet Spot

Columbus, March 6.

John Mills, the 74-year-old father of the Mills Bros. quartet, recuperating in University Hospital here from an illness, said he plans to rejoin his sons just as soon as he regains his strength.

Mills joined the musical group when John, one of his four sons, became ill in 1935. John died in 1936 and father Mills continued to sing with his three remaining sons, Herbert, Harry and Donald. Mills was a former barber in Piqua, O.

Vaude, Cafe Dates

New York

Tony Bennett has switched from Music Corp. of America to General Artists Corp. . . . **Joe E. Lewis** returns to El Rancho, Las Vegas, May 18 . . . **Janis Paige** into Eddys', Kansas City, April 6 . . . **Annette Warren** and **Rollo & Cressy** have been signed for the Elegante, Brooklyn, show topped by **George Jessel**, opening Friday (9) . . . **Lucienne & Ashour** open at the Riviera, Las Vegas, March 14 . . . **Don Cornell** and **Billy Eckstine** among those to tour England vauders in May . . . **Jenny Collins** set for the Statler, Detroit, May 7.

Chicago

Nelson Eddy set for the Chase Hotel, St. Louis, April 11 for two frames . . . **Ruwe, Looie & Sunshine** opening at the Iroquois Gardens, Louisville, Monday (12) . . . **Carl Ravazza** into Eddys', Kansas City, Friday (9) for two weeks . . . **Jane Morgan** pacted for the Statler Hotel, Detroit, March 23 for two . . . **Louis Armstrong** plays the Congress Hotel, St. Louis, June 18 for a single stanza . . . **Charly Chany** into the Steak House, Chicago, March 16 for three weeks . . . **The Gaylords** set for the Muehlebach Hotel, Kaycee, April 13 for two . . . **Janis Paige** inked for Eddys', K.C., April 6 for a double . . . **Sophie Tucker** into the Chase Hotel, St. Louis, May 27-June 9.

Hollywood

Spencer-Hagen orch being lined up for college concert dates in between tv & film scoring chores . . . **Chico Hamilton Quintet** opened stand at the Tiffany Friday (2) . . . **Sammy Lewis** has signed **Gizelle Szony** and the **Cabots, Les Marcellis** and **Bill Norvas** as specialty acts for the musical, "Hooray for Life," opening March 12 at the New Frontier Hotel, Las Vegas . . . Singer **Eileen Scott** and comedian **Oscar Cartier** sharing headline billing at Bar of Music.

Los Chavales de Espana and **Trini Reyes**, flamenco terpster, open at Shamrock Hotel, Houston, March 26 for two weeks . . . **Rusty Draper** booked into Bimbo's, Frisco, starting tomorrow (Thurs.) . . . **Jack Benny** emcees March of Dimes fashion show at Flamingo Hotel, Vegas, tomorrow.

Seek Agent Bonds For Resort Dates

The American Guild of Variety Artists is seeking to secure payoffs of dates in the summer resorts in the Catskills. Union has ordered all agents booking hotels in Sullivan County (N. Y.) to post a $1,000 bond to insure salaries.

Action, according to a union spokesman, came as a result of continued bickerings. Jackie Bright, union's national administrative secretary, stated that a number of agents are still to settle accounts on dates in that area played last summer. AGVA, he said, will insist upon security from all agents operating in the Borscht Belt as a result. He added that only a cash bond will suffice.

Action is frankly aimed at members of the Associated Agents of America, which is still to negotiate a contract with the union. Earlier in the week, union had attempted to knock out some of the percenters from the box by declaring them unfair. These agents are booking several spots in Long Island and in order not to work a hardship on the cafe operators, AGVA had promised that it would line up acts for them at no charge.

However, legal aspects of this situation are still to be determined. Bookers and agents are required to get a license from the City of New York and post a bond to insure salaries. Whether AGVA will apply for a license remains to be seen.

Spokesmen for the 3A's say that the union had promised to contact officers to negotiate a pact, but this hadn't been done for sometime, but had gone after individual indies to get them to pay the $50 franchise fee. The agency org says it's willing to negotiate with the union in good faith.

Release Philly Club Op On Part Tax Payments

Philadelphia, March 6.

Sidney Silber, secretary-treasurer of the Embassy Club, has been released from custody, following payment of $2,500 on $13,358 in delinquent taxes. He must arrange for full restitution of the back amusement and wage taxes, or post cash bail of $15,000 or a bond of $25,000.

Silber was arraigned for non-payment of taxes from 1951-54. His lawyer pleaded for a hearing at a later date at which time his client would declare himself insolvent. "If he has no assets he must be discharged," the attorney said. The judge explained that was a misapprehension. "He is an embezzler, and can be charged criminally," the judge said.

The Embassy Club filed a petition (1) under the terms of the Federal Bankruptcy Act in U. S. District Court for approval of an arrangement by which the corporation could make payment to its creditors.

Names for T&C, B'klyn

The Town & Country Club, Brooklyn, is going after top show biz talent. Spot has booked Martha Raye May 11, and is dickering for Milton Berle.

Others booked by Ben Maksik, spot's operator, are Harry Belafonte, starting Friday (9), and The Goofers and Ricky Lane, starting April 17.

NAOMI STEVENS

'Chants With a Chuckle'

Currently

DRIFTWOOD ROOM

Nautilus Hotel, Miami Beach

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.
Radio in Every Room

Current ABC-Par Record Hit
"LITTLE CHILD"
CAB CALLOWAY
Currently (Return Engagement)
SANS SOUCI, MIAMI
Mgt. BILL MITTLER, 1619 Broadway, New York

Adding to the String of H.O.'s
LILLIAN HAYES
"Newest Singing Excitement" *Held Over*, ANKARA, Pittsburgh

AAA Gets Show-Cause Vs. AGVA To Keep It Off Union Unfair List

The American Guild of Variety Artists is on the receiving end of a show-cause order from the N. Y. Supreme Court which stayed the union from formally placing the Associated Agents of America on the unfair list. Jackie Bright, AGVA national administrative secretary, was served Monday (5) with order to show cause why it should put AAA on the unfair list; solicit AAA members to post a $50 bond, and why it should contact any AAA member to break from its organization. In addition, the show cause order forbids placing of any AAA member as well as the organization on its unfair list.

Last week AGVA announced that it would go after the AAA. Union had stated that several of its members still owe performers money from dates played last summer. It is seeking a $1,000 bond from all resort bookers. The union claims that prior to the issuance of the N. Y. Supreme Court show-cause order, some of the top AAA members had gone counter to AAA demands and had voluntarily given AGVA a $50 franchise fee. Charlie Rapp, one of the major mountain bookers, and Herman Fialkoff were among those that have already paid their money to AGVA.

Last week, the AAA taxed each member $10 to fight the AGVA order, which they claim would mean the end of their organization. A. Allen Saunders, AAA attorney, repped it in court. The AAA had fought AGVA when it sought to levy the $50 franchise fee against its members. Artists Representatives Assn. had already agreed to the impost and signed its agreement with the union last week.

Bets Are Off

AGVA has also proceeded against AAA when it informed several Long Island spots booked by AAA members that it would, if necessary, obtain acts for them in an emergency. All bets are now off until AGVA goes to court on the matter. The show-cause order is returnable Friday (9) in N. Y. Supreme Court before Justice James McNally.

The same kind of battle that AGVA has with AAA is being repeated by the Entertainment Managers Assn. of Chicago, which is also fighting the union on the $50 franchise fee. The union has already warned agencies not to sell acts to any of the EMA members who fail to pay their coin to AGVA. Several acts have already been cancelled. One act that had worked in defiance of an AGVA ukase on a club date booked by an EMA agent, was placed on the union's unfair list and prevented from appearing on a video show.

Union is seeking to isolate the balking agents and club date producers from the regular supply of talent. AGVA has already sent word to ARA president Eddie Elkort asking that the ARA membership refuse to make talent available to any booker "not in proper contractual relationship with AGVA."

EMA has been given a Feb. 22 deadline to pay the $50, but very few from Chicago have complied as individuals.

On the other hand, EMA in New York has already started negotiations with AGVA, and according to the union, it's expected that a pact will be finalized in about two weeks.

Lisa Kirk Into Persian Room in Sept. (8th Time)

Lisa Kirk has been set to return to the Persian Room of the Plaza Hotel in mid-September to open the room for the season. Date marks her eighth stand at the hostelry.

Singer opened at the Statler in Washington Monday (5) for three weeks and then returns to the Coast to begin rehearsals for a live television show on the CBS "Front Row Centre" program April 15. Show is based on her own original idea. It's a drama with incidental music. Deal also is pending for a film purchase of the story after the telecast.

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WARD HALL and LEONARDO
CURRENTLY
MIAMI BEACH—HOTELS

Chi EMA Fights Bite by AGVA; Acts Policed

Chicago, March 6.

The Entertainment Managers Assn. of Chicago, composed largely of club date bookers, last week decided to fight an American Guild of Variety Artists assessment of $50 per principal agent and $25 per associate, to cover AGVA service charges.

Contending, after a board of governors meeting last Friday (2), that they should not be forced to "contribute toward the union's operating expenses," the local EMA unit, claiming over 100 members, went on record against the assessment. Stating that they provided local AGVA members with the bulk of their yearly income, a total in excess of $1,000,000 annually, the agents said that AGVA members were on their side and would continue to work despite union attempts to pull them off dates. Only two EMA agents have so far bowed to the AGVA demand.

First test in the hassle came last Wednesday (29), when AGVA midwest regional director Ernie Fast attempted to pull acts off a date at the Sherman Hotel booked by agent Jim Roberts. EMA members and the hotel's detectives prevented interference with the booking and the show went on as planned, after noisy wrangling in the hotel lobby.

Union Retaliates

In a retaliatory move, Fast placed the acts on AGVA's national unfair list and will seek 30-day suspensions and $500 fines from the turns concerned. Such action can only be taken by the union's board of directors. The acts in question are: the Encores, Lenore Sutton line, Adaros, and Curry, Berg & Leroy. The Adaros had been set for a shot on a CBS-TV network show, "Big Top," originating in Philadelphia Saturday (3), but did not appear. EMA claims they pulled out of their own accord and AGVA's Ernie Fast insists they were pulled under terms of a reciprocal agreement between AGVA and the American Federation of Television and Radio Artists.

Another unit, the Voca-lovelies, a dancing line, were pulled off a date at the Moose Club here Thursday (1) night; AGVA representatives were unable to get into the club to pull the other acts out. At still another date Thursday night, trouble was averted when the booker, Pinky Arseth, decided to go along with the AGVA assessment.

Fast has stated he will continue to police local hostelries to insure compliance with union requirements. Further, he has advised the Fort Sheridan Army Non-Commissioned Officers Club and the B'nai B'rith that use of any acts provided by EMA bookers who have refused to pay the service charge, will result in refusal of clearances for acts playing charitable benefits or in veterans' hospitals. Blackballing of acts continuing to work for maverick agents will be the other weapon used to bring agents into line, Fast said.

Teamsters Union, AGVA Seeking Circus Pact

The Teamsters Union has joined the American Guild of Variety Artists in demanding a union contract with the Ringling Bros., Barnum & Bailey Circus. Reps of both unions have already conferred with John Ringling North, head of the circus, and it's believed that a pact will be forthcoming in a couple of weeks.

Both unions have already told the show toppers that unless an agreement is signed, they will not be permitted to open their season at Madison Square Garden, N. Y.

Trade Tells Off Toronto Solons For Blast at Autry CNE Booking

Toronto, March 6.

Following announcement that Gene Autry and his unit had been signed to headline the afternoon 24,000-seater grandstand show at the Canadian National Exhibition here and participate in the evening show, Mayor Phillips and certain city fathers created a committee roar in city hall by demanding that in future, producer Jack Arthur, and the directors of the CNE adopt a policy of hiring only Canadian talent. This was defeated on a heavy city council vote.

During the city hall tempest, in which a deputation from the voluble Citizens Reform League called for all-Canadian talent and branded the Autry contract as "an insult to Canadian performers," other solons attacked this priority on international entertainment values and suggested that Arthur,

(Continued on page 53)

THE CHICAGO AGENTS SPEAK

An Open Letter to the Entertainment Industry:

The ENTERTAINMENT MANAGERS ASSOCIATION OF CHICAGO is composed of over 100 business men who for many years have furnished live entertainment for industry, business associations and trade groups.

Through the efforts of these business men, in the year 1955 more than ONE MILLION DOLLARS was paid to THE PERFORMERS WHO ARE MEMBERS OF THE AMERICAN GUILD OF VARIETY ARTISTS.

For many years the members of AGVA have worked in complete harmony with the various EMA offices and virtually no disputes over working conditions, salaries, etc., have ever existed. IN FACT, THROUGH THE EFFORTS OF THE EMA OFFICES, MANY AGVA PERFORMERS ARE NOW MAKING IN EXCESS OF $1,000 PER WEEK.

There is in fact NO DISAGREEMENT NOW EXISTING BETWEEN THE PERFORMING MEMBERS OF AGVA AND THE EMA MEMBERS. However, on February 29th, certain AGVA officials, without discussion or negotiation, attempted to force several AGVA performers to cancel a convention show because it was booked by a member of the EMA.

This arbitrary action was taken because this EMA booker REFUSED TO MAKE A YEARLY $50.00 DONATION TO THE COFFERS OF THE AGVA FOR THE PURPOSE OF HELPING TO DEFRAY THE OPERATING COSTS OF THIS UNION.

The mere fact that the AGVA PERFORMERS disregarded the arbitrary demands of these AGVA officials is ample evidence of the TRUE FEELINGS OF THE PERFORMERS THEMSELVES.

WE, THE MEMBERS OF THE ENTERTAINMENT MANAGERS ASSOCIATION, BELIEVE IN THE AMERICAN DOCTRINE OF FREE ENTERPRISE AND WILL NOT BE COERCED BY THREATS, AND WE SOLICIT THE SUPPORT OF EVERY THINKING MEMBER OF THE ENTERTAINMENT INDUSTRY.

ENTERTAINMENT MANAGERS ASSN. OF CHICAGO

203 North Wabash Ave., Chicago 1, Ill.

New Acts

ORSON WELLES
Magico, Readings
25 Mins.
Riviera, Las Vegas

It took plenty of courage for Orson Welles to undertake the Las Vegas trek. On top of not having an act assembled and ready for the debut, there was the already planted idea of Welles the actor, in the minds of Las Vegas' Strip patronage to offer another hurdle for local acceptance. Actors, per se, have not fared too well in these parts.

What came forth in the opening was a phantasmagoria of magico, mindreading, levitation, and closing dramatic reading of Shakespeare that consumed 75 minutes. In the paring down, rerouting process, most of the elaborate magico with the outsize paraphernalia was tossed out, leaving quickie tricks. The levitation or "hypnosis" trick, with the girl assistant propped horizontally on the business end of a broom, is a sock starter for the razzledazzle to follow.

The matching of cards, with man in audience leaving the room; mindreading stunts of several kinds including a long-distance phone call from someone at random in audience and party at other end choosing a word or a card; and the matching of each by Welles are all surefire. The mental telepathy tricks, while walking around the tables and writing on slates, also grabs big kudosing.

None of the magico or the other hocuspocus gets the complete and undeniably great reaction than the Wellesian readings from Shakespeare. His Marc Antony oration from "Julius Caesar" is a warmup for a solid piece of biz—makeup onstage and donning costume for delivery of the w.k. Shylock speech from "Merchant of Venice." For this he is brought back many times for bows.

The act, tightened into 25 mins., is a class entry, heightened by the readings at close. Audience reaction favors the Shakespearean excerpts, so it would not be out of the realm of possibility whatsoever to foresee several shows in the three-frame booking dominated more and more by these. Moreover, a full 25 minutes of Welles doing scenes from the Bard, or readings from literature classics, or even the Racing Form, would be received with tumultuous applause. *Will.*

HOUSTON COMO CLUB

Houston, March 6.

Don Como, brother of Perry Como, has leased the Pickwickian School property for conversion into the Como Club.

Property was leased for $60,000 for a five-year period.

LONNIE SATTIN
Songs
25 Mins.
El Morocco, Montreal

Lonnie Sattin, a handsome young colored boy with plenty of personality and a self-assuredness that is never overpowering, seems a cincheroo to make the "name" brackets if present buildup continues. A former band singer, he worked several Coast spots, thence Chicago and as all juve singers hope was signed by a recording company and his first Capitol platter, "Your Home Can Be Your Castle," shapes solidly.

Current engagement at El Morocco is his first in Montreal and Sattin should be good for early returns as his type of singing and mannerisms are a natural with local cafeites. The son of Baptist minister, Sattin started singing at an early age and the revival spirit has never left him, judging from his rousing songalog the night caught. His gestures are broad and the emphasis on every number sharply handled whether he is doing a ballad such as "Web of Love" or his interpretation of "Stand Up and Fight" from "Carmen Jones." At the moment, songalog seems a bit scrambled and his striving to please with a varied offering detracts to a certain extent from any individual styling. However with the right management, Sattin is an okay bet from any visual medium; his appearance is good and piping big enough to overcome any vocal gimmicks. *Newt.*

CONNIE ANDERSON
Songs
30 Mins.
Guys And Dolls, Boston

Connie Anderson, well-tailored, longstemmed singing comedienne, has put together a sophisticated act composed mainly of special material, written by Eli Basse and looks a likely bet for the lively boites and tv showcasing. Miss Anderson is a blonde, scenic dazzler in a flame red gown, designed by Sal Anthony, and funs through some hypnotic razzledazzle routines from Gershwin to Marilyn Monroe impresh. A vet of femme comedy bits on the Berle and Gleason tv shows, she uses references to her "custard pie" past in special material opener, "On My Own," switches to "Don't Take Your Love From Me" for nice effect, and is slick in a Helen Morgan impresh of "My Man." She has a wow Monroe bit complete with wriggle. Blondiful charmer is sharp in the patter department and portrays potential for emcee work also.

Miss Anderson has a nice flair for phrasing and styling sprinkled with s.a. She displays a lot of verve and bounce in her stint and has a copious amount of material. She does a parody on Tommy Manville, "Daisy O'Rourke," "Entertainment," "Ma and Pa," and a special lyric "From This Moment." A parody of "Diamonds Are a Girl's Best Friend" comes out "A Husband is a Girl's Best Friend" and wraps up her one-woman show. Bobby Kroll did the orchestrations for Miss Anderson's numbers. She's a zesty atomic zoom good for any lad's minimum charge and ready for the discovery department. *Guy.*

LUC PORET
Songs
20 Mins.
The Gate of Horn, Chicago

Going it alone in the U.S. for the first time, Luc Poret impresses in his premiere engagement single-o. His previous American appearances have been as an accompanist to singer Genevieve. Touted as a name on the Continent, this Gallic balladeer, in the black uniform now de rigeur for acts of this type, could very easily transfer his European status here.

Displaying poise and an engaging charm onstage, Poret sings with vibrance, projecting sharply and causing excitement. He prefaces his songs, sung in French and Spanish, with a charming recital of their story or meaning. He opens with an original, "Lola," and segues with such Franco standards as "La Mer" and "La Seine." He gets high response, particularly with the better-known selections. He does "Adios, Granada," adding a gimmick opening of church bells done on the guitar swung in front of him and played with one hand. It's effective. Turn has freshness and believable sincerity, and should do well in the intimeries. *Gabe.*

TONY ALAMO
Songs
12 Mins.
Beachcomber, Albany

Tony Alamo, RCA artist and former vocalist with the Sammy Kaye orchestra, does a good singing act. Headlining the bill, in a new policy of recording stars for weekend additions at this Albany-Schenectady Rd. club, Alamo does four numbers, plus an introductory, on show caught. He opens with "Give My Heart To You," following with "Temptation," "Wandering" and "Wild Goose."

Possessed of a pleasing baritone, with ample range and fine feeling for the dramatic, Alamo projects surely. "Wandering" was his big hit with Kaye. An additional selection, possibly in a different vein, would be advisable. Too, a current smash record would enhance Alamo's value for after-dark spots. Emcee incorrectly tabbed him as an MGM vocalist.

Small, but of nice appearance and smooth stage presence, Alamo was well received on a slow-moving show. Bob Karch, pianist with Jimmy D'Angelo's band, gives him a splendid backup. *Jaco.*

PERRY & DIANE
Dancing
12 Mins.
Steuben's, Boston

Two personable youngsters, both about the same size and both brunet, have comboed for a slick dance act. Opening with "Gotta Dance," two display plenty of enthusiasm and talent in a breakaway tap routine. Diane's costume, pink with sequin halter, is a knockout. They do a neat "old soft shoe" routine with straw hats. He does a single spot tap bit with some sock turns. Distaffer returns with a pink parasol and both go into some great interp hoofing. For clincher Diane removes skirt of her pink'n pretty costume, revealing neat gams, and both sign off with a torrid boogie culminating in acro-flip into walkover.

Pair, with appeal of youth, looks, freshness and talent can't miss. *Guy.*

HARRY BAILEY
Comedy
10 Mins.
Empire, Glasgow

There's strong material in the Irish element, but strong joke fodder is also needed. Bailey, a green- kilted comedian, has bouncy irrepressible air, but falls down on use of too-weak story ammunition.

Plays violin between his patter, adds frequent references to his kilt and violin, and shows friendly and lively personality. Even at his corniest—and he makes laffs from the corn—he's a likely type who would go better with strong speedy gags. Makes considerable play here of puns and word-play.

With better scripting, would be good bet for general run of vauderies, particularly in centres where Irish element is strongest *Gord.*

LEN DRESSLAR
Songs
12 Mins.
Black Orchid, Chicago

Len Dresslar makes his major nitery bow here with a rich baritone doing a book just a little bit heavy for a cafe audience. Dresslar is handsome and poised on stage and gets off to a fast, bouncy start but then slows the pace with rather somber numbers like "I'll Cry Tomorrow," "Lighthouse," and "These Hands." Thus he does not showcase his talents to best advantage and garners for the most part only polite applause.

Dresslar, one of the singing stars of WBBM-TV's "In Town Tonight," has the poise born of steady teevee exposure, but he needs an act for the niteries. With a livelier and more varied book and a little more across-the-footlights salesmanship, singer should score on the cafe circuit. On opening show it seemed his turn was a bit short. However, it shouldn't take much doing to make this a solid act. *Gabe.*

ALEXANDER'S DOG REVUE
10 Mins.
Empire, Glasgow

This is a neat and skillful group of pooches, all of different varieties.

Dogs indulge in lots of tripping, leaps and high-stepping, and are garbed both comically and in character. Act also offers a United Nations type parade, each pooch emerging dressed in a national costume, such as the French can-can skirt. Finale is a near-whirlwind affair with all the dogs dashing to and fro over swings and down a high-elevation chute. This latter spot is strong for yocks.

Dogs are presented by a cute brunet distaffer who supplies the glamor side, and by Alexander himself. Okay for general run of vauderies and for circuses. *Gord.*

BARRY CLARK & LARRY KNIGHT
Songs, Comedy
12 Mins.
Palace, N.Y.

Barry Clark & Larry Knight have a novel act that mixes straight songstering with a comedy routine. They're more effective, though, on the piping than on the clowning. The pair open with an okay operatic aria and close with an impressive duet on "I Believe."

Sandwiched in between the vocaling is some chatter and impressonations designed for laughs. The aping is good, but the material is short on yock value. *Jess.*

'Fried Rice' Circuit May Stage Comeback in Hub

Boston, March 6.

Indications that the "fried rice" circuit, dead here for some 15 years, might stage a comeback was seen last week with the auditioning of talent by the town's newest and plushiest Chinese restaurant, the just-opened Rickshaw on Stuart St.

Bob Abrams, manager of the new Chinese eatery, which has a 65-seat upstairs cocktail lounge above the 105-seat dining room, said that the management was considering the possibility of talent, with negotiations going on for a name chirp for the upstairsy spot.

Guesses are that if the Rickshaw starts showcasing talent, the other Chinese restaurants around town will follow suit. Many still have their stages and dance floors unused for years.

Hilton Unloading

Continued from page 49

which is owned by the N. Y. State Realty & Terminal Co., a subsid of the N. Y. Central. For a spell he might have upset that deal. Hilton's Hotel Roosevelt Corp. only owned the leasehold on the Roosevelt and that was sold to Sonnabend for $2,130,000. HCA assumes all the common stock in the hotel leasehold, which expires April 30, 1964. HCA assumed operation of the 1,100-room Hotel Roosevelt last Thursday (1). Sonnabend's outfit paid Hilton $750,000 cash and the balance is due over a short period of years.

In turn, Hilton Hotels Corp. bought 250,000 shares of the common stock of Hotel Corp. of America as part of the 1,000-room Mayflower Hotel (Washington) deal. HCA paid Hilton $1,000,000 cash; gave a note for $5,450,000; assumed the $4,850,000 mortgage, plus that 250-share deal. Sale includes land, building and contents.

Sonnabend's HCA is an extension of the Childs (restaurants) Corp. which already owns the Hotel Plaza, N. Y.; Edgewater Beach Hotel, Chicago; Cleveland Hotel, Cleveland, and Somerset, Boston. Sonnabend estimates HCA's gross revenues for 1956 at $55,000,000.

Hilton's Domain

Hilton now has 26 hostelries operating domestic and foreign. His last opening was in January of the 1,001-room Hilton-Statler, Dallas, one of the uncompleted hostels he had taken over as part of the chain. Next new one is due in Mexico City late this year (400 rooms); Cairo (400 rooms) and Havana (650) are due in '57; West Berlin, London and Paris are on the future horizons, as is Acapulco, Mex. The Beverly Hilton (450 rooms) in Beverly Hills premiered last summer, only a few months after the Istanbul (Turkey) Hilton operation (300 rooms).

Hilton's $111,000,000 acquisition of the Statler Hotels chain (nine completed and Dallas uncompleted) gave him the N. Y. flagship, once called the Pennsylvania.

The Sheraton Corp. of America (Ernest B. Henderson, president) which had once bid against Hilton for the Statlers, has just closed for the outright purchase, for $8,200,000 of the famed Times Square landmark, the Hotel Astor. On Sept. 15, 1954, it became the Sheraton-Astor, under a two-year leasehold for $1,400,000, with option to buy; and last week it became a 100% Sheraton Corp. property. Henderson plans a $1,000,000 facelift, especially with an eye to utilization of "dead" space.

Los Angeles Times MON., FEB. 27, 1956

COMMUTING TO LAS VEGAS

Modernaires Really Taking to the Road

BY WALTER AMES

The singing Modernaires will really be "on the road" starting tomorrow when they open at the Sahara in Las Vegas with Bob Crosby and his Bobcats.

The group will continue to do the daily Bob Crosby Show over KNXT (2) at 12:30 p.m. during their three-week engagement in Las Vegas. They will commute to Los Angeles daily.

Starting tomorrow, their daily schedule will run somewhat as follows for three weeks with the exception of Saturday and Sunday:

Leave International Airport at 4 p.m.; arrive in Las Vegas at 7 p.m.; eat dinner and do first show at 8:30 p.m., running through to 9:45 p.m. Following the first show they will have a break until 11:30, when they will do the second show, which has its finale at approximately 12:45 a.m.

The Modernaires then get ready to board the plane out of Las Vegas. Rehearsals at 9:30 a.m. at Television City here precede the show that goes on the air at 12:30 p.m. Following the show, the group breaks up for 30 minutes for lunch, then goes into music rehearsal for the following day's show.

At 3 p.m. they start for the airport, where they again leave for Las Vegas at 4 p.m.

Spectacular on Baseball

'Bloomer Girl' and Sat

BUDDY CLAYTON
Currently CELEBRITY CLUB
11th Week (Thanks Alan)
BUDDY CLAYTON
Held at ALAN GALE'S
"Versatile Buddy Clayton, who sings, talks, tells jokes and mimics famous personalities, will hold over in the Alan Gale show at the Celebrity Club. "Formerly a member of a comedy trio, Buddy left to branch out on his own and has been highly successful as a solo act."
MIAMI BEACH SUN, Feb. 25, 1956
Manager: DAVE JONAS
200 W. 57th St., New York, N. Y.

PHIL LAWRENCE and MITZI
Just Completed
MEADOWBROOK, New Jersey
Currently
BROWN HOTEL, Louisville, Ky.
March 10-11—ERIE SOCIAL CLUB, Philadelphia
March 15—STEUBENS, Boston
Man.: KEN GREENGRASS Dir.: G.A.C.

VARIETY BILLS

WEEK OF MARCH 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 8
Rockettes
Corps de Ballet
Choral Ensemble
Peiro Bros.
Michael Danzi

Palace (P) 8
Alexander & Gloria
Jimmie Reneaux
Jo Ann & Stanley Kayne
Ladd Lyon
Helen Kane
Wally Brown
3 Tuckers

AUSTRALIA

ADELAIDE
Royal (T) 12
3 Gypsys
Eddie Vitch & P
Neal & Newton
Joe Church
Romaine & Claire
Jenny Howard
Alain Diagora
Red Moore
Ken Littlewood
Frank Ward
Jack Baker
Nola Molloy
J's'p'n'e McCo'm'k
Ballet Girls (10)

MELBOURNE
Tivoli (T) 12
Adele Inge
B Rayes & D Faye
Jack Powell
Reg Redcliffe
Rih-Aruso
Lawman & Robins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Roslyn Dunbar
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim De Jong
Geoff Thorne
Helen Pluker
Dorothy Hickey

SYDNEY
Tivoli (T) 12
Hite & Stanley
Frank Marlowe
Billy Russell
Salici Puppets
J & D Barker
M & E Rose
Laycock & Maureen
Stuffy Bryant
Gordon Chater
Darryl Stewart
Terry Scanlon
June Salter

BRITAIN

ASTON
Hippodrome (I) 5
Michael Holliday
Bill Maynard
Billy Wyner
Bruce Forsyth
Kay & Kimberly
Jack Reed
Harry Lloyd
Jothia & Joan

BLACKPOOL
Palace (I) 5
'Dr. Crock's Cra'kpts
Joe Black
King Bros.
Jimmy Parkinson
Bobby Dennis
Georges & Dorina
Two Peters
McAndrews & Mills

BIRMINGHAM
Hippodrome (M) 5
Hylda Baker
Two Mayfairs
Four Curibas
Saveen
Dargie Quartet
Grossetto & Gaston
Kirby & Hayes
Frances Duncan

BRIXTON
Empress (I) 5
Harry Locke
Norman Stanley
Billy Walls
Linfield & Co.
Peggy O'Farrell
Whirlwinds

BRIGHTON
Hippodrome (M) 5
Beverley Sisters
Rey & Ronjy
Stan Stennett
Skylons
Bobby Limb
Shan
Tommy Tocky
Beryl & Bobo

CHELSEA
Palace (I) 5
Dave Winton
Jack Kirwan
Gloria Greens
Margie Murray
Five Roberts
Derex Beech
Lascelles
Joan Agnes
Phil Valentine
Two Itrebors
Ernie Ellis
10 Lovelies

CHISWICK
Empire (M) 5
Lester Ferguson
Rima Rudina
Syd & Max Harrison
Four Gitson Girls
Jack Beckitt
Nelson Bros.
Botandos

EAST HAM
Palace (I) 5
Tommy Seymour
Ken Wilson
Derry & Johnstone
Foy Harness
Shaw & Dale
Michael Skinner
John Desmond
Duggie Chapman
Piccadilly Lovelies

EDINBURGH
Empire (M) 5
Phyllis Dixey
Ray & Julian Jover
Devine & King
Dennison & Carroll
Jack Tracy
Gary Miller
Billy Dainty
Ciro Dancers

FINSBURY PARK
Empire (M) 5
Alma Cogan
Bea & Zelda Marvi
Fayne & Evans
The Rosinas
Harry Worth
Gordon & Hackford & Doyle
Allen Bros & June

GLASGOW
Empire (M) 5
Peter Brough
Ballet Montparnasse
Jones & Arnold
Rayner & Betty
Ronald Chesney
Leslie Welch
Ossie Noble

HANLEY
Royal (M) 5
Billy Cotton Orc
Lane Sisters
Bill Waddington
Pierre Bel
Fred Atkins
Alexanders Dogs
The Angelos

LEEDS
Empire (M) 5
Carroll Levis
M & B Winters
Two Edorics
Eddie Goffron
Griff Kendall

LONDON
Metropolitan (I) 5
Tommy Fields
Adelaide Hall
Ernest Arnley & Gloria
Two Pirates
Chris Carlsen
John Tiller Girls

LIVERPOOL
Empire (M) 5
Edna Savage
Shane & Lamar
Four Ramblers
Mongadors
Henderson & Kimp
Harry Bailey
Les Marthys
Bobbie Kimber
Donald B. Stuart

LONDON
Palladium (M) 5
Slim Whitman
Tommy Trinder
Patachou
Three Monarchs
Arthur Worsley
Ghezzi Bros.
Frakson
Page & Bray
Flying De Pauls
George Carden Dcrs

MANCHESTER
Hippodrome (M) 5
G H Elliott
Morris & Cowley
Randolph Sutton
Dawn & Hetty King
White Glamazons
Ben Ali Hassans
Hanley & Austin
Aerial Kenways
Flack & Lucas

NOTTINGHAM
Empire (M) 5
Jat Herod
Manhattan Models
Syd & Paul Kaye
Walthon & Dorraine
Dennis Hale
Wilson, Keppel & Betty
J & J Bentley

NORTHAMPTON
New (I) 5
Iris Poliakova
Jimmy Gaye
Prince Sisters
Florence Whiteley Girls

NORWICH
Hippodrome (I) 5
Jane Delmonico Dancers
Colin Robins
Sid England
Ford & Sheen
A J Powers
Margaret Davies
Harry Wayne

PORTSMOUTH
Royal (M) 5
Ronnie Hilton
Kazan & Katz
George Martin
Gold & Cordell
Baker & Douglas
Louise, Dogs & Pony
Del Cortina

Cabaret Bills

NEW YORK CITY

Arete's
Al Nesor
Carolyn Carpenter
Harry Kane
J & M Linder
H Roth Orc

Beverly
Bobby Short

Blue Angel
Enid Mosier
Steel Band
Jill Corey
Jorie Remus
Ruth Price

Bon Soir
Kaye Ballard
Sylvia Sims
3 Flames
Phil Leeds
Jimmie Daniels

Cameo
Mel Torme
Corky Hale
Roger Steele

Chateau Madrid
Amaya Dancers
Rudy Adamo
Pancho Orc

Copacabana
Marion Marlowe
Jackie Miles
Kirby Stone 4
Chic Layne
Teddie Vincent
Mickey Calin
Grace Genteel
Michael Durso Orc
Frank Marti Orc

Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews

No. 1 Fifth Ave
Bob Downey
Harold Fonville

Elegante
George Jessel
Annette Warren
Rollo & Cressy
Russ Currie Orc

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel New Yorker
Lenny Herman Orc

Hotel Plaza
Edith Adams
Richard Hayman
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Gloria DeHaven
L & E Roberts
Aileen Morales
Alan Logan Orc
Stanley Melba Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
T & J Dorsey Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Lanny Ross
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Jerry Lester
Julius LaRosa
George Tapps
Chiquita & Johnson
Wazzan Tr
Harold & Lola
Rita Noble
Yasmina
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Gretchen Wyler
Herb Jeffries
Ernie Warren Orc
Amapola
Menenghito Orc

Le Ruban Bleu
Wesson & Polk
Norman Paris 3

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields Trio
Eddie Layton

Red Carpet
Pat Harrington
Sheila Reynolds
Dave Rogers
Red Benson

Town & Country
Harry Belafonte
Burnell Dancers
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc

Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Nelle Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Vicky Autier
Erika Kolossy
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Dick Hall
George Hopkins
Sophie Parker
Larry McMahon
Alan Holmes Orc

Waldorf-Astoria
Benny Goodm'n Orc
Nat Brandywynne Orc
Mischa Borr Orc

Village Vanguard
Hartig & Mazursky
Ada Moore
C Williams Trio

CHICAGO

Black Orchid
Dr. Arthur Ellen
Gloria Van
Len Dresslar

Blue Angel
"Royal Calypso"
Mighty Panther
Phyllis Branch
Roger McCall
Eugene Compson
Esther Johnson

Blue Note
Bobby Hackett
Jeri Southern

Chez Paree
Nick Noble
Morty Gunty
Little Buck
Chez Paree Ad'r'b's
Brian Farnon Orc

Cloister Inn
Rat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo

Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Tune Tattlers
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

London House
Art Tatum Trio

Palmer House
Hildegarde
Jay Nemeth & Nicky
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Los Chavales
Trini Reyes
Leighton Noble Orc

Bar of Music
Oscar Cartier
Eileen Scott
Zulch & Noble

Beverly Hilton
Horace Heidt Revue

Biltmore Hotel
Connie Haines
Lenny Kent
Wonder & Barks
Hal Derwin Orc

Ciro's
Mary Kaye Trio
Step Bros. (4)
Dick Stabile Orc
Geri Galian Orc

Crescendo
Mills Bros.
Dick Hazard Orc

Macayo
Lili St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio

Mocambo
Alan Dale
Rubin Moreno Trio
Paul Hebert Orc

Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Ffolliott Charlton
Eddie O'Neal Orc

Statler Hotel
Gracie Fields
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Frank Parker
Frank Libuse
Margot Brander
Tun Tun
Don Arden Dncrs
Carlton Hayes Orc

El Cortez
Vicki Young
Madcaps
Jimmy Ray
Sherman Hayes Orc

El Rancho Vegas
Betty Grable
Harry James Orc
Mr. Ballantine
Buddy Rich
Cover Girls
Ted Fio Rito Orc

Flamingo
Pearl Bailey
Bill Bailey
Harold Stern Orc
Dandees
Starlets
Lou Basil Orc

Golden Nugget
Harry Ranch Orc
Polly Possun
Joe Wolverton
Jack Wedell

New Frontier
'Blackouts'
Ken Murray
Marie Wilson
Harmonicats
Andrea Dancers
Robert Lamouret
Dorben Dancers
Garwood Van Orc

Riviera
Orson Welles
Toni Arden
Amin Bros.
Dorben Dancers
Ray Sinatra Orc

Sahara
Vaughn Monroe
Jean Carroll
Happy Jesters
Saharem Dancers
Cee Davidson Orc

Sands
Peggy Lee
Reese & Davis
Beachcombers
Copa Girls
Antonio Morrelli Orc

Showboat
Layne & Hynes
Sharon Knight
Lawrence & Bev'rly
Rossi & McDermott
Garr Nelson
Mike Werner Orc

Silver Slipper
Hank Henry
Ralph Young
Russ Clark
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
Geo. Redman Orc

Thunderbird
Merry Macs
Arthur Blake
Cordolins
Colleanos
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc

Balmoral Hotel
Enrica & Novello
Emil Coleman Orc
Wayne Carmichael

Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson

Beachcomber
Sophie Tucker
Frankie Laine
Buddy Hackett
Blackburn Twins
Len Dawson Orc

Casablanca
Lillian Hayes
Mickey Manners
Bob Regent Orc

Ciro's
Billy Daniels
Benny Payne
Morey Amsterdam
Bob Savage Trio
The Treniers

DiLido Hotel
Barton Bros.
Sager Dancers
La Playa Sextet
Emilio Reyes Orc
Bea Kalmus

Eden Roc
Jane Froman
Bobby Van
Copsey & Robee
Cy Coleman Trio
Mal Malkin Orc
Chuey Reyes Orc

Fontainebleau
M & G Champion
Paul Grey
Sacasas Orc

Lucerne
Shecky Greene
The Tip Toppers
Stan Porter
Jacques Donnet Orc

Latin Quarter
Arthur Lee Simkins
Johnny Puleo
Harmonica Rascals
Charlivels
Lou Walters Revue
Dagenham Girl Pipers
Tony Lopez Orc

Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma

Kenilworth
Gil Marr
Carroll & Gorman
Michael Marvin Orc

Monte Carlo Hotel
A Romeu Orq
Phil Foster
Eileen Barton
Martin & Maio
Leonard Young
Len Novack Orc

Murray Franklin's
Roberta Sherwood
Danny Rogers
Murray Franklin
Allan Walker

Nautilus
Joey Bishop
Naomi Stevens
Antone & Ina
Syd Stanley Orc

Place Pigalle
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle

Roney Plaza
Eadie & Rack
Calo & Musette
Noro Morales Orc

San Souci Hotel
Cab Calloway
Freddy Calo Orc

Saxony Hotel
Ice Review Spec
Wilma & Ed Leary
Alice Quessy
Bobby May
Marvin Roy
M McPartland 3
Dave Lester Orch
Johnny Silvers Orc
Frank Stanley Orc

Seville
Gene Baylos
S & V Baker
Van Smith
C Reader Orc

Sea Isle Hotel
Harry Harden Orc
Pasty Abbott

Thunderbird
Maxie Rosenbloom
Nic-Nax
Luis Gomez Dncrs

Vanity Fair
B S Pully
Pearl Williams
Alicia Marquez
Sallie Blair
Noro Morales Orc

Versailles Hotel
Alan Gale
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc

5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Vagabonds Club
The Vagabonds (4
Helene Dixon
Ronnie Eastman
Janet Grey
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
Xiomara Alfaro
Miguel Angel Ortiz
S Suarez Orq
A Romeu Orq

Montmartre
Zenia
Nanolo Torrente
Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq

Sans Souci
Joanne Gilbert
Goofers
Ceferino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc

Nacional
Felicia Sanders
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom
Rose Marie
Woodson Family
Skylets
Eddie Fitzpatrick

Riverside
Davis & Reese
Remanos Bros.
Beverlee Dennis
Starlets (8)
Bill Clifford Orc

Off-B'way

Continued from page 1

other upcoming innovation is the availability of a standard off-Broadway program, titled Showbill, and styled along the lines of the regular Playbill used for Broadway theatres. Use of the program will be on a voluntary basis.

Several member groups of the organization, which takes in 42 outfits, are following the lead of Broadway in taking co-op ads in some of the dailies (see separate story). In addition, the member outfits plug each other in program ads and lobby posters. The Assn. charges $20 yearly dues and $5 membership fee.

The association's administrative setup includes John F. Grahame (Provincetown Players), president; Bill Whiting (Stock Representatives, Inc.), executive secretary, and Bob Murphy (Gateway Theatre), treasurer. Carole Phillips (Studio "A" Players) is administrative secretary, while Stella Holt (Greenwich Mews Playhouse) is first vice president, Lucille Lortel (Theatre de Lys) is second veepee and Lionel Shepard (Pantomime Theatre) is third v.p.

Tinted Features

Continued from page 1

much as the Code seal is issued at times a good deal in advance of release, is significant in that it represents a change in thinking. With the advent of the big screens, and particularly CinemaScope, the accent was definitely on tint values, and at several companies it still is.

However, such successes as "Marty" and "From Here to Eternity" have impressed the filmmakers, and there is no question that, if the subject on hand has a "mood" quality, they are today apt to consider the black-and-white treatment.

The only studio where there is an absolute taboo against monochrome is 20th-Fox, which is devoted exclusively to CinemaScope and will not allow that trademark to be used with a black-and-white feature. There have been suggestions that CinemaScope in b & w might be quite effective. However, the 20th brass—and particularly Darryl F. Zanuck—didn't see it that way.

House Reviews

Palace, N. Y.

Joe Howard, Berk & Hallow, John Gallus, Barry Clark & Larry Knight, De Lage & Shirley, Pigmeat Markham & Co., Sinclair & Alda, Lee Davis, Myron Roman House Orch; "Killer Is Loose" (UA), reviewed in VARIETY, *Feb. 1, '56.*

Vaude spread at the Palace this week is generally appetizing. The bill offers some eye-catching terps, an interesting magico act, a few scattered yocks, and a bit of nostalgia. The last item is provided by the venerable Joe Howard, who belies his 79 years of age with a nine-minute vocal stint devoted to some of the many tunes written by him.

The show opens routinely with Berk & Hallow, displaying able hoofing in an eight-minute stint. They're a nice-looking couple and easily fill the requirements of the kickoff slot. John Gallus follows with some trick clarineting, abetted by a slick puppeteering routine. Barry Clark & Larry Knight, reviewed under New Acts, combine songster'ng and comedy in the trey spot.

At the halfway mark on the eight-act card, De Lage & Shirley take over for a breezy prestidigitation session. With Shirley assisting, De Lage rapidly and skillfully runs through a bagful of illusion and sleight of hand tricks. Pigmeat Markham & Co. then move in for the familiar slapstick courtroom sketch. Don Sinclair & Gloria Alda follow with a pleasana dance exhibition. The team has a fresh appeal that enhances their agile footwork.

Comedian Lee Davis, in the next to closing spot, has an affable delivery and tosses off a long line of gab that's sprinkled with laughs. Howard, decked out in a flashy top hat and tails costume, plus cane, wraps up the session nicely with his songalog and a brief cakewalk.

Jess.

Ronacher, Vienna

Vienna, Feb. 21.

Eva Frank, Pastello, Sylvesters (2), Henrys (3), Oskar Bonetti & Alba d'Arena, Christian Dancers, Les Pedrolas, Hans Baldauf, Joe Billers, Dawlath Soliman, Francis Dorny, Bela Kremo, Galli-Galli, Norbert Pawlitcki Orch.

The new Ronacher variety show, under management and direction of Bernhard Labriola, is in full swing. Introduction of this kind of entertainment, despite pessimistic views in some quarters, was crowned with many sold-out evenings, despite a record cold wave.

Singers Oskar Bonetti and Alba d'Arena wisely alternate their numbers, the three Henrys kick off with a neat display of acrobatics. The two Sylvesters star as comic "pickpockets" and have the patrons on their side, as has Hans Baldauf as emcee.

Joe Billers scores as accordion player with familiar classics. Headliners Dawlath Soliman does the top dancing. Pastello, speed painter, and Eva Frank on the trapeze, are very good.

With Norbert Pawlicki's orchestra, the Ronacher has signed up one of the best bands in the land.

Maas.

Bobino, Paris

Paris, March 1.

Roger-Pierre & Jean-Marc Thibault, Richiardi Jr. (5) Michele Arnaud, Tay-Ru, Trio Massetty, Alan-Alan, Andre Vallon, Mathurins (2); $1.50 top.

Out of the boites have come Roger-Pierre and Jean-Marc Thibault, and this irrepressible duo fits well here. Zesty takeoff on gangster pix, oaters, existentialism and others are done with ebullience and simplicity, with the audience brought into this with winks and asides, and the two actually going down and dancing in the aisles. It is a showmanly entry, flanked by good material and lively personalities, but remains primarily Gallic. They couldn't translate this easily for U. S. chances.

Richiardi Jr. (5) brings his fast-paced magico act in for excellent results. His fine prestidigitation bits and expert levitation aspects makes this one of the top illusion acts on the boards here, and looks a sure bet for U. S. vaude and video, with sight and interest values big. Michele Arnaud is a blonde looker with a velvet voice and a relaxed songalog. It is accompanied by an intelligent lyric interp, and she shapes as a fine offbeater with more disk appeal than in-person chances for the U. S.

Mathurins (2) supply a knockabout acro stint with plenty of pratfalls. Fast and hardworking, this is a good filler. Tay-Ru is a fine offbeater. He gets atop a lamppost prop, standing on one finger with body finely arched, and then tops this by putting two bottles, neck to neck, atop a metal globe and going up on this with one hand. A fine entry for the U. S. Trio Massetty do a bicycle act with a good sprinkling of comedy as one jumps in and out of the others' trick riding.

Alan-Alan is an English escape artist who gets out of a straitjacket in a minute. He is chained securely and hung up by his feet, and gets out in two minutes. A good sideshow entry, and normally hard to take in a house. However, he is personable and his escapes are dramatically made and are in for good applause. Andre Vallon is a song impressionist who remains primarily in the Gallic appeal category. Obvious humor and overstated smugness and mugging make this appreciated here but of little value for U. S.

Bobino again has an unusual, prolific show and explains why vaudeville is again entering a golden age here.

Mosk.

Apollo, N. Y.

Mae Barnes, Alfredito Orch (13), Dick Montgomery, Bonita Sisters (2), Leaders (5), Malagon Sisters (3), 2 Zephyrs; "Pete Kelley's Blues" (WB).

The Latino beat, a touch of rhythm blues and some straight nitery song styling via Mae Barnes don't add up to much of a show in this Apollo round.

Miss Barnes has been around the night club beat and the legit boards, but she doesn't seem savvy to the demands of this house's clientele. She's got a bouncy and pleasing way in front of a mike, but the material lacks the zing for crowd approval here. Her special song material, which has gone over in other media, receives respectful but unenthusiastic attention. In her repertoire "Deed I Do," "I Knew I Shouldn't Have Trusted That Man," "I'd Rather Wake Up By Myself," "Georgia Brown" and "Topsy."

For the Latino fans, Alfredito's orch hits a swift chile beat in an instrumental shot midway in the show, but the crew gets little more to do than back the turns. The Bonita Sisters, two long-stemmed eyefuls, come across okay with some south-of-the-border stepping, and the three Malagon Sisters are spotlighted later in vocal interpretations of such Latino moods as the mambo, the cha-cha-cha and the merengue.

The Leaders, a five-man combo, hold the Apollo's r&b franchise with a mild stint that includes such tunes as "Be My Girl," "Stormy Weather" and "Dearest Beloved." Latter is the swingiest and their best offering. The Two Zephyrs, a slick male terp duo, pull in a heavy score with a panto version of a dice game that winds up in mayhem. Dick Montgomery does an adequate emceeing job, but the opening bit in which he comes out in drag and starts stripping, could be eliminated.

Gros.

Toronto Solons

Continued from page 51

as an experienced showman, be allowed to run his own production without interference from vote-seeking and flag-waving members of the Board of Control.

Following day, all Toronto amusement columnists rode to the rescue of Arthur and Autry, pointing out that less than 10% of the former's talent choice comes from the U. S. entertainment field, this including roundup of some 500 performers for a $350,000 nut for the fortnight's spec at $3.50 top.

Leading the fight against the mayor and his cohorts was Alderman Donald Summerville (whose father owns a chain of theatres in Toronto and is a partner of Famous Players Canadian), who point-blank told dissenting members of the city council that they knew nothing about show business and to attend to their own, despite that the CNE hurt the local film attendance for a fortnight.

B'chcomber, Miami B'ch

Miami Beach, March 3.

Sophie Tucker (with Ted Shapiro), Frankie Laine, Buddy Hackett, Blackburn Twins, Len Dawson Orch; $1.50-$4.50 bev. minimum.

Operator Norman Schuyler has reopened his huge Beachcomber after keeping the 900-seater shuttered since end of '55 for several reasons, chief being inability to book the type of big name draws he feels must be featured to offset the tough hotel-cafe competition. Teeoff week had Nat (King) Cole as the lure for warmup period, socko business resulting, leading to high hopes for Schuyler's big punch for the late blooming season. Current triple-topper lineup is in for three weeks.

Sophie Tucker is a staple in this spot, having made it her annual Beach base for years. The indestructible veteran, per usual, is an object lesson for younger distaffers in the biz who keep utilizing the same special material and tunes. The Tucker formula always brings her back with new coutouriering, new hairdo and slew of new lyriclines for the patronage she attracts.

With Ted Shapiro now an even more integral part of the act than before, her session wings off with breezy intro on years in the profession and current slimmed-down silhouette, "You Don't Have To Be Young To Be Beautiful," Shapiro departing his piano for verbal byplay. There's also the must in her melange, the lightly lecture-lined rhythmic dispensing of advice to all; the Tucker forte, broad, brash but funny tales of the war of the sexes; an unabashed bash of lineage scoring the males from Spanish American war types to modern muscle-men-to-twister, a bit with Shapiro. Reprise segment, limning of tunes she's been associated with, winds her into begoff returns.

Frankie Laine is co-headliner on the bill and rates the closing slot he's been assigned. A much more relaxed songster than when seen here last, he still retains enough of the old frenetic quality to build his winning way with the tablers. The jampacked biggery embraced his offerings enthusiastically opening night. Laine doesn't hesitate in pouring it on, parading an array of the platter clicks he's identified with, working in new cleffings to add balance, spelling his tunetales with brief, pleasant intro gab. Laine's routining is intelligently devised and backing by his trio, led by pianist-conductor Al Lester, with assist from the Len Dawson house crew, adds zing to the projections.

Buddy Hackett, now an assured, polished comic, handles the laughmaking assignment with ease. The rotund little guy worked this area early in the season at the Fontainebleau and scored in those plush precincts. In this hugery, he hits as strongly, wrapping up his package of waggery into a punch package that keeps him in complete command throughout. There's a good load of new stuff in his comedy compote.

The Blackburn Twins open the proceedings adeptly with their vis-a-vis chatter, patter-songs and hoofing. Topper, as always, is their mirror dance, the well-rehearsed misses and "ad-lib" breakups aiding in the climaxer. Len Dawson and orch, as noted, handle the showbackings in top style.

Lary.

Red Carpet, N. Y.

Pat Harrington, Red Benson, Sheila Reynolds, Isobel Robins, Dave Rogers, Eddie Weber; minimums $3, $.50.

Erstwhile disk jockey Red Benson is running a truly thriving drop in the fashionable sector of town. The Red Carpet is a tastefully decored and charming intimerie that seems to be catching on for some very solid reasons. Primary reason seems to be Pat Harrington, one of the survivors of the fabled Club 18 which provided one of the more mellowed memories of 52d St., and which incubated a lot of talent in its day. Harrington, together with Frankie Hyers, Jackie Gleason and the late Jack White, and sometimes Roy Sedley, helped elevate the insult to an art, and brought a different type of humor to the speakeasy era.

Harrington no longer specializes in the insult, but seems to have become a charming and professional Irishman. The management, on night caught, obligingly spotted a brace of Gaelic parties in the area immediately surrounding him, and in short order got up a party spirit which permeated the entire room. Harrington's songs and stories recall another day, but as Harrington essays this bit of nostalgia, it seemed a charming, lively era. His skill as a performer is considerable. With Eddie Weber backing him at the ivories, he puts over a warm and rewarding show.

Benson also essays an occasional stand. He delivers a song in a laudable manner. He has an affable air, handles a story nicely and makes a good impression on the house.

Rest of the bill comprises two femme singers who deliver object lessons on the transformation of acts to meet the requirements of the smaller rooms, now getting to be the vogue. Sheila Reynolds, who normally sings in a big manner, has reduced her volume so that the tunes in her original conception no longer carry the same values. However, with further service in this environment, she should be able to tailor her tunes for this type of outlet. She's a likeable singer, and a looker who has enough savvy to make the proper transformation.

Isobel Robins, on the other hand, has specialized in special material in various niteries around town, and has eschewed this type of singing in favor of straight chanting. Perched on a stool and carrying a hand-mike, Miss Robins dishes out a warm, charming bit of vocal music. She has an easy manner that seems to draw in the crowd and a catalog of songs that goes over nicely. One of her better items is "Blue Moon" with the original lyrics, and another has a dash of indigo which spices up the turn.

Dave Rogers does the piano backing and his lull music provides an easy background. *Jose.*

Flamingo, Las Vegas

Las Vegas, Feb. 21.

Pearl Bailey, Bill Bailey, Dandees (2), Ron Fletcher Dancers (6), Louis Basil Orch (10);; $2 minimum.

Pearl Bailey will very likely fill the Flamingo for the next four frames. A new gambit in staging brings la Bailey out to interrupt the Louis Basil orchestral overture with a few lines of comedy and bits of song as a warmup. She stays on through opening Ron Fletcher terp production, then exits to return for closing 40 minutes. This is filled with the typical round of ditties bearing subleties and hilarious innuendoes, yet never going into the deep end of the blue.

The play of humor is always present and the big yocks roll in without ceasing from her "Strike While the Iron's Hot" through advice-to-femmes medley, "Mouton, Muskrat to Mink," and "Laziest Gal in Town." Finale is "Won't You Come Home, Bill Bailey," a natural intro for reprise of brother Bill's hoofology amid a Fletcher routine.

Bill Bailey's turn includes some top tapistry, plus his "preacher" monolog insert and top impresh of Bojangles Robinson's stair steppery Dandees, new to this western nitery, have a rompy musical sesh with accordion duets and one doubling on trumpet. Louis Basil ably gives the downbeats and alternates as emcee from the pit alongside the proscenium. *Will.*

Black Hawk, S. F.

San Francisco, Feb. 22.

Modern Jazz Quartet (4), Cal Tjader Mambo Quintet (5) with Brew Moore; Admission $1.

Additional proof of the strong draw inherent in modern jazz is given in this billing. The Modern Jazz Quartet, recent winner of various jazz polls, packed the house opening night for all five shows and looks certain to do turnaway business on the weekends. Despite the fact that this group has not flooded the market with LPs it has a growing strength with the jazz buffs and it also attracts a fair-sized following from the older folks.

Strongpoint of the group is delicate, intricate original music in a jazz vein with emphasis on the piano and vibraphone and occasional solos by the bassist. A great selling point is the fact that there are no drum solos to deafen the customers' ears. Emcee chores are split among vibist Milt Jackson and pianist John Lewis and both add to the class air of the act by explaining some of the musical ideas they express in their playing. Group is growing into a top attraction on the jazz circuit and is capable of playing the classiest spots and need not be limited to the usual jazz joint.

The Tjader Mambo Quintet, which added tenor Brew Moore for this engagement, is a solidly swinging group with a split musical personality—half mambo, half jazz. On either side of the musical fence they operate efficiently and Tjader's vibes work is a strong selling point. *Rafe.*

Ciro's, Hollywood

Los Angeles, Feb. 23.

Mary Kaye Trio; Four Step Bros., Dick Stabile Orch (6); $2-$2.50 cover.

That long Las Vegas booking didn't lessen the impact of the Mary Kaye Trio's exuberant song-selling, so it was a "fresh-as-a-daisy" teeoff at Ciro's last Thursday (23). In for a four-week stand, the act will draw its fans and prospects are pleasant for the run.

Opening show found auditors reluctant to let Miss Kaye, brother Norman and Frank Ross get off, so they were around 38 minutes with 11 numbers, each hitting the mark because of the way this act merchandises its wares. Among the 11 numbers, all solidly sold with the trio's trademarked special antics and asides, there are several real standouts.

Norman Kaye's offkey solo of "Begin the Beguine" is for laughs and gets them. So is a "Herman Hover" special that, among other things, makes mention of his current talent fight with the big booking offices.

The Four Step Bros. get the show underway with their accomplished terping, seen plenty around these parts but always welcome. Dick Stabile's six-man crew alternates for show and dancing. *Brog.*

Colony, London

London, Feb. 21.

Peggy Taylor, Felix King & Don Carlos Orchs; $5 minimum.

This is Peggy Taylor's third time across the Atlantic to headline at this Berkeley Sq. restaurant. Due to a miscalculation of audience tastes, she doesn't quite make the same good impression this time, but minor adjustments to the routining and the elimination of some of her introductory spiel should put that right.

Oddly enough, the weakest link in Miss Taylor's songalog is her special material which, while recognizably acceptable for America, is a missout for London. Particularly in this groove is the specialty song, "A Part For Me," a tale of woe of the struggles of the Hollywood starlet, which relies too strongly on a knowledge and appreciation of showbiz backgrounds. References in the same entry to the Misses Hopper and Parsons mean about as much to the average cafe customer as would a reverse arrangement, in which a British columnist is quoted in an American song.

On the other hand, the chanteuse scores with her powerful delivery, which is suitably restrained for dramatic ballads and which she handles with creditable savvy. There's also a nice touch in the way she's updated her version of "Little Things Mean a Lot" to include snippets on Grace Kelly and her Prince, and cute references to a number of local personalities. Another good idea is the way she describes the evolution of the love song from the beginning of the century to the present day. An Anglo-French entry, "When the World Was Young," is sung with commendable sincerity.

The Broadway vocalist gets the best possible help from the resident Felix King orchestra. With the maestro at the ivories, she receives precision backgrounding. The Don Carlos orch is on hand to take care of the Latunes. *Myro.*

Chez Paree, Montreal

Montreal, March 2.

Dick Martin & Dan Rowan, Larry Marvin, Three Renowns, Carl Balaban, Harvey Ross, Nick Martin Orch (6), Michel Sauro Quartet; no cover, minimum or admission.

The rather uncertain fate of Chez Paree seems settled with boniface Solly Silvers' decision to keep his shows in the upstairs Fontaine Bleu Room and turn the ground floor area into a straight dinery. This definite policy has reduced the confusion rife among the patrons, who were never quite sure which room would have the better show and has reestablished this spot as one of the best in town. A pattern of booking by owner Silvers has also done much to boost returns, which have been okay in past few weeks. This pattern, which has never failed in this particular spot, has always laid emphasis on comedians, and current layout is no exception.

Headliners, Dick Martin and Dan Rowan, who first played Montreal a year ago in Silvers' other boite, the Down Beat, continue to score with their offbeat comedics, and are probably the best of the upcoming comedians to play this town for several years. In the year since first appearing here, team has strengthened its routines, added deft touches to the various satires offered, and although material is much the same, the improvement is evident throughout.

Larry Marvin does vocal chores with a collection of oldies and special material numbers that score from the sheer exhuberance and drive guy puts into session. Something of a novelty for Chez Paree customers is violinist Carl Balaban, who tees off revue with his gypsy music. Rather a slow starter, Balaban builds nicely and his hep fingering holds for a fine reception. The 3 Renowns open with the usual ballroom terps but soon drop into their rough-and-tumble part, with the two males putting their femme partner through some wild acrobatics, considering the limited space and low ceiling.

Nick Martin batons entire show and Harvey Ross does emcee chores, with the Michel Sauro combo cutting dansapation interludes. *Newt.*

Velvet Club, N. Y.

Stuart Harris, Charlie Beal; $5 minimum.

Smaller rooms seem to be mushrooming around the east side of New York. It seems that many cafegoers are no longer content to take a chance on an entertainer turning a room into an intimate spot. The trend seems to be patronage in rooms which become crowded when all the waiters and busboys show up for work. The feeling of isolation on the part of the customer is completely eliminated. Now if they can get rid of claustrophobia, entrepreneurs are on their way to creating the perfect nitery atmosphere.

Newest of the vest-pocket emporia is Martha Kay's Velvet Club, located on the site of what was formerly a straight eatery. The room is operating with two acts. Charlie Beal, singer, a longtime fave in Paris, is paired with Stuart Harris in providing the entertainment. Harris has been around New York cafes for a number of years, but is now starting to give evidence of maturing vocally. His tenor has a highly pleasing quality. He has a delivery that combines smoothness and vigor and thus is able to do a large assortment of tunes effectively. Harris is handsome and he nets rewarding mitts for his efforts.

The room is decorated simply, but with rich colors predominating, to provide a warm effect.

Jose.

Eden Roc, Miami Beach

Miami Beach, Feb. 24.

Harry Belafonte (with Millard Thomas), Augie & Margo, Henry Tobias, Mal Malkin Orch; $3.50-$7.50 minimum.

Harry Belafonte premiered the resplendent Cafe Pompeii in this new super-hostel during the late Christmas holidays to overflow crowds, topping any other attraction in town at the time. In this return engagement, despite the novelty of the newery having worn a bit and competition at its competitive height, the handsome balladeer is holding up as a stout draw, with patronage on the healthy side for two shows nightly—capacity houses are the rule for first sessions, near sellouts at the midnight editions.

The inherent Belafonte dynamic quality is allowed full play on the spacious Pompeii stage, vital projection hitting to all corners of the 550-seater. Fluid delivery, which has him working out his folk-tales and calypso chants on hand make in striding, graceful manner, grabs aud attention from walkon, then holds for a strong build throughout.

There's also an irreverent, laughing touch in his handling of an occasionally noisy group that quickly brings them to attention—quite a feat when tried on the hep types who come to be seen as well as see in this poshery. Overall, the Belafonte stint adds up as a solid 40-or-so minutes of off-trail concepts for cafe audiences. There's a topping sequence in which captains, waiters and busboys, grouped in a corner of the room, suddenly emerge as a massed choir led by Belafonte in an amusing special anent tips on tipping. Millard Thomas, perched on stool mike-side, adds a fine assist to the generally exuberant spirit in which act is purveyed, to add to the wrapup quality engendered.

Augie & Margo are exciting mambo-Latin terp exponents. Eschewing much of the monotonous bongo beat, they win warm response with interweaving of spins, leaps and modern-ballet pic-poses to add color and distinction to their routines. Henry Tobias makes an amiable conferencier, while Mal Malkin's orch showbacks in highly competent manner.

Lary.

Tropicana, Havana

Havana, Feb. 20.

Johnny Puleo & Harmonica Gang, Taybee Afra, Ana Gloria & Rolando, Leonela Gonzalez, Xiomara Alfaro, Miguel Angel Ortiz, Solera de Espana Orch, Miguel Angel Blanco, Armando Romeu Orch, Senen Suarez Orch; Produced by Rodney; $2 minimum ($6 at tables).

Tropicana is doing its bit to help the Good Neighbor Policy. The latest show is built around Mexico (music, costumes, dances) and is titled "Mexican Fantasy." Like all Rodney productions, it is a tropical spectacular employing a troupe of 56 persons.

The costumes are as brightly colorful as the tunes, and no Mexican peon could afford the serapes and costumes here displayed. The songs are the gay familiar ones, "Rancho Grande," "Jalisco" and "Guadalajara," and inevitably, the hat dance. There is even a brief cock fight on stage.

The costumes are basically genuine, representing the various Mexican states. But perhaps to emphasize the good neighborliness of it all, the Mexican bamba is danced by a group in Cuban native outfits. (As done in Mexico, during the bamba a couple ties a knot in a rope with their dancing feet, but this is not attempted here.)

The Pan-Americanism is not confined to Mexico. The finale of the first show has an American Indian theme, including eight girls wearing headdresses which would have made Sitting Bull's eyes bulge: the headgear is seven-feet high. The late show is titled "Haitian Nights" and is based on the voodoo theme which is familiar in these parts.

Johnny Puleo and the Harmonica Gang (Gene DeMase, Les Magann, Louis De Santis, Joe Campanelli and Dave Doucette) provide a refreshing change of pace with their comedy and fine harmonica playing. Taybee Afra (born Arfa) is a young lady from the Catskills who dances voodoo, mambo and other rhythms on a par with local talent. It takes courage to carry coals to Newcastle—and real ability to make a sale.

The rest of the cast are oldtime standbys at Tropicana. Ana Gloria & Rolando, the best mamboists in the business, have mixed in a little swing and Mexican tunes. Ana Gloria, wearing the briefest costume, will often spot a baldheaded, ringside tourist and jump off the stage to caress him while simultaneously shimmying to the music. Rolando stands by and fans the happy victim.

Leonela Gonzalez leads the attractive chorus girls. Xiomara Alfaro provides Latin songs, and the Solera orch provides Spanish music for dancing or listening. Miguel Angel Ortiz provides the male voice, and Miguel Angel Blanco, the billingual emcee, is the longtime, familiar voice of Tropicana.

Jay.

Chase Club, St. Louis

St. Louis, Feb. 22.

Dossie Hollingsworth, Richard Allan, Helen Silver, Lee Krieger, Erin Martin, Kip Carlisle, Carl Hohengarten Orch (15); $1-$1.50.

Harold Koplar, maestro of this swank west end nitery, in his fourth stint as a producer, has come up with a swift-moving musical revue, "Three Ladies In The Shade," with new faces, a bunch of original, ear-soothing ditties, a capable line evenly divided between the sexes, and some arresting choreography. The piece is elaborately costumed with many changes, and blackouts are utilized to bring the performers on and off the floor. With the large cast and the limited space, sets are eliminated, but the lack does not detract from the fast pace maintained through the 60 minutes. The youthful line displays unusual agility in the numerous routines, some of which contain some acro stuff.

Standouts in the warbling chores are Richard Allan, who possesses fine baritone pipes and diction; Dossie Hollingsworth, who also scores as a comedienne, and Helen Silver, who has gobs of s.a. Lee Krieger wins the crowd with his antics, plus his warbling chores, and Kip Carlisle, a tiny brunette, also cops a hefty mitt for interp of "Sleeping Bee."

Revue locale is laid in Trinidad, where Miss Hollingsworth, as a jaded stenog from Brooklyn, seeks relaxation and finds bunches of it, including a Mardi Gras fete with the entire company participating. Bobby Swain handles the baton with eclat in pacing the tooters through the session. *Sahu.*

Downstairs, N. Y.

Julius Monk presentation, "Four Below," with June Erickson, Dody Goodman, Jack Fletcher, Gerry Matthews, Murray Grand, Stan Keen; direction, John Heawood; writers, Grand, Michael Brown; minimums, $2, $3.

The off-Broadway type of production that has provided an influx of new talent and ideas in the legit field has now permeated the cafe orbit. Julius Monk, who has been the conferencier at Le Ruban Bleu for many years, has gathered together some earnest, talented players, writers and composers, and has fashioned an intimate revue that not only delivers a full quota of cafe entertainment, but gives the viewer a looksee in talent discovery.

"Four Below" takes place in a small basement room that was site of the N.Y. edition of the Purple Onion, and sundry other cafe ventures. The Monk revue, of course, has its faults, as would any venture attempting a departure from existing formats. But this type of show will entice new audiences for a cafe field that is already suffering from a shortage of customers.

Show, for example, on opening night, seemed to attract Brooks Bros. attired gentry, and a lot of refugees from the east side. They roared at the entire proceedings, and according to opening-night reception, the venture should pay off handsomely. Another factor in its favor are the low prices which will enable a younger element to get in and out of the spot for a nominal fee. Both idea and budgetwise, the Downstairs Room seems to be made for the youngsters, a neglected portion of cafe society.

"Four Below" contains a quartet of performers, two of whom were groomed by Monk when he was presiding at his former Le Ruban Bleu post. June Erickson and Jack Fletcher (ex-& Sheidy), played that spot. Dody Goodman and Gerry Matthews complete the troupe. They've literally thrown themselves into their work. They have been given good material by Murray Grand and Michael Brown, with staging and choreography by John Heawood, arrangements by Stan Keen, and two piano backgrounding by Grand and Keen. The entire result is tasteful and funny.

There are some moments in which the proceedings become a bit too arch, but nonetheless there's a lot of plus values, and maybe a peer into future nitery shows. Present-day cafe economics have already resulted in a revival of the small rooms, and the small nonname show may produce the American version of the European political cabaret, if satirizing political issues ever becomes popular again.

It's difficult to single out any performer as outstanding, since each seems to contribute a special quality. Miss Erickson is a cute item with a flair for small comedy; Miss Goodman takes on the heavier comedy assignments, while Fletcher gives his zanyisms a touch of hauteur and Matthews is more of the serioso type, but can turn out a laugh when the script requires.

The air of the revue is gay. There are satires, one dealing with Tennessee Williams writings, that come off especially well. Miss Erickson does well with a tune on Lola Montez, scripted by Brown; Matthews does a touching "Tom Jones"; there's a chant to the late Third Ave. El, and a lot of other satires, including a takeoff on "Glad Rag Doll" by Miss Goodman and Fletcher. Miss Erickson provides a warm description of "Paris." "Four Below" results in a rewarding evening. *Jose.*

Alpine Village, Cleve.

Cleveland, Feb. 24.

Jacqueline James, Manuela De Cadiz Dancers (8), Kenny Rassmussen, Joe Baldi combo (4), Ben Silverberg orch (6); $1 entertainment charge.

Between Ben Silverberg's new string orch and new policy of more suave, intimate revues installed by Herman Pirchner, his Alpine Village has completely changed its complexion. Accent is now on more atmospheric showmanship, a la New York's Ruban Bleu and Blue Angel, with warmer color in music as well as decor.

Good start is made in initial show, topped by Jacqueline James and Manuela De Cadiz's Spanish dance troupe. Both acts give the 600-capacity theatre - restaura t, which formerly adhered to conventional variety bills with femme dance chorus, a fresher air of sophistication that should bring in heavier spenders.

Several capacity crowds were built up first week by word-of-mouth publicity and socko reactions to Silverberg's high-calibered orch. Long known as a symphony orchestra and radio concertmaster here, vet violinist squeezes a lot of lush-toned, fancy arrangements out of a six-piece combo. It sets a restful, nostalgic and romantic mood with three violins plus Barney Zalek at grand piano spotlighted in pop concerts between three nightly performances.

De Cadiz dancers brighten the hydraulic rising stage with flashingly colorful flamenco numbers. Eight senoritas and caballeros not only are attractively costumed but also whip excitement into fast heel - stomping, castanet clicking and swirling Iberian folk dances. They look authentic enough to give the action an unusual sprakle.

Jacqueline James knows how to keep it gay vocally. That adds considerable visual appeal to her repertory as she smartly segues her way from a semi-operatic "Granada" to "Why Was I Born," then a breezy Mary-Martin-styled "Wonderful Guy" and "Over the Rainbow."

Kenny Rassmussen handles piano keys briskly during orchestra lulls, which are also filled by Joe Baldi's versatile quartet from the upstairs Eldorado Room. Herman Pirchner, the owner, doubles as emcee amiably, although a bit nervously at first. He admitted to feeling jittery about making his bow in formal evening attire, after wearing stage costume of Tyrolean knee britches, leiderhosen and feathered cap for 28 years. *Pull.*

Sans Souci, Miami B'ch

Miami Beach, Feb. 26.

Myron Cohen, Freddy Calo Orch; $3.50 bev. minimum.

This is the last of a trio of season engagements in this swankery for Myron Cohen, and he proves a three-time winner for the Blue Sails Room, which has seen spotty business during the intetim weeks when he's been away. His potent pull is full illustration of drawvalues of an established act with the New York-Philadelphia-Chicago-Las Vegas spenders who are here in full force come winter. Add patronage from other points who've seen or heard of his storytelling talents, and the sumup is sellout sessions nightly.

Cohen's added several new accent-angled yarns to his funny collection, but the tablers, from walkon, keep calling for the familiars he is identified with. A finished raconteur, the suave, impeccably groomed ex-garment center habitue tends now to build his laugh lines with carefully detailed gestures and occasional muggings to keep the comedy boiling up to the punches. Intelligent intros of his character delineations lend a universal touch for all types in the audience, to sustain overall interest and keep them happy. On for over 40 minutes, he has to beg off after what amounts to a one-man vockfest sans any music or vocalistics. *Lary.*

Empress, Miami Beach

Miami Beach, March 3.

Lou Holtz, Barbara Velasco, Mandy Campo Orch; $5 food & bev. minimum.

Last time Lou Holtz came out of retirement for an appearance here was three years ago at the Five O'Clock Club. Lured back again from the green pastures of the Hillcrest Country Club by an offer from the Empress hotel management, he's spending a week in action at the Regency Room of the oceanfronter recalling his Lapidus and other dialectician yarns.

As caught on opening night, Holtz was finding his memory a bit faulty, even on his best-told yarns. Odd note was fact that his attempts at new barbings, such as those at a bus-tour section of the audience, garnered the heaviest laugh reactions. Sporting the inevitable cane and now wearing horn-rims, the dapper Holtz ambled amiably around the small stage, trading small talk with ringsiders who, obviously old fans, nudged him into remembrance of things past and the better stories associated with him in his heyday. By end of his 30 minutes onstage, Holtz was feeling his way with more assurance, the old dialectones cropping up frequently enough to lift the Lapidus limnings into heavy laugh plateau, indicating return to the nimble-witted twists and shadings in short order.

Barbara Velasco churns up entertaining calypso chants and straight pops, with results on the plus side. An attractive lass, she marks up a solid score for her chore. Mandy Campo emcees in and batons the orch on the backhis amusingly fractured English lings in okay style. *Lary.*

Chez Paree, Chi

Chicago, Feb. 24.

Guy Cherney, Shecky Greene, Chez Paree Adorables (6) (with Jimmy Lee), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

The Chez probably would have had a packed house opening night if Louis Armstrong had not been forced to cancel; as is, this turned out to be a comfortable, small, family-style opening. Both the featured performers on this two-week bill are hometown boys, making for a very receptive audience, and this was. However, this top-drawer nitery can only do top business with the big names; this layout is weak in name value.

Lack of names does not get in the way of good, solid entertainment, though headline songster Guy Cherney came off well in what was for him a major opening. Starting cold and tightly, Cherney warmed gradually until he had won the house; toward the end he had them on his side so completely that, even to his surprise, they wanted to sing along with him, community-style.

A few heavy tunes spotted through the book don't quite go over, but whenever Cherney deals in the lively kind, or the standards, or current pops, he gets a hefty plus from the patrons. He shows a talent for the Al Jolson style of delivery, the trademark of a whole school, and often sings with fire and impact.

Shecky Greene, a holdover from the last show, displays a versatile comic talent in the new layout. Confronted with a small audience, he works intimately and successfully. Comic has good timing and mixes visual gags with carbons. He includes straight stories for a winning parlay.

Show opens and closes with the Chez Paree Adorables. The eye-filling and leggily hoofing house line bows with interp of "That's Entertainment" and wraps up with a nifty dixieland number in bright orange costumes. Always decorative, the Adorables get solid vocal backing from Jimmy Lee.

The Brian Farnon orch does the usual pro job of cutting the show and providing the dansapation. *Gabe.*

Cameo, N. Y.

Mel Torme, Corky Hale, Roger Steele; $4 minimum.

Mel Torme, absent from New York for a number of years, seems to be emerging from the "velvet fog" that has enveloped him since he started on the nitery circuits. Freed from the artificial limitations of the sound that he was addicted to, the Torme that emerges is a more relaxed citizen and a better singer.

Torme, who opened at the Cameo in company with Corky Hale, indicates that he'll swing some business to this boite. He exhibits an easy flow of melody which is pointed up by his sticking to familiar tunes and an informal mien which gets the customers on his side. Of course, Torme still goes overboard in a few instances in contorting a melody completely out of shape and out of context with the lyric. And his attempts at archness aren't befitting to the new Torme. But the net result is a singer who will appeal to the customers at this intimerie.

Giving impetus to Torme's turn is Corky Hale, a versatile performer who accompanies Torme vocally as well as on the harp and piano. She provides a good background, in a lot of visual interest.

Miss Hale restricts herself to two numbers of her own, one at the ivories and another on the Lyon & Healy. She has sufficient equipment to essay a longer stand on her own in several departments. Her vocals come off well and her instrumental work is of a superior grade.

During the lulls, Roger Steele provides fullbodied piano work which frequently merits applause. *Jose.*

Hotel Roosevelt, N. O.

New Orleans, March 4.

Joe E. Lewis, Consolo & Melba, Paul Neighbors Orch (14); $2.50 minimum.

Crowds cued from word of first-nighters will, bulge walls of The Roosevelt's plush Blue Room during two-week tenure of puckish Joe E. Lewis. And it's a safe bet that many customers will make return trips to see and hear the hard-hitting comedian in his first visit to this nocturnal rendezvous.

Lewis, as spry as some of the two-year-olds he bets on, was given a thunderous ovation as he came on stage before a sellout audience opening night. Yet never lets up during 40 minutes he's in spotlight and never lets the tableholders down, either. Everything he does —parodied song or joke—is perfectly welded into a relaxed, racy turn that's a succession of belly-laughs.

Sex, liquor and horses are the principal topics, as usual, and the stuff is pretty risque, but he's such a charming imp that nobody takes offense. He also handles ad lib inserts of sly digs effectively, and Austin Mack, his longtime accompanist, is often the butt of his jibes.

Consolo & Melba present a number of dance routines surely executed and smooth. Duo displays great versatility, and possesses the verve and sparkle necessary for audience projection. Team closes in a colorful production finale featuring a cascade of bubbles to the tune of "I'm Forever Blowing Bubbles."

The Paul Neighbors crew is geared for dancing and listening, delivering with top showmanship values. Neighbors not only sparks the band in its gay, rhythmic renditions, but his friendly personality and gab click with patrons throughout. He's in continuous action on the stand and delights all with his uninhibited manner. *Liuz.*

Gate of Horn, Chi

Chicago, Feb. 29.

Luc Poret, Katie Lee, Wally Corvine; no cover, no minimum.

It figures that an offbeat room should open on an offbeat day in an offbeat year. The opening is further distinguished in being a double debut: that of Luc Poret as well as the Gate of Horn.

The nitery is designed to meet a need that its proprietors, Al Grossman and Jack Stevens, feel has never before been supplied in Chicago. The Gate of Horn will showcase the comparatively esoteric talent of folksingers, both imported and domestic, and an occasional blues singer of the unrecognized type. This policy immediately brings with it problems, not insoluble, but nonetheless formidable. Firstly, such talent is not of universal appeal; secondly, there is not a bountiful supply of firstrank entertainers of the type required for this room; thirdly, its capacity (57) is too small to pay top salaries.

Katie Lee tops the bill here with the unusual combination of feminine good looks and folksongs. Self-accompanied on the guitar, Miss Lee presents a contrast of sophistication and the Paul Bunyan legend. She does the not too w.k. kind of folksongs, the products of her own research and selection, a definite plus from the patrons.

Luc Poret, of late accompanist to Genevieve, balances the card here nicely with songs of the continental variety and makes his American debut as a single. (See New Acts).

Wally Corvine backs Poret on the accordion, and plays smooth and entertaining interim music. *Gabe.*

Riviera, Las Vegas

Las Vegas, March 1.

Orson Welles, Toni Arden, Amin Bros. (2), Dorothy Dorben Dancers (17), Ray Sinatra Orch (12); $2 minimum.

The man of many parts, Orson Welles, takes a whirl into a nitery floor on a three-frame Riviera dare, to discover that the medium requires much more than the sum total of all those parts. After his overly-extended opening show (75 minutes) he has cut, sliced, grafted and rerouted his hastily assembled routine to bring the act home in less than 25 minutes.

And biz, excepting on weekends, is only fair—knocking into a cocked hat the predictions that his Vegas debut would be of enough offbeat value to load the Clover Room every show. Yet the fault is not with Welles alone. It also lies within the nature of Las Vegas itself and the habitues which use its casinos for a whirl at all that "ready" coin. Perhaps Welles doesn't conjure up the right mood when they see his name on the Riviera marquee. (See New Acts).

Toni Arden fills her mid-segment with expert thrushing in the pop vein, utilizing her well-trained chords to achieve very good results. The moods vary, from full-throated swinging tunes, "You Do Something To Me," "They Can't Take That Away From Me," "It All Depends On You," into the hushed tones of "Autumn Leaves," or dynamics in "Love Is a Many Splendored Thing." Her simple delivery of "He" wins full plaudits, with "Sorrento" culminating the session to insure big salvos.

Amin Bros., who moved down-Strip for this stanza from the New Frontier, give their usual applause-tingling display of outstanding risley. Dorothy Dorben Dancers fill the stage with the splashy "South Rampart Street Parade," and the Ray Sinatra Orch backs strongly. *Will.*

Hotel Pierre, N. Y.

Gloria DeHaven & Co. (1), Lucille & Eddie Roberts; Stanley Melba Orch conducted by Joseph Sudy; Alan Logan's Music; $2 and $2.50 couvert.

Carter DeHaven & Co.'s New Act files in VARIETY go back to 1908, two reviews in 1909, 1911, 1913 and 1914. Until 1925 he and the team of Mr. and Mrs. Carter DeHaven (Flora Parker) were standards in legit and pictures, somewhat in the same idiom of Mr. and Mrs. Sidney Drew comedies. As DeHaven & Parker, in legit musicals, they were the standard juvenile and ingenue team. In '25 there is a record of DeHaven's comeback, sans his wife, with a company of 11 in a novelty flash at the Orpheum, Los Angeles—it was still in the heyday of bigtime vaudeville—and in 1929 he had cut his act to a lesser flash, featuring his son Carter Jr. and daughter Marjorie.

A quarter-of-a-century later the veteran trouper is doing his stuff in the chic Cotillion Room of the Hotel Pierre and, at 70, he's (1) a spry assist to his glamorous daughter Gloria DeHaven; (2), a warm, poised personality in whatever he does; and (3), confessing that in his more than 61 years in show business this is (a) the first he's worked on a cafe floor and (b) "still can't get used to these newfangled microphones." Latter observation came about naturally when the mike went dead and maestro Joe Sudy had to rush a new p.a.'er into the breach.

Miss DeHaven billing her dad as "company" is good showmanship. It comes on naturally and warmly, especially after she recalls her cinematic impression of her mother, as she did "Who's Sorry Now?" in "Three Little Words," the Kalmar & Ruby biopic.

Miss DeHaven comes into the cafes with a screen rep and a well-endowed wagon, not to mention the essentials of talent and sound showmanship. She plays it modestly and doesn't err, as do many "nervous A" (and that even goes for the undisputed A) names who make with the Hollywood glam pitch. On a saloon floor the fundamentals are still the basic goods of entertainment. A cafe audience is hip and knows the answers. So even when she does her broad "I'm A Star" (Hollywood brand) she is smart in playing it that way, else it could have frozen many an audience.

She throws away her celluloid credits as intros to song associations. Unfortunately she lacks a real standout picture credit, so that it's up to the song and the interpretation to sustain matters. This she proves with "An Occasional Man," a saucy lyric from a dud picture, "The Girl Rush." "Sorry Now" is of sturdier background but in the main her repertoire of "10c A Dance," "All Depends On You," "Everybody Loves My Baby," and the special "Star" song, is competently performed and acclaimed on basic merit.

"He's My Dad," opener, segues into a reprise of a yesteryear impression of the senior DeHavens (Flora Parker), a special titled "Marriage Is A Grab Bag." They were recalled but wisely begged off.

The dapper little dad, for all his bespectacled appearance now, is nimble of hoof and, in his topper, is a neat vis-a-vis to his glamorous daughter. There's no "kind applause" applesauce about any of it; they do their stuff with professional dispatch and get their hand-to-hand musical rewards on the essential merits.

Miss DeHaven, incidentally, looks svelte in a new coiff and a general new look that is OK for sight and sound on any bistro board.

Opener composes an eight-time winner at the Cotillion Room, Lucille and Eddie Roberts, with their amazing mindreading. Whatever the code, it's baffling because, working with a savvy audience, their stuff defies the gimmicking. If the Lunts as "The Sebastians," are vaudevilley, in the legit manner, then the durable Roberts are the Lunts of the mental telepathetic circuits. Their intro small-talk is bright patter but soon segues into the basic table-working as he throws his cues at the personable Lucille Roberts. The Pierre's attendance punctuates the proceedings with amazed salvos as the blindfolded distaffer of the team reads serial numbers, identifies names, cards, etc.

Joseph Sudy, substitute maestro for Stanley Melba, now also emcees besides doing his competent batoning job, alternating with Alan Logan. Biz good and Pasquale and his hosting aides give the Cotillion Room a special hospitality flavor which is unique even for this class hotel. *Abel.*

Shows Abroad

Cranks

London, March 2.

K.G.G. Productions' presentation of a revue in two acts (32 scenes), written, devised and staged by John Cranko; music, John Addison; decor, John Piper. Features Hugh Bryant, Anthony Newly, Annie Ross, Gilbert Vernon. At St. Martin's Theatre, London, March 1, '56; $2.20 top.

The ultimate in shoestring revues, "Cranks" is the novel brainchild of John Cranko, Sadler's Wells' choreographer. With a cast of four and a few economical props, it is a diverting and often entertaining show. As an offbeat entry, it should prove a profitable venture for a new West End management.

Originally staged at the Watergate Club Theatre, the revue has undergone some cast changes, as well as revision of the material, not invariably for the better. Even as it stands, however, as an odd mixture of the bizarre and the sophisticated, it has a commendable element of freshness about it. At times it is a little precious, but many of the items are bold and amusing.

The three men in the cast are dressed in shirts and jeans, while the solitary girl is in a black ballet outfit. They never change costumes, but occasionally add a special trimming to give a particular effect When props have to be moved, the cast takes over the function of the scene-shifters. The curtain is never drawn, but the lights are dimmed for a few seconds to set the next number. All these factors hypo the interest and maintain a brisk pace.

Anthony Newley and Gilbert Vernon, the remaining members of the original cast, team up admirably with the newcomers, Hugh Bryant and Annie Ross. Latter, a former band singer, makes a sparkling West End debut. The part calls for versatility—and she has that in good measure. John Addison's music fits Cranko's material and John Piper's decor has an appropriate surrealistic look.

Myro.

The Buccaneer

London, Feb. 23.

Tennent Productions' presentation of musical comedy in two acts (12 scenes), with book, music and lyrics by Sandy Wilson. Staged by William Chappell; decor, Peter Snow. Features Kenneth Williams, Thelma Ruby, Sally Bazely, John Faassen. At Apollo Theatre, London, Feb. 22, '56; $2.35 top.

Member of Parliament	Anthony Viccars
Mrs. Barraclough	Betty Warren
Mabel Gray	Sally Bazely
Mr. Donkin	Bernard Clifton
Walter Maximus	Ronald Rudd
Peter Curtis	John Faassen
Waitresses	Billie Love, Julia Smith
Montgomery	Kenneth Williams
Mrs. Winterton	Thelma Ruby
Marilyn	Pamela Tearle
Caroline	Jill Downs
Laura	Sandra Marsh
Mark	Anthony Bryant
Jeremy	Geoffrey Underwood
Felicity	Julia Smith
Policeman	Anthony Viccars
Nanny	Billy Love

The transfer of "The Buccaneer" from a nabe situation to the West End gives Sandy Wilson two musicals in town, a unique distinction for a young writer-composer. But, whereas "The Boy Friend" became a transatlantic smash because of its exceptional gimmick value, the latest entry has little more than a naive charm to commend it. Its current engagement is only for a limited run, and it remains questionable whether the production will justify another transfer.

Its Broadway prospects, particularly, must be rated as negligible. It's doubtful whether even Cy Feuer & Ernest H. Martin, the adventurous management with the Midas touch, which saw the potentialities of "The Boy Friend" for Broadway when other entrepreneurs had merely scoffed, would contemplate taking a flyer with this one. Such a course would almost inevitably end the F & M all-hit record.

The book describes the attempts of a bunch of kids to save the Buccaneer, a boy's magazine which has been losing ground to imported horror comics, from being taken over and swallowed up by an American publisher. The first half develops a sympathetic charm, but the plot begins to crumble immediately after the intermission, and falls completely apart before the final curtain descends. The music is no aid to the story and has only a negative influence on the production. The lyrics, on the other hand, are an integral part of the yarn.

The show is kept on a moderate operating level and the cast, though quite adequate, offers no marquee appeal. Kenneth Williams, as the boy who persuades his mother to finance the Buccaneer so that he can run the magazine, gives an excellent deadpan portrayal, and Thelma Ruby's playing of a wealthy, gay divorcee is a delight.

Sally Bazely and John Faassen fill the romantic leads with a conventional ingenuousness, Ronald Radd is suitably virile as the American publisher, and Pamela Tearle is exuberant as his kid daughter who goes into the enemy camp. Bernard Clifton gives an appropriate display of old world gallantry as the writer of boys adventure yarns, and Billie Love contributes a sure-fire cameo as a waitress.

William Chappell has done a standard staging chore and Peter Snow's decor is lively and stylish.

Myro.

Waltz of the Toreadors

London, Feb. 25.

Arts Theatre Club production of comedy-drama in three acts, by Jean Anouilh, translated by Lucienne Hill. Staged by Peter Hall. Stars Hugh Griffith, Beatrix Lehmann, Brenda Bruce, Walter Hudd. At Arts Theatre Club, London, Feb. 24, '56; $1.50 top.

General St. Pe	Hugh Griffith
His Wife	Beatrix Lehmann
Doctor Bonfent	Walter Hudd
Mlle de Ste-Euverte	Brenda Bruce
Gaston	Trader Faulkner
Estella	Anne Bishop
Sidonia	Hilda Braid
Eugenie	Susan Richards
Mme. Dupont-Fredaine	Mary Savidge
Father Ambrose	Rodcrick Cook
Pamela	Juliet Duncombe

Jean Anouilh has had numerous plays produced in London, all audacious and fantastic. The latest, quite similar to "The Cry of the Peacock," is restricted to the privacy of the Arts Theatre Club, where the censor has no control over earthy dialog and primitive emotions. It is unlikely even with cuts, to move elsewhere.

"The Waltz of the Toreadors" is an odd mixture of pathos and bitter satire, involving a lecherous general tormented by the whining demands of his bedridden wife, aware that her supposedly paralytic limbs are largely spiteful imagination. Consoling himself with every passing petticoat, he spends his leisure dictating his memoirs to a youthful plaster saint fresh from a religious seminary, and deploring two ugly, gauche teenage daughters.

The middleaged soldier has cherished the memory of a debutante he met 15 years earlier at a ball. After some innocent meetings and amorous correspondence, she finally turns up at the barracks determined to claim him for a husband, bearing proof of his wife's infidelity and uring a divorce.

After spectacular attempts at suicide by both femmes, the girl is seduced by the young secretary, who proves to be the natural son of his employer, and the embittered general is confronted by the eternal triumph of youth embodied in his own flesh and blood.

Many racy lines get convulsive response, and it is on this angle that the play depends. No problem is solved, and even the romantic angle is offset by the fact the boy is only 20, while his newly acquired mistress can give him a good 12 years. Whether her threat to marry him will materialize is left to conjecture.

For Hugh Griffith it is an almost nonstop role, constituting a feat of memory and arousing a modicum of pity for the underlying loneliness in the old satyr. Beatrix Lehmann emerges as a venomous, vituperative spouse who gloatingly reveals she has matched her mate in promiscuity.

Brenda Bruce is coolly arch as the other woman, more than equalled by Trader Faulkner as her youthful seducer. Walter Hudd hovers with philosophic calm as the family doctor, and Anne Bishop and Hilda Braid bring the portrayals of the daughters near to caricature. Play is well directed by Peter Hall.

Clem.

Stock 'Success,' Toronto; Concurrant With B'way

Toronto, March 6.

In an unusual booking, the Premiere Theatre here is presenting a stock production of a current Broadway offering, "Will Success Spoil Rock Hunter?" The George Axelrod comedy, which began a three-week run at the Avenue Theatre yesterday (Mon.), costars Sandu Scott and Ronald Hartmann.

Mervyn Rosenzweig and Stan Jacobson, who head the legit operation, got the okay for the play from Axelrod and Jule Styne, producer of the New York edition. It's the second Premiere production. The first, "Fifth Season" finished a five-week run Feb. 25.

'Pan,' 'Kismet' New Stock Musicals

The dearth of new musical hits for stock, coupled with the availability of the song-and-dance version of "Peter Pan," has led the managements of two key summer operations to shift tentative schedules for this season in order to book the Barrie fantasy. Factor in the situation is the reported assurance from London technicians that the flying apparatus used in the show could be adapted for short engagements in stock.

"Pan" and "Kismet" are the only major new musicals available for stock this summer. "Me and Juliet" not only had a limited run on Broadway and flopped in Chicago, but it would involve production problems for stock. Only other availabilities from last season's Broadway crop are "House of Flowers," "Ankles Aweigh," "Hit the Trail" and "Saint of Bleecker Street," all failures.

A possible availability, at least for a few selected locations, is "Plain and Fancy," which recently closed on Broadway and is playing a limited tour. A second company recently ended a national tour.

St. Loo Muny Shuffles

St. Louis, March 6.

Five musical shows never presented before in the Municipal Theatre Assn. alfresco theatre in Forest Park have been added to the repertory for the 1956 season opening June 7. They are "Peter Pan," "Kismet," "Paint Your Wagon," "Wish You Were Here" and "Evening of Great Music," the latter a concert-type bill.

In addition to the above, the repertory will open with 'Annie Get Your Gun" and include "Student Prince," "Great Waltz." "Kiss Me Kate," "Chocolate Soldier" and "Hit The Deck."

'Pan' to Open K.C.

Kansas City, March 6.

Acquisition of "Peter Pan" has led Starlight Theatre officials to switch the season's schedule. "Pan" will open the 10-musical season, playing a week's engagement beginning June 18.

"Wish You Were Here," originally announced as the opener, has been shifted to Aug. 13-19. "Pan" is the eighth musical to be announced for this season, with two more to come, according to Dan L. Fennell, Sr., vice president in charge of production.

Opening spot was given to "Peter Pan" on its expected drawing power and because it requires elaborate special equipment which can best be handled without other productions in process.

Inside Stuff Legit

After several months, the standing display ad for "Inherit the Wind" in the Sunday drama section of the N. Y. Times has been revised. The copy, containing a single line, formerly read, "Broadway's outstanding dramatic hit," but now says simply, "Broadway's Dramatic Hit." The revision was ordered several weeks ago by the Times ad censor, apparently after squawks from the managements of other current Broadway shows.

The ad in question, a shallow two-column display, was the idea of Leo Freedman, the show's pressagent at the time, in order to capitalize on the Times' increased Sunday circulation. Herman Shumlin, producer of "Inherit," vetoed large display ads Sunday, on the ground that they'd be lost amid all the other extra-space ads. Freedman then suggested the shallow two-column insertions, in addition to the regular ABC listing, of course.

Ralph T. Kettering is probably the most active press agent and manager around these days. He covered 174 cities for Paul Gregory last year, plus 37 more for "Not As A Stranger." This year he has just completed a coast-to-coast tour covering 36 states for United Artists in behalf of "Alexander The Great" and now assumes the job of public relations director for Georgian Bay Line, operating the two luxury cruise ships on the Great Lakes and for Grand Hotel, at Mackinac Island, for his sixth summer.

Are You a Pro or Not?

As reported in VARIETY some weeks ago, Actors Equity recently appointed a committee to deal with the deterioration of discipline in legit in the last few seasons. As the story noted, lapses of professional standards backstage, frequently involving violations of Equity rules, have been increasing at an accelerating rate. The current issue of Equity mag carried a lead editorial on the subject. Excerpts appear below:

"The testimony points to a general disregard for the rules which have regulated the operation of productions ever since there has been a theatre in America; and to a general attitude of irresponsibility on the part of those who break them,

"One complaint that runs through the whole structure is lateness to rehearsals and performances, without any good reasons advanced or any attempt to notify the producer, director or stage manager that the member will appear at all. When it comes to productions the stage managers note that not only are members late repeatedly without warning, so that under-studies have to be made ready, but the actors who sign in afterwards wander off and no one knows where they are.

"A more specific complaint about chorus members is that they regard time off for illness as a paid holiday; that they do not even notify the stage manager that they will not appear in the production; and that if several of them decide on the same day or performance, an enormous amount of juggling is necessary to make the performance come off. Another report is to the effect that members change their makeup, hairdos and even costumes without authorization, or even notice.

"And finally, that in some productions the authority of the stage manager is disregarded and even openly flouted."

Off-Broadway Shows

Much Ado About Nothing

Joseph Papp, in association with Leo Brody, revival of comedy in two acts, by William Shakespeare. Staged by Joel Friedman. At Shakespearean Theatre Workshop, N. Y., March 1, '56. Admission by contribution.

Cast: Dennis Drew, Jack Cannon, Richard Merrell, William Major, William Martel, Curt Lowens, Salvadore Tomas, Martin Waldron, Joseph Spagnuolo, James Ray, Matt Pelto, Sylvia Gassel, Peggy Bennion, Florence Anglin, Marian Paone.

The Shakespearean Theatre Workshop might be said to be off off-Broadway, being situated at 6th St. & Ave. D, a combo subway-bus ride from most locations. It is a group of young professionals dedicated to building up a repertory of the bard for commercial and educational purposes. Having "As You Like It" and "Romeo and Juliet" already in hand, it is now adding "Much Ado About Nothing."

There are two romances in "Ado," one of potentially serious consequence, one a sprightly verbal battle. By protecting his comedy with a barrier of wit and words, Shakespeare prevented his heavy story line from absconding with the play. At the Workshop, however, they are not content to leave the matter in the author's reasonably competent hands, choosing to burlesque "Ado's" plotty portions. They don't get away with it.

Perhaps director Joel Friedman intended something stylized, or maybe he's mistakenly trying to make the production more palatable to the Workshop's highschool trade. What has resulted is warping of a play capable of working out its own salvation.

Friedman and cast might well pause and listen to Peggy Bennion's brittly disdainful readings of the proud and scornful Beatrice. Here is spry dialog read with sparkle by a handsomely poised actress. Only Jack Cannon as the clownish constable and sometimes Sylvia Gassel as a lovesick damsel seem to be in the same company, although Matt Pelto as a gouty sexton makes his short scene legitimately clownish.

The Workshop's educational tie-in as part of its off-Broadway activity would seem like a sound idea, but the highschool sophisticates should be allowed to take their Shakespeare straight. Wm. knew his groundlings.

Geor.

Thunder Rock

Broadway Chapel Players revival of drama, by Robert Ardrey. Staged by Ernestine Perrie; costumes, Remnie Procopol. At Broadway Congregational Church, N. Y., Feb. 26, '56; admission by contribution.

Cast: Ben Stone, Douglass Parkhirst, Byrne Piven, Don McHenry, G. Wood, Robinson Stone, Lilyan Wilder, Frances Ingalls, Virginia Payne.

The Broadway Chapel Players have come of age with their fifth production, a mature, affecting revival of Robert Ardrey's "Thunder Rock." Although this play about the futility of living in ivory towers was a hit in London in the early days of World War II, it previously failed in its original Group Theatre incarnation on Broadway here. As abridged to 70 minutes' continuous time by the Chapel Players, and with its revamped references to man's atomic age responsibilities, "Thunder Rock" speaks its potent piece in emotionally compelling terms.

The Chapel Players make no bones about what they want to say, printing "an argument for faith in the atomic age" boldly across their program. Any specifically religious implications, however, derive from Ardrey's dramatic document. Much of the argument is intellectual, but it is vividly characterized by author and actors alike.

Using a couple of chairs, a table, some books and a wire sculpture of a sinking boat as the only props, director Ernestine Perrie makes every motion and word drive directly to the heart of the problem, which is man's responsibility to his world.

Maybe "Thunder Rock" has more to say today, or maybe it's a more fully realized concept than in its earlier, commercial effort. Whichever, there is valid theatricality in the voluntary hermit's search of present and past to find reasons for the world's going on.

In an excellently disciplined cast, whose only fault is an occasional saccharinity, there is little to choose acting-wise, Byrne Piven carries the major chore, that of the light housekeeper who wants to withdraw from life, and his performance has urgent sincerity. Ben Stone and Douglass Parkhirst, Navy officer and plane pilot respectively, intelligently represent pressures of the workaday world.

Among the 1849 characters whose ship foundered on Thunder Rock, and who are recreated in the keeper's imagination, Don McHenry is good as the ship's captain, Lilyan Wilder is moving as a girl whose love for the keeper is a century too soon, and Frances Ingalls has a number of poignant moments as an early femininist. G. Wood as a tubercular cockney, Robinson Stone as a Viennese physician, and Virginia Payne as his nostalgic Parisian wife, round out a solid cast.

Broadway Chapel Players reveal taste and judgment in reviving "Thunder Rock," and Miss Perrie dittoes in staging it with such compulsion.

Geor.

Mandragola

Prince Productions revival of play in three acts, by Nicolo Machiavelli, English text by Ashley Dukes. Staged by Paul Lammers; setting & lighting, Edward Shelton and David Platt; costumes, Helen Alexander; production, Arthur Batanides. At Pantomime Art Theatre, N. Y., March 3, '56. Admission by contribution.

Cast: David Doyle, Midge Ware, Louis Guss, Arthur Batanides, James Parker, John Zee, Madelyn Keene, Gina Collins.

It's getting so that theatre is where you find it, the case in point being several iron-clad flights up at 2d Ave. & 7th St. At one end of a long narrow room seating 75, Prince Productions is reviving the satirical comedy, "Mandragola," one of several swipes Nicolo Machiavelli took at the life of early 16th century Italy. Although it's called the Pantomime Art Theatre, this production is being done in Ashley Dukes' clear translation.

Machiavelli's ribald tale relates the attempt to make fertile the lovely wife of a naive doctor of laws. A spurious physician, actually a young blade, prescribes the mandrake root for the wife. Since it was believed the next man to approach the girl would die, the romantic deceiver supplants the husband. The unsuspecting lawyer is so grateful, he invites the younger man home to live. Not least of Machiavelli's points is that the clergy assist in the deception.

Although the company goes at it zestfully, it's doubtful whether there's much b.o. potential. The

(Continued on page 58)

Accept 8-Line Limit for ABC Ads; Stars Must Okay Directory Setup

Pending final arrangements for a directory-style setup for day-to-day legit ads for Broadway shows, the various managements have agreed to an eight-line limit for the individual ABC ads. Since the minimum accepted by the newspapers is six lines, that means that all regular alphabetical listings will be six-to-eight lines in depth.

Meanwhile, plans are in progress to inaugurate the directory-style of alphabetical listings. However, since star contracts nearly always specify that the actor's name appear above the title in all advertising, it's necessary to get waivers from the stars involved. That's causing some delay, but is reportedly okayed in most instances.

If any star refuses to agree to listing to the right of the title in the proposed directory-style ad setup, that particular show will have to be excluded. In that case, all other shows would be included in the directory ad and the exception show or shows would have separate ABC ads. The whole plan is predicated on the assumption that all New York dailies will accept the directory-style copy. If any refuse, they will get copy in the present ABC form, while the directory-style ads will go to those willing to accept. (The Times has reportedly informed the ad agencies that it will refuse the directory-style copy.)

Prior to the suggested compromise on the eight-line maximum, there had been some talk in management circles of discontinuing all legit ads in the hold-out papers and possibly bringing suit to test the matter. The compromise was worked out by legit pressagents William Fields and Barry Hyams,

(Continued on page 58)

Bucks County 25-Week Season Kicks Off May 5 With Billie Burke's 'Cad'

New Hope, Pa., March 6.

The longest season in the history of the Bucks County Playhouse here is scheduled to begin May 5. The theatre will remain open through Oct. 27 for a 25-week run. The opening bill, which will mark the start of the operation's 18th year, will be "Solid Gold Cadillac," starring Billie Burke.

"Cadillac" will run for two weeks as will four other shows. Another 10 entries from the stock catalog will be put on for one week each, while four tryouts and one musical will also get single-stanza showcasing. Productions lined up for the season, besides "Cadillac," include "Seven Year Itch," "Tea and Sympathy," "Anniversary Waltz," "Anastasia" and "Remarkable Mr. Pennypacker."

The Playhouse is offering three subscription plans this year, with a 15% discount for season ticket buys. A 10% discount will be given patrons purchasing six to 10 consecutive shows and a pay-as-you-go plan is available to weekly subscribers. Theatre parties and benefits, with discounts for groups of 25-400 are also being booked by John J. Crowley, the barn's general manager.

Michael Ellis, who runs the Playhouse, is currently functioning as managing director of the Coconut Grove (Fla.) Playhouse.

DROP PLAN TO IMPORT ITALIAN GROUP TO U. S.

The plan to bring Eduardo de Filippo's Italian repertory company to the U. S. next fall has apparently been abandoned by the Producers Theatre. The decision is understood to have been reached last week, shortly before the departure of Robert Whitehead for Europe.

Whitehead is partnered in Producers Theatre with Roger L. Stevens and Robert W. Dowling.

Mischke Vice Frisbie

Gail Mischke has joined The Playbill, official program for New York legit theatres. He is assistant editor, succeeding James Frisbie, who died last week.

Richard Huber is publisher of the Playbill, with Barbara Blake as editor and John Dow associate editor.

'Plain' Tardy, London; Figure 'Pipe' Is Next

London, March 6.

"Plain and Fancy" is the first Broadway musical in nearly 10 years to get off to a bad start at the Drury Lane. Apart from the first few days, it has been playing to about 50% capacity. The disappointing business is apparently attributable in part to adverse weather conditions, but mainly due, it is thought, to the unfavorable reviews.

The import is presented by Prince Littler and Chappell's, and four Broadway players came over for the show. They are Shirl Conway, Richard Derr, Joan Hovis and Reed De Rouen.

Rumors current in legit circles that "Plain and Fancy" is about to fold, are not confirmed, although on its present boxoffice performance, it needs to be subsidized. "Pipe Dream," submitted last week for the Lord Chamberlain's censorship okay, is likely to be the next presentation at the Drury.

Houseman Sees Shelley as Kate

Shelley Winters is being sought to play Katherine in "Taming of the Shrew" and another femme lead in a Bard revival this summer at the American Shakespeare Festival Theatre & Academy at Stratford, Conn. The film actress is currently starring in "Hatful of Rain," at the Lyceum, N.Y., her first Broadway appearance since playing Ado Annie, the role created by Celeste Holm, in the original Broadway edition of "Oklahoma."

John Houseman, who will stage the Shakespeare revivals at Stratford this summer, arrived from Hollywood last week to begin preparations for the season. Whether he and Miss Winters can get together on the "Shrew" assignment presumably depends largely on choice of a suitable role for the actress' other Shakespeare appearance.

Set Up 100G Fund Under New TG-ATS-CLT Pact

A $100,000 fund to hypo touring legit activity is one of the major provisions in the renewal of the basic agreement between the Theatre Guild-American Theatre Society and the Council of the Living Theatre. The two organizations, which teamed up in 1952 to boost subscription theatre-going, have extended their original three-year pact another five years, until May, 1960.

The $100,000 will be raised from available funds, after administrative expenses, of the non-profit subscription operation. The coin will be used to encourage Broadway entries to tour and insure booking schedules in 17 major cities. There are now approximately 87,000 TG-ATS subscribers guaranteeing nearly $2,000,000 annually in 650,000 pre-sold tickets.

Incidentally, TG-ATS claims it's unaffected by a stipulation in the recent Shubert-UBO consent decree enjoining the Shuberts from refusing to allow any out-of-town theatre to bid on a free competitive basis for local TG-ATS subscription seasons. The TG-ATS plan applies to shows, not theatres. In other words, the subscription is carried to whichever theatre a touring entry chooses to play.

Columbus Stock Plans

Columbus, March 6.

Playhouse-on-the-Green, professional summer stock tent theatre, is making plans for its second season on a site adjoining radio station WRFD, about 10 miles north of the heart of downtown Columbus.

Joseph K. Weaver, producer of the "theatre in the round," said that this season will find the productions opening their six-day week on Monday, instead of Tuesday.

Misleading Ad

Boston, March 6.

Louis Cline, manager of the Colonial Theatre here, had "Bus Stop" on the marquee of theatre for the past few weeks heralding the engagement of the William Inge comedy, which started yesterday (Mon.). He was kept busy, however, by out-of-towners who took the billing literally.

In desperation, he finally put up a sign last week, reading, "This is not a bus stop, but the play 'Bus Stop' opens here March 5."

Parks Wants Out Of 3d 'Teahouse'; He 'Needs Rest'

Larry Parks, star of the third company of "Teahouse of the August Moon," may leave the tourer within the next couple of weeks. He's been negotiating with producers Howard Lindsay and Russel Crouse about either quitting the show altogether or taking a four-week vacation. He has explained he needs a rest.

Lindsay and Crouse were in New Orleans last week for confabs with the actor, but no decision was reached. A factor in the situation is the problem of getting a name replacement on short notice, so the tour can be continued without a sizable drop in business. Parks has been on tour with the troupe since last September. It's tentatively planned to continue the company on the road through next fall, probably playing repeat engagements on the Coast this summer.

The second "Teahouse" company, currently in the 26th week of a Chicago run, is continuing there indefinitely, with Eddie Bracken taking over the top role of Sakini next Monday (12), succeeding Burgess Meredith, who is withdrawing. The original troupe, now in its 126th week at the Martin Beck, N. Y., closes there March 24, and then tours the key eastern cities of Boston, Philadelphia, Washington, Baltimore, etc.

ANNA WIMAN READYING 'THE BALL' FOR LONDON

London, March 6.

Conchita Montes is due in London today (Tues.) for a starring role in an English version of "El Baile" ("The Ball"), to be presented by Anna Deere Wiman. This will be Miss Wiman's first solo venture here, all her previous productions having been in association with other managements. She is a daughter of the late Broadway producer, Dwight Deere Wiman.

The play, by Edgar Neville, has had over 1,200 performances in Spain and last month received the Fastenrath prize of the Royal Spanish Academy as the best show to be written in the last five years. It has also been done on the Continent and in various South American cities.

Production will be staged by Maurice Colbourne and a pre-London tour opens April 2 at Malvern. Cast includes Denis Price and Hugh Latimer.

STANLEY BARNES AS JUDGE

Man Who Made Shuberts Cry 'Uncle Sam' Appointed

Washington, March 6.

The nomination of Stanley Barnes to be a U. S. Circuit Judge, in the 9th Circuit (California) was sent to the Senate yesterday (Mon.) by the White House. Barnes, a Californian, is Assistant Attorney General heading the Antitrust Division.

Among recent consent decrees negotiated by his division have been the Shubert case over monopoly in legit theatres and bookings, and the Columbia Management case, involving concert bookings.

Barnes has been involved in complaints by indie exhibitors that the big motion picture antitrust decision was not being fully obeyed by the distributors. Barnes has disagreed with the stand taken by the Allied States Assn., and the Southern California Theatre Owners Assn

Equity Moderates Get Voting Edge; Indie Ticket May Hinge on Ross

A liberal and middle-of-the-road slate defeated the conservatives in the election of membership representatives to the nominating committee in the Actors Equity quarterly membership meeting last week at the Sheraton-Astor Hotel, N. Y.

However, no matter what ticket is chosen by the committee, an opposition card will probably be entered in the union's annual election in June. The action is expected to pivot around Bill Ross, who was dropped as second vice-president from last year's regular ticket and was subsequently put up for that purpose on a partial independent slate. He was defeated.

If Ross, regarded as a liberal, is named on the regular ticket, then it's almost a sure bet that the conservative element in the union will put up its own candidates. Conversely, if he's not listed on the regular card, it's likely that his supporters will ditto last year's move.

The upcoming election is the first to be held since the Equity-Chorus merger last year. Prior to the consolidation, the Equity nominating committee comprised six membership reps and three council members. The membership lineup now takes in seven principals and three chorusers, while the number of council members has been upped to five.

Votes for the winning membership reps were as follows: Whitford Kane (451), Viveca Lindfors (416), Eli Wallach (413), Frank Silvera (410), Osceola Archer (408), William Prince (408) and Helen Gallagher (407). Those are the seven principals, while the three chorus members are Edward Beck-

(Continued on page 58)

Pic Publicist Authors Script for Off-B'way

Val Coleman, feature writer in the United Artists homeoffice publicity department, has authored a play which is set for off-Broadway presentation shortly. Producer is Frank Britain, who was associate producer last year of the "Wanted" television series.

The Coleman property, titled "Fire and Frozen Lakes," is slated to go into rehearsal this month with Maurice Alevy as director. Latter staged William Saroyan's "A Lost Child's Fireflies" in Dallas in 1955. David Hooks will play the lead in "Lakes." No theatre is mentioned for it.

Coleman, who's 25, joined UA last month. He previously worked on the San Francisco Call-Bulletin, was associated with the Circle-in-the-Square Theatre and was an actor and technical director with the Antioch Shakespearean Festival in Yellow Springs, Ohio.

'Littlest Revue' Set for Phoenix

"The Littlest Revue," an intimate show with a cast of six, will be presented by the Phoenix Theatre, N.Y., as the season closer, following the run of the upcoming revival of "A Month in the Country."

The song-and-dance piece will have music by Vernon Duke, lyrics by Ogden Nash and sketches by John Latouche, Sheldon Harnick, Robert Emmett and others. Paul Lammers will direct and the cast will include Charlotte Rae, Joel Gray and Lee Goodman.

"Month in the Country," opening April 3 at the off-Broadway spot, is being staged by Michael Redgrave, and has a cast including Uta Hagen, Alexander Scourby, Luther Adler, Michael Strong, Mary Morris, Olga Bielinska, Al Hedison, Stefan Gierasch, Wolf Barzell, Peggy Cass and Anne Hennessey.

Book H'wood Turnabout For Spring Run, Frisco

San Francisco, March 6.

Local promoter Albert Rappaport and art-theatre owner Maury Schwarz are bringing Hollywood's Turnabout Theatre here for a five-month run starting May 15. Rappaport has leased California Hall, near downtown Frisco, and will renovate it, install the necessary two stages for the Turnabout and put in 450 seats.

It's also planned to use the hall for lectures. Schwarz is connected only with the Turnabout aspect of the operation.

ATPAM, Grips Picketing Boston Little Theatre

Boston, March 6.

Fine Arts Theatre, newly opened little theatre group here, is being picketed by the Assn. of Theatrical Press Agents & Managers and the stagehands' union. It's the first case of legit picketing here in years.

The pickets went into action last Thursday (1) with the opening by Lyric Productions of Jean Anouilh's "Thieves' Carnival." The line was suspended, however, to permit the entry of Boston drama critics. Barry Frank, business manager of Lyric Productions, says that he's offered to hire union men when gross reaches 50% of capacity, but the bid was rejected.

Frank asserts the move by the unions is apparently a test drive to get all non-union legit spots in line. The Cape has a number of non-union strawhatters and there are several around the Boston area. The unions are said to be trying to make a quota of 90% of the strawhatters this season.

Lou Wilson Eyes Stolz 'Springtime' for B'way With New Anglo Book

Lou Wilson, ex-William Morris Agency and longtime with London legit producer Prince Littler, may do Robert Stolz's operetta, "Fruehling Im Prater" (Springtime in the Prater), which clicked on the Continent four seasons ago, but which has been delayed for Anglo-American production because of the libretto. Stolz has finally gotten collaborator Ernst Marischka's consent to divorce latter's book from the score, and Wilson will try and get an American book writer to match the Stolz music. Chappell's is publishing and while the score has been widely recorded in Europe, it has been mostly sung in German.

Littler would do "Springtime" in England after the Broadway run. Stolz, who has been working in Vienna, still maintains a permanent Central Park West (N. Y. City) apartment although, paradoxically, on the infrequent visit he made to Gotham last week, he and his wife stayed at the St. Moritz Hotel, because their apartment was in process of redecoration. They came over ahead of schedule, finding that they had to be back in Europe sooner than anticipated for concert engagements and for a film which the same Marischka, who did the "Springtime" book, is producing with a Stolz score.

Incidentally, the Stolz's 17-year-old daughter Clarice, now in school in England, has just made her acting debut and is due on the Vienna stage this summer to play in German as well as in the English.

'FAREWELL EUGENE' SET FOR B'WAY NEXT FALL

"Farewell, Farewell, Eugene," by legit-tv actor and strawhat producer John Vari, is scheduled for Broadway production next fall by John C. Wilson, possibly with Burgess Meredith as stager. No one is set for the cast.

The play was tried out last year at Theatre '55, Dallas, where Ramsey Burch took over the direction following the death of founder Margo Jones. The author, who goes to the Coast shortly for a role in the Rocky Graziano picture, "Someone Up There Likes Me," has operated the Hampton (N. H.) Playhouse for the last seven summers.

Legit Bits

William Miles, producer of the Berkshire Playhouse, Stockbridge, Mass., is on the road this winter as sales rep for Columbia Concerts. He'll resume the strawhat operation this summer.

Daniel Blum, editor of the "Theatre World" annual series on New York legit, went to the Coast last week, to be gone a month.

Former producer **Oscar Serlin** leaves this week for about six months' visit to Japan, to study the Nipponese theatre.

Paul Shyre's dramatic narrative, adapted from **Sean O'Casey's** novel, "I Knock At the Door," will be given a two-performance stand March 18 at the Kaufman Auditorium, N.Y. Shyre and actress **Rae Allen**, in association with the YMHA Poetry Center, are presenting the offering, which will be directed by **Stuart Vaughan.**

Producer **Rita Allen** will be married in New York next Sunday (11) to former musician-composer **Milton Cassel.**

Film actor **Lew Ayres** will make his Broadway legit debut as the star of the forthcoming **Robert Fryer-Lawrence Carr** musical production, "Shangri-La."

Londons Old Vic will be brought to Broadway by **Sol Hurok** for an eight-week repertory season beginning Oct. 23. A company of 40 will be headed by **Paul Rogers, Claire Bloom** and **John Neville.** The N.Y. run will be preceded by engagements in Ottawa, Montreal and Toronto.

Samuel French has acquired the stock and amateur rights to "Desk Set."

Actors Equity is waiving its six-months alien rule to permit Irish actress **Siobhan McKenna**, whose contract as costar of the Broadway production of "Chalk Garden" runs until the end of June, to play the title role in **Shaw's** "Saint Joan"

Allan Cameron Dalzell withdraws this week as company manager of the Ballet Theatre to join the touring "Boy Friend." **Herb Carlin** will take over his Ballet Theatre assignment.

at the Harvard Drama Festival next summer. **Albert Marre** will stage the production, which will be presented Aug. 6-25 as the third and final festival offering.

Robert Whitehead has optioned the stage rights to **Richard Rovere's** book, "Howe & Hummel."

Author-playwright-producer **Joseph Hayes**, represented on Broadway last season by "Desperate Hours," is completing a novel, "Bon Voyage," which he's also adapting for Broadway presentation next season. As in the case of "Hours," he'll co-produce with **Howard Erskine.** Also on the production team's slate for next season, is "My Philadelphia Father," **Kyle Crichton's** dramatization of **Cordelia Drexel Biddle's** reminiscences.

Producer-director **Herman Shumlin** has optioned **Robert Maugham's** "Rising Heifer," presented in 1952 at Margo Jones' Dallas Theatre. A London production is contemplated for next summer prior to a Broadway preem.

Richard Wilbur has joined **Dorothy Parker** and **John Latouche** as a lyric contributor to **Ethel Linder Reiner's** forthcoming musical production of "Candide," for which **Leonard Bernstein** is supplying the score.

Gilbert Miller's Broadway production of the current West End hit, "Reluctant Debutante," is set to open Oct. 10 at the Henry Miller Theatre.

Charles Mooney, general manager for producers Richard Aldrich & Richard Meyers and g.m. in charge of the Cape Playhouse, Dennis, Mass., will conduct the American Theatre Wing's 10th annual spring series of summer theatre management and operation courses from March 14-May 2.

The off-Broadway Showcase Theatre will present **Louis S. Bardoly's** "A Strange Story" for one-week beginning April 9.

Regis Caddic, who was assistant stage manager for the Playwrights' Co. production of "Tea and Sympathy," is repeating in that capacity for the Playwrights-**Gayle Stine** upcoming production of **Leslie Stevens'** "Lovers."

The Irish Players begins operating March 13 at the off-Broadway Temple Theatre with a revival of **Paul Vincent Carroll's** "Shadow and Substance." The producing trio includes **Helena Carroll**, daughter of playwright Carroll, **Dermot McNamara** and **Thomas Mulligan.**

Joan Harrison is heading the story and play department and **Lois Raeder** is casting director for Theatre 12, an off-Broadway production outfit.

Edward Parone, assistant to Phoenix Theatre producers **T. Edward Hambleton** and **Norris Houghton**, has edited a new anthology for Dell Books, "Six Great Modern Plays."

"Protective Custody," the **Sylvia Sidney** starrer, scheduled for production late this season by **Anderson Lawler**, in association with **Lillian Emerson**, has been postponed until next fall.

Mary Morris, who has been on the faculty of the Carnegie Tech Drama School for many years is taking a leave for the remainder of the semester to appear with **Uta Hagen** and **Luther Adler** in the Phoenix Theatre's forthcoming revival of Turgenev's "A Month in the Country."

Paul Muni's contract as star of the Broadway production of "Inherit the Wind" expires May 31, but the actor has told friends he intends renewing and will stay with the drama indefinitely.

Producer **Mary K. Frank** is vacationing in Jamaica, B.W.I.

A HIT!!!—From Coast-To-Coast!!

Young Singer Enlivens Show

"Principally, the Great Northern version has blonde and toothsome Dran Seitz, as a charming country mouse who falls in love." Miss Seitz has a pure and pleasant singing voice, with a personality to match.

Sydney J. Harris
CHICAGO DAILY NEWS

" . . . a shining charmer named Dran Seitz to bring out the best of Bird-in-Hand, Pa. . . . Little Miss Seitz sings "Follow Your Heart" with a candor to touch any heart, and is tossed headlong into a kind of Amish striptease called 'I'll Show Him.'"

Claudia Cassidy
CHICAGO TRIBUNE

" . . . the production's prime asset for this city feller was a toothy blonde named Dran Seitz . . . Miss Seitz is an energetic sprite with an appealing freshness."

Herman Kogan
CHICAGO SUN-TIMES

"But hit of the show from a standpoint of voice and dancing talent is pert little Dran Seitz as Hilda."

Arnold Marks
PORTLAND ORE. JOURNAL

WORK HITS NEW HIGH!!!

"Never have we seen a girl in this kind of a show who has had the equivalent radiance, the effervescense of spirit, the stars in the eyes, the wonder in the voice quality that she shows in her delightful stint entitled 'This Is All Very New to Me.' It happens when she is kissed by Dan. This, artistically, is the finest episode in the whole show."

Hilmar Grondar
THE OREGONIAN (Portland)

"Dran Seitz, a petite blonde with a load of wide-eyed charm, comes near to stealing the show."

J. H. H.
ST. PAUL DISPATCH

"But the show is all but stolen by a cute blonde bundle of artless charm named Dran Seitz as Hilda Miller, the Amish girl who goes to town."

John H. Harvey
ST. PAUL

DRAN SEITZ

Currently
in
"PLAIN and FANCY"
at the
FORREST THEATRE
Philadelphia

PLAIN OR FANCY, SHE'S A HIT

" . . . of the large cast the one individual whose performance was outstanding was Dran Seitz, as Hilda . . . For characterization, singing, dancing, and just plain charm, she was tops in every respect."

Clifford Bloom
DES MOINES REGISTER

"Dran Seitz is full of verve as one of the Amish who would like to get some fun out of life. She puts a spark into everything she does and sings well on several occasions."

KANSAS CITY TIMES

"Some of the most rewarding work in the show is from Dran Seitz, a blonde with a vigorous and happy way of show singing whose personality bubbles over the footlights."

Virgil Miers
DALLAS TIMES HERALD

"But the 'special' star in 'Fancy' is Dran Seitz, a clever young performer who sings like a veteran trouper and is about as funny as Carol Channing."

John Voorhees
SEATTLE POST-INTELLIGENCER

DRAN SEITZ OF "PLAIN AND FANCY" CULTIVATES A PIXIE CHARM

"Outstanding was Dran Seitz, a very talented girl who is reminiscent of a younger Celeste Holm and a more recent Gwen Verdon in that she combines the singing talent of the first with the dancing skill of the second and at the same time bears no resemblance to either. Hers was a captivating performance."

Wood Soanes
OAKLAND TRIBUNE

"Dran Seitz is the first. Miss Seitz can put a wallop into a song and she has the ability to project her personality across the footlights. The little dancing that is assigned her suggests she is more than adequate in that department, too."

Louis R. Guzzo
SEATTLE JOURNAL

"Shining performances are contributed by Dran Seitz as the country maid with progressive ideas, here is a real and refreshing talent."

Hortense Morton
SAN FRANCISCO EXAMINER

"Dran Seitz, a pretty blonde whose youthful quality conceals a whale of a lot of ability and technique, is irresistibly warm, vital and appealing as the neighbor girl."

William C. Glackin
SACRAMENTO, CALIF.

"Most appealing character in the play, and portrayed charmingly by Dran Seitz, was that of Hilda Miller."

Bob Hall
S. F. CALL-BULLETIN

"'Plain and Fancy' started in a leisurely manner and then suddenly ignited into a sparkling show through the beguiling antics of a Dresden doll-like creature named Dran Seitz. From then on the cast had everything under control . . . builds eventually to a captivating scene where the smiling Miss Seitz expresses both a horrified pleasure and enchanting curiosity at the elegance of New York underwear."

Paine Knickerbocker
SAN FRANCISCO CHRONICLE

"Credits too go to Dran Seitz as the smitten young girl, an endearing and lively performance."

John K. Sherman
MINNEAPOLIS

"Miss Seitz, who received some of her early training right here in San Francisco, plays the role of an Amish maiden in love with the city visitor. She is delightful, with a piquancy in her eyes and a warmth in her voice. As a matter of fact whenever Miss Seitz appears on the stage it takes on an added light!!!"

John Vickers
THE ARGONAUT

***For Booking Details Call:* JUdson 6-4978**

Conrad's German 'Agent'

Hamburg, March 6.

"The Secret Agent," Joseph Conrad drama which has been performed only in London, will have its German premiere next fall.

Gustaf Gruendgens has obtained the rights to produce and direct it in his German Schauspielhaus here.

Equity Election

Continued from page 57

er (419), Jenny Workman (384) and Leo Kayworth (357) The five council members are Eddie Weston, chairman of the committee, and Robert Preston, Judson Laire, Frederick O'Neal and Betty Jane Keating.

The losing ticket, which was considered conservative, included Enid Markey, Eddie Foy Jr., Jean Sincere, Royal Beal, Walter Greaza, Marie Paxton and Malda Reade as the seven principals. The three chorus members are Sarah Bettis, John Ford and Gordon Woodburn.

A total of 645 ballots were cast.

D. C. Getting Show Trains For 'Yankees' and 'P&F'

Washington, March 6.

Show trains, a familiar feature of the New York legit, are about to invade Washington. The Baltimore & Ohio has lined up the special trains for next Sunday (11) and March 18. They will make several stops through West Virginia, Maryland, with a final pick-up of theatregoers in Baltimore, preceeding here for performances slated for "Damn Yankees" at the National Theatre.

The Richmond Railroad will offer the same kind of deal for April 6 to residents of the Richmond area of Virginia, to see a Friday matinee of "Plain and Fancy" which follows "Damn Yankees" into the National.

New Ad Setup

Continued from page 57

execs of the Blaine-Thompson, Clifford Strohl and Lawrence Weiner ad agencies and reps of the dailies.

The proposed directory-style setup would apply only to the day-to-day alphabetical listings, so managements would still be free to use any size or form of display space as often as desired. That would particularly apply to the large-space Sunday ads mail order comeons in advance of Broadway openings, as well as quote ads and the recently-spreading pinpoint displays.

The whole setup of both the directory-style and the eight-line-minimum ABC ads will be voluntary. It remains to be seen, therefore, how long the limits will be observed if certain managements begin tricking copy. In that connection, it's recalled, the limitations on ABC ads didn't last long after the newspapers' ad acceptance departments ceased enforcing them.

The whole idea of the revised setup for day-to-day ads, whether directory-style or under an eight-line maximum, is to reduce the expense of advertising Broadway shows. The cost, steadily climbing for many years, now comes to $1,000 or more a week for straight plays and around $2,000 or more for musicals. It's figured the directory-style ads could cut the outlay up to $300 or $400 per week per show. That's on the basis of a single agate line costing a total of about $100 per week in all New York papers.

Meanwhile, the off-Broadway managements have worked out their own directory-style of show listings, and have begun using it in the World-Telegram, Mirror and Journal-American. The Times, Herald Tribune and Post have refused to accept the modified form of show ads, and the News hasn't made a decision about it.

Off-B'way Shows

Continued from page 56

Mandragola

play's satire, despite program notes, pre-supposes knowledge of the period. What's left is a mild bedroom farce that fails to elicit much audience gusto, so that while "Mandragola" is "interesting," it just isn't interesting enough.

Titian-haired Midge Ware is the understandably desirable young wife and the play tends to perk up when she's in evidence. Louis Guss is the petulantly childless spouse, while Arthur Batanides leaps coltishly about as the can-hardly-wait lover. Although the company is generally good, there's no particular gleam.

Paul Lammers has directed rather obviously and the Edward Shelton-David Platt set has simplicity and perspective. *'Geor.*

WHAT HAVE YOU?
SAM STARK
Collector
Wants Old Theatre Items
78 North La Senda Drive
South Laguna, California

If you know the present whereabouts of **HAL STEPHENS** and/or **HARRY B. LINTON** (or their families), authors of "My Wife's Family," please contact Samuel French, Inc., 25 West 45th St., New York 36, N. Y.

Philly Hopping; 'Lady' SRO $53,800, 'Wonderful' $48,200, 'Affair' $17,000

Philadelphia, March 6.

Public reception of musical fare continued at high pitch here last week, with "My Fair Lady" entering its fourth and final SRO stanza at the Erlanger. "Mr. Wonderful," with Sammy Davis Jr. heading the cast, is running near capacity at the Shubert.

Third entry in tune show sweepstakes is "Plain and Fancy," which arrives tonight (Tues.) at the Forrest. The Amish musical, which is playing a return engagement here, is in for four weeks.

Aided by subscription, "Affair of Honor," the town's only straight play, clocked a satisfactory first week, despite critical trouncing.

Estimates for Last Week

My Fair Lady, Erlanger (MC) (3d wk) ($6; 1,880) (Rex Harrison, Julie Andrews). Season's first musical smash, with standees every night bringing the gross to nearly $53,800.

Mr. Wonderful, Shubert (MC) (2d wk) ($6.60; 1,870). Although not SRO, tuner about cabaret world goes clean the latter part of the week; powerful $48,200.

Affair of Honor, Walnut (CD) ($4.20; 1,340) (Dennis King). Comedy account of war between the colonies and mother country drew three pans (Murdock, Inquirer; Sensenderfer, Bulletin; Schrier, News); subscription and advance helped to almost $17,000.

'Yankees' $46,400, 'Bus' $24,100, D.C.

Washington, March 6.

The two legit holdovers did well by their boxoffices last week. Fourth frame of "Damn Yankees" slid off from the record-breaking previous stanza, but still was smash. Fifth and sixth weeks for "Yankees" were announced two weeks ago. This week, the run has been extended for a seventh and eighth week.

For these final four weeks, the Wednesday matinee is being dropped.

Instead, the management is substituting early Sunday evening performances.

Second and final week of "Bus Stop" at the Shubert picked up over the previous frame. House is currently dark, but reopens next Monday (12) with Dennis King and Betsy Palmer in "Affair of Honor," a tryout.

Estimates for Last Week

Bus Stop, Shubert (C) (2d wk) ($3.85; 1,542). Nice $24,100 for final week of its run.

Damn Yankees, National (MC) (4th wk) ($5.50; 1,677) (Bobby Clark). Boff $46,400 after a third week which broke the house record; still moving solidly and is set for an eight-week stand.

Touring Shows

(March 5-18)

Affair of Honor (tryout) (Dennis King)—Walnut, Philly (6-10); Shubert, Wash. (12-17) (Reviewed in Variety, Feb. 29, '56).

Anniversary Waltz (Augusta Roeland, Richard Eastham)—Michigan State U., East Lansing (5-6); Palace, South Bend (7); Memorial Aud., Louisville (8-10); Orpheum, Springfield, Mo.; Music, Joplin (12-14); Shea's, Erie, Pa. (15); Erlanger, Buffalo (16-17).

Bad Seed (Nancy Kelly)—Biltmore, L. A. (5-17).

Boy Friend—Erlanger, Buffalo (5-7); Aud., Rochester (8-10); Hanna, Cleve. (12-17).

Bus Stop (2d Co.)—Colonial, Boston (5-17).

Canadian Players (repertory)—H. S. Aud., Ottumwa, Ia (5); Aud., Monmouth (Ill.) College (6); St. Mary's College Aud., Terre Haute, Ind. (7); Aud., Indiana U., Bloomington (8); Aud., Flint (Mich.) College (9); Film Theatre, Detroit (10); H. S. Aud., Saginaw, Mich. (12); Northern Illinois U., DeKalb (14); Aud., St. Olaf College, Northfield, Minn. (15); Aud., N. Dakota State College, Fargo (16-17).

Can-Can—Opera House, Boston (5-17).

Damn Yankees (2d Co.) (Bobby Clark)—National, Wash. (5-17).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (5-17).

Little Glass Clock (tryout) (Eva Gabor, Reginald Gardiner)—Theatre, Princeton (7-10); Ford's, Balto (12-17).

Mister Johnson (tryout)—Shubert, New Haven (8-10); Walnut, Philly (12-17).

Mr. Wonderful (tryout)—Shubert, Philly (5-17) (Reviewed in Variety, Feb. 29, '56).

Most Happy Fella (tryout)—Shubert, Boston (13-17).

My Fair Lady (Rex Harrison, Julie Andrews)—Erlanger, Philly (5-10) (Reviewed in Variety, Feb. 8, '56).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (5-17).

Plain & Fancy—Forrest, Philly (6-17).

Strip for Action (tryout)—Shubert, New Haven (17).

Tea and Sympathy (Maria Riva, Alan Baxter)—Aud., Dallas (6); Aud., Little Rock (7); Aud., Shreveport (8); Aud., Memphis (9; Civic, New Orleans (12-17).

Teahouse of the August Moon (Burgess Meredith, Hugh Reilly)—Erlanger, Chi (5-17).

Teahouse of the August Moon (Larry Parks)—Civic, New Orleans (5-10); Aud., Shreveport (12-13); Music Hall, Houston (14-17).

Yiddish Stage Merger Cues N. Y. Solo Setup

Yiddish theatre activity on New York's Second Ave. may be confined to only one house next season. That's indicated by a production merger involving Irving Jacobson and Irving Grossman, producers at the Second Ave. Theatre, and Julius Adler, producer-manager at the Downtown National Theatre.

The trio, the only active remaining Yiddish producers on Second Ave., have teamed up to present a new American Yiddish musical at the National next fall. It's expected that if the partnership continues, any other ensuing productions sponsored by them will also be presented at the 1,425-seat National. The house was renovated last year.

ROAD 'SERGEANTS' WILL OPEN TOUR IN DALLAS

Touring edition of "No Time for Sergeants" will launch the Dallas State Fair Musicals season with a fortnight's stand beginning June 11. The Maurice Evans-Emmett Rodgers production will layoff the rest of the summer, but reopen for a Chicago run at the beginning of September.

The Dallas engagement marks the second time a straight play has been booked for the summer musical season. The first was the first touring company of "Teahouse of the August Moon," which played a two-week stand there last August. Evans, incidentally, is co-producer of "Teahouse," with George Schaefer.

No cast has been lined up yet for the "Sergeants" tourer, which will be directed by Morton Da Costa, who staged the original New York presentation.

London Bits

"Threepenny Opera," which opened at the Royal Court Theatre, moves to the Piccadilly Theatre in the West End, at end of March, replacing "A Girl Called Jo." The Piccadilly is owned by **Tom Arnold**, whose wife has an interest in "Threepenny."

Peter Daubeny is to star **Flora Robson** in new untitled play to be directed by **John Fernald**.

Peter Myers is writing a new revue for Linnit & Dunfee and wants **Thelma Ruby** to star in it.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Buccaneer, Apollo (2-22-56).
Charley's Aunt, Globe (12-22-55).
Cranks Revue, St. Mart. (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Doctor Jo, Aldwych (2-15-56).
Dry Rot, Whitehall (8-31-54).
Fresh Airs, Comedy (1-26-56).
Girl Called Jo, Piccadilly (12-15-55).
Hamlet, Phoenix (12-8-55).
Kismet, Stoll (4-20-55).
Lucky Strike, Duke York's (9-14-55).
***Morning's at 7**, W'sim'st'r (2-7-56).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambassador (11-25-52).
Palm Came, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Ring for Catty, Lyric (2-14-56).
Rivals, Saville (2-23-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Spider's Web, Savoy (12-14-54).
***Strong Are Lonely**, H'market (1-24-56).
Such is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Teahouse Aug. Moon, Her Maj. (4-22-54).
3 Penny Opera, Royal Ct. (2-9-56).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
*Interrupted run.

Closed Last Week

Darkling Child, Arts (1-27-56).
Kettle & Moon, Duchess (9-1-55).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

My Fair Lady, Hellinger (3-15).
Mr. Wonderful, B'way (3-22).
Affair of Honor, (wk. 3-25).
Little Glass Clock, Golden (3-26).
Mister Johnson, Martin Beck (3-29).
Strip for Action, Wint. Gard. (4-12).
Wake Up Darling (wk. 4-15).
Waiting for Godot (4-16).
King and I, City Center (4-18).
Lovers, Helen Hayes (4-18).
Most Happy Fella, Imperial (5-3).
Kiss Me Kate, City Center (5-9).
Ziegfeld Follies, Wint. Gard. (5-26).
Four Dolls & Dime (wk. 5-27).
Carmen Jones, City Center (5-30).
Shangri-La (6-6).

OFF-BROADWAY

Shadow & Substance, Temple (3-13).
Beaver Coat, Greenwich Mews (3-14).
Beautiful Changes, President (3-20).
Month in the Country, Phoenix (4-3).
Antigone, Carnegie Hall (4-4).

'Waltz' Sprightly $17,900, Rudy 'Kissed' 6G, Frisco

San Francisco, March 6.

"Anniversary Waltz" continues strong, but "Jenny Kissed Me," originally scheduled for four weeks, bowed out at the end of the second frame because of poor biz.

Estimates for Last Week

Anniversary Waltz, Alcazar ($3.85; 1,147) (16th wk) (Russell Nype, Marjorie Lord). Nice $17,900.

Jenny Kissed Me, Curran ($3.85; 1,752) (2d wk) (Rudy Vallee). Sad $6,000 and folded Saturday (3).

'Inherit' $28,800, Marcel 11½G (7), 'Pajama' 33G, Chi

Chicago, March 6.

Business in the Loop skidded again last week under the impact of the traditional Lenten slowdown. Forepart of the frame was especially weak.

Spring pickings look slim, with only "Bad Seed" definite. Nancy Kelly-starrer is slated for April 30 at the Harris, on subscription.

Estimates for Last Week

Inherit the Wind, Blackstone (4th wk) ($5; 1,450) (Melvyn Douglas). Over $28,800 (previous week, $30,700).

Marcel Marceau, Harris (1st wk) ($4.40; 1,000). Nearly $11,500 for first seven performances; French mime drew raves from the four local critics (Cassidy, Tribune; Harris, News; Kogan, Sun-Times; Dettmer, American).

Pajama Game, Shubert (16th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Almost $33,000 (previous week, $35,600).

Teahouse of the August Moon, Erlanger (25th wk) ($5; 1,355) (Burgess Meredith, Hugh Reilly). Over $29,400 (Previous week, $31,700).

'SEED' FAIR 17½G IN 7, 'RIDE' SLOW $14,000, L.A.

Los Angeles, March 6.

Local legit picked up a trifle last week, with "Bad Seed" showing a so-so $17,500 for its seven-performance opening frame at the Biltmore Theatre. House is scaled at $4.40.

"Joy Ride," in its seventh full stanza at the Huntington Hartford, came in with another $14,000, repeat of previous week but still in the red.

'Can-Can' Okay $31,900, Single Week, Montreal

Montreal, March 6.

"Can-Can" drew almost $31,900 last week at the 1,700-seat Her Majesty's Theatre here, at a $4.95 top.

The musical is in Boston this week.

Liquor in Theatres: '97!

South Laguna, Calif.

Editor, VARIETY:

Your story on "no between-acts booze" Feb. 15 brings to mind that when the farce, "What Happened to Jones" was playing at the Bijou New York, Oct. 4, 1897, the management gave away whiskey! I quote from page 299, volume 3, T. Allston Brown's "A History of the New York Stage (1930):

"The management promised 'cold tea' souvenirs to the audience, which consisted of two small bottles of whiskey in a satin box. Excise inspectors, however, stopped the giving away of liquor in the theatre, but the management got around this difficulty by giving their patrons checks for the "souvenirs' which were honored at the bar next door to the theatre."

The Wallack Theatre (1861-1881) at Broadway and 13th St., had a bar in the basement of the theatre with barmaids mixing the drinks. The police soon closed the place on a technicality that a stairway from the bar lead into the lobby of the theatre. *Sam Stark.*

Equity Shows

(March 5-18)

Best Foot Forward—Bryant Community Center, Long Island City (9-10).

Curious Savage—Lenox Hill Playhouse, N. Y. (7-11); Clinton Community Center, Bronx (16-17).

B'way Does a Pratfall; 'Rain' 21G, 'Matchmaker' $30,200, Wayne $24,700, 'Time' 17G, 'Desk' $16,200, 'Chalk' 14G

Business on Broadway nosedived last week. Severe drops were registered by practically all shows. Several closings are anticipated if the slump continues. The capacity offerings tapered off to just three, "Cat On a Hot Tin Roof," "Damn Yankees" and "No Time for Sergeants."

There were no openings and none is skedded until "My Fair Lady" preems March 15. Sole closer last week was "Plain and Fancy," which went on tour.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Bus Stop, Winter Garden (CD) (53d wk; 422; $5.75-$4.60; 1,494; $43,000 (previous week $22,600; closes April 7). Last week, nearly $13,800 on twofers.

Cat on a Hot Tin Roof, Morosco (D) (50th wk; 396; $6.90; 946; $31,000) (Barbara Bel Geddes, Burl Ives) (previous week, almost $31,600). Last week, same.

Chalk Garden, Barrymore (CD) (19th wk; 149; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $19,500). Last week, under $14,000.

Damn Yankees, 46th St. (MC) (44th wk; 348; $8.05; 1,297; $50,573) (Gwen Verdon) (previous week, over $50,700). Last week, same.

Desk Set, Broadhurst (C) (19th wk; 152; $5.75-$4.60; 1,102; $31,500) (Shirley Booth) (previous week, $22,000). Last week, over $16,200.

Diary of Anne Frank, Cort (D) (22d wk; 173; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg) (previous week, $27,500). Last week, almost $25,500.

Fallen Angels, Playhouse (C) (7th wk; 55; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips) (previous week, $17,800). Last week, over $14,800.

Fanny, Majestic (MD) (70th wk; 556; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $52,400). Last week, almost $36,500.

Great Sebastians, Coronet (C) (9th wk; 69; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne) (previous week, $32,500). Last week, over $31,500.

Hatful of Rain, Lyceum (D) (17th wk; 133; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $22,800). Last week, nearly $21,000.

Inherit the Wind, National (D) (44th wk; 349; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $31,000). Last week, almost $29,000.

Janus, Plymouth (C) (15th wk; 114; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $27,900); Claudette Colbert joins the cast April 2, succeeding Miss Sullavan who's withdrawing on doctor's orders). Last week, almost $23,600.

Lark, Longacre (D) (16th wk; 124; $5.75; 1,101; $29,378) (Julie Harris) (previous week, $25,500). Last week, almost $21,600.

Matchmaker, Royale (C) (13th wk; 104; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, $31,500). Last week, almost $30,200.

Middle of the Night, ANTA Theatre (D) (4th wk; 29; $5.75; 1,185; $39,116) (Edward G. Robinson) (previous week, $36,700). Last week, over $35,600.

No Time for Sergeants, Alvin (C) (20th wk; 156; $5.75-$4.60; 1,331; $38,500) (previous week, $39,000). Last week, over $38,800.

Pajama Game, St. James (MC) (95th wk; 756; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher) (previous week, $49,900). Last week, over $40,500.

Pipe Dream, Shubert (MD) (14th wk; 109; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $55,300). Last week, $54,400.

Ponder Heart, Music Box (C) (3d wk; 20; $5.75; 1,010; $30,000) (David Wayne) (previous week, $24,300). Last week, nearly $24,700.

Silk Stockings, Imperial (MC) (54th wk; 428; $7.50; 1,427; $57,800) (Hildegarde Neff, Lawrence Brooks) (previous week, $40,400; closes April 14, to tour). Last week, nearly $26,500.

Teahouse of the August Moon, Beck (C) (125th wk; 1,105; $6.25-$4.60; 1,214; $33,608) (Eli Wallach, Gene Blakely) (previous week, $28,400; closes March 24, to tour). Last week, almost $21,300.

Tiger at the Gates, Helen Hayes (D) (22d wk; 176; $5.75; 1,039; $30-845) (Michael Redgrave) (previous week, $20,000; closes April 7). Last week, nearly $15,200.

Time Limit, Booth (D) (6th wk; 47; $5.75 - $5.20; 766; $24,330) (Arthur Kennedy) (previous week, $18,300). Last week, over $17,000.

Will Success Spoil Rock Hunter, Belasco (C) (21st wk; 164; $5.75; 1,037; $31.582) (previous week, $23,000. Last week, almost $15,300.

Witness for the Prosecution, Miller (D) (64th wk; 508; $5.75-$4.60; 946; $23,248) (previous week, $21,200; closes June 30, to tour). Last week, over $17,700.

Miscellaneous

Miss Julie, Phoenix (D) (2d wk; 16; $3.45; 1,150; $24,067) (previous week, $10,000 for first eight performances). Last week, around $9,000; closes March 18.

Closed Last Week

Plain & Fancy, Hellinger (MC) (58th wk; 460; $6.90; 1,527; $55,916) (previous week, $44,100). Last week, over $37,000; closed last Saturday (3) at a profit on a $250,000 investment; began touring yesterday (Tues.) in Philadelphia.

Off-Broadway

Admiral Bashville, Cherry Lane (2-20).
Age & Grace, Blackfriars (2-20).
Candida, Downtown (2-23).
Cradle Song, Circle in Square (12-1).
He Who Gets Slapped, Actor's Playhouse (1-20).
Private Life of Master Race, Open Stage (1-30).
Romeo & Juliet, Jan Hus (2-23).
Threepenny Opera, de Lys (9-20)
Uncle Vanya, 4th St. (1-31).

Closed Last Week

Third Person, Pres. (12-29).

'BOY' HOT $39,000, HUB, ON 2D WK. OF REPEAT

Boston, March 6.

"Boy Friend," only show on the local boards the last two frames, exited town last Saturday (3) after a repeat two-weeker at the Shubert to hotsy grosses. Legit takes on some semblance of past activity this week with two openings. "Bus Stop" relighted the Colonial last night (Mon.) for three weeks and "Can-Can" opened a two-weeker at the Opera House.

Shubert, Wilbur and Plymouth are dark. The Shubert opens next Tuesday (13) with Frank Loesser's new musical, "Most Happy Fella" for four weeks. Although activity is perking again after a couple of quiet weeks, it is almost the beginning of the end of the Boston legit season. The strawhatters have already set their productions and announced their openings hereabouts, and that means spring.

Estimates for Last Week

Boy Friend, Shubert (MC) (2d wk) ($4.95; 1,717). Closed out its repeat two-weeker with another big gross, over $39,000.

Parks-'Teahouse' $27,300, 1st Week, New Orleans

New Orleans, March 6.

"Teahouse of the August Moon," starring Larry Parks, grossed $27,300 last week in its initial round at the Civic Theatre here.

The comedy is holding for a second stanza.

L'VILLE SETS 4 SHOWS

'Kismet,' 'King,' 'P&F,' Revue on Summer Sked

Louisville, March 6.

Four shows have been set for the six-week summer season at Iroquois Amphitheatre, opening July 2. Lined up for al fresco showings by the Park Theatrical Assn. are "Kismet," "King and I," "Plain and Fancy," and a musical revue with name stars and acts, and backed by a local chorus and vocal and dance talent.

Maurice Settle is again general manager for the summer shows, which will again have Denis DuFor handling the production.

Alien's U.S. Tax Isn't Conventional; Exceptions Make for Merry Jingle

By ARTHUR BRONSON

High fees paid this season to certain French (Chevalier, Marceau, Piaf), Italian (Tebaldi, Callas) and Russian (Oistrakh, Gilels) artists visiting America, have cued interest and queries as to taxes on their U. S. earnings.

The U. S. Government has reciprocal agreements, called tax conventions or tax treaties, with most major countries. (It doesn't have one with Russia). The U. S. has treaties with Australia, Belgium, Canada, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Japan, Netherlands, New Zealand, Norway, Sweden, Switzerland, South Africa and United Kingdom. Covenants are in preparation with Argentina, Austria, Brazil, Colombia, Cuba, Honduras, Israel, Luxembourg, Mexico, Paraguay, Philippines, Uruguay and Venezuela.

With most countries, the convention applies to anyone staying here less than six months. Some of the U. S. agreements call for distinctive, special arrangements. Most striking one is with France. French artists appearing here don't pay any tax to the U. S.; American artists playing France don't pay any tax there.

Canada-U. S. treaty states that if gross income is less than $5,000 in the sixmonth period, no tax is paid to Canada or the U. S. The Swiss-U. S. agreement is same as above, except gross limit is $10,000.

Artist aliens from other countries have to pay taxes here on their U. S. income. In certain countries under the reciprocal agreement (as England) an artist can apply the tax he's paying to foreign countries to the tax paid here (deducting it direct with certain limitations). But the deduction can't exceed the rate of tax which he's paying to the U. S.

Get a Corporation

Other interesting points have been cited by S. Henry Rosenthal, chief accountant for Columbia Artists Mgt., who probably handles the tax biz of more artists (including alien and resident alien) than anyone else. There's an exception to the U. S.-British agreement, for instance. If an artist appearing here is an employee of a British corporation (latter making the contract) and stays here less than six months, he pays no tax to the U. S. (He has to pay his British tax).

Artists, who are resident aliens, pay tax in the U. S. on income earned anywhere in the world (and have to report it). When any alien, including resident ones, leaves the U. S., he must get a sailing permit (which means he must pay his tax for the current year up to the date of sailing).

This applies, even if he's going on a single date and returning in a few days. If an alien artist goes to Cuba for a date, and returns to the U. S.; then goes to Canada for a booking, and returns, and then goes to Latin-America for an engagement, he needs three such permits, or as many as each out-of-country date requires.

Non-resident aliens, of any country, cannot file joint returns. Also, they can't take off any dependents other than themselves ($600), even if they have a dozen kids.

Management or payor is obliged to withhold 30% of the gross fee of any non-resident alien (exception being Canada's agreement, which says only 15%).

Russian artists, though under diplomatic status (to circumvent the fingerprinting provision of the McCarran Act), paid the same tax on their earnings here as U. S. citizens, before they left.

Opera & Jazz Added To 2d Stratford Music Fest

Stratford (Ont.) Music Festival, in its second season next summer, will add an opera, orchestra and jazz concerts to its sked for the first time. "Rape of Lucretia," Benjamin Britten two-acter, will be sung six times, with Jennie Tourel and Regina Resnick as leads. A newly-formed Festival Orchestra of 40 will play under guest maestros Reginald Stewart and Heinz Unger.

Fest will survey jazz with a string of soloists, plus the Duke Ellington orch. Sked will also include concert soloists and chamber groups. Fest will run five weeks, July 7-Aug. 11, for 31 concerts. Louis Applebaum is director.

Miller-Petit Ballet Hit To Get European O.O.

Buzz Miller, American dancer who is star of the new Roland Petit French ballet hit, "Le Chambre," is back in N.Y. briefly to discuss some Broadway show offers for the fall. He's returning to Paris end of March to resume with the Petit troupe. Miller did the "Steam Heat" number in "Pajama Game" on Broadway with Carol Haney.

"Chambre," a detective story ballet by George Simenon, with music by George Auric, was choreographed by Petit for Miller. It ran seven weeks in Paris this fall-winter. Petit troupe is taking it with them on tour, opening in Vienna April 8. After Berlin and Munich dates, troupe opens at the Palace, London, May 6.

Russ' Rostropovich Bows At Carnegie Hall April 4; 1st Soviet to Play Coast

Mstislav Rostropovich, top Russ cellist, will make his U. S. debut at Carnegie Hall, N. Y., in a recital April 4. Third Soviet luminary to be introduced here this season by Columbia Artists Mgt. (other two were Emil Gilels and David Oistrakh), he'll be here from April 1 to May 8, with Col prez Frederick Schang setting up 12 dates in all for him.

Cellist will appear with the N. Y. Philharmonic under Dimitri Mitropoulos April 19-20, playing the Prokofiev Concerto, Opus 125, for the first time in America. Schang is still arranging recital dates in Cleveland and Chi for the Russian, who'll wind his tour on the Coast with three performances with the San Francisco Symph May 3-4-5. He'll be the first Soviet artist to play the Coast.

Since few cellists play Carnegie in recital these days, the debut booking there is daring as well as unusual. Schang's stunt in lining up orch dates for his artist on short (four weeks) notice, at tail end of the season, is also considered noteworthy, as an orch's season is always set long ahead.

Chi Opera Ballet Sold Out for 17 Wks. in '56-'57

The Chicago Opera Ballet, directed by Ruth Page, and with Marjorie Tallchief and George Skibine of the Cuevas Ballet as guest stars, has been sold out by Columbia Artists Mgt. for 17 weeks next season, all on straight sale, with no percentage dates. Company of 45 will tour with two Page ballets, "The Merry Widow" and "Revenge."

Col also will offer the American debut of the Royal Danish Ballet next fall in a six-week U. S. season, with two of the weeks at the Met Opera House in N. Y. Two ballet troupes will keep Col's franchise fresh in the terp field, now that management is parting with the Ballet Russe de Monte Carlo this spring.

Concert Bits

Joseph Rosenstock, general director of the N.Y. City Opera Co., flies to Japan today (Wed.) to conduct concerts and broadcasts of the Nippon Broadcasting Symphony Orchestra. He'll be back in N.Y. in time to baton the opening of the company's spring season March 28.

Alfred Katz, concert personal manager, flew to Japan yesterday (Tues.), via the Coast, for a month's stay on a film deal.

Italian composer Goffredo Petrassi will serve as this year's guest teacher of composition at the Berkshire Music Center at Tanglewood, Mass.

Violinist **Roman Totenberg** left for Europe March 1 for engagements in Italy, Switzerland and Germany. He returns in April.

I Musici, 12-performer Italian string ensemble, left for Rome last Friday (2), after completing their second U.S. concert tour under aegis of S. Hurok.

Stoky to Russia?

Concert managers Herbert Barrett and Siegfried Hearst have offered Leopold Stokowski to the Soviets, and are trying to arrange for the vet maestro to conduct in the Soviet Union in April and May, 1957.

Stoky is reported very anxious to go. Word is awaited from the Russians, who've expressed themselves as willing to receive top-name goodwill ambassadors.

N. Orleans Maestro Would Sue a Critic Who Hints He 'Rewrote' Beethoven

New Orleans, March 6.

The New Orleans Philharmonic Society recently demanded that Ewing Poteet, music critic of The Item, provide the factual basis for a section of his recent review commenting on the orchestra's performance of Beethoven's Fourth Symphony.

Poteet wrote: "The performance won listeners' apparently enthusiastic approval, but to keep the record straight it should be noted that what they heard, no matter how pleasing it may have been, departed so radically, so frequently and over such long stretches from what the standard editions of the score would lead one to believe Beethoven put down on paper, that this reporter, not knowing whether or not (conductor) Alexander Hilsberg had seen fit to rewrite many sections, is at a loss for standards by which to evaluate it."

Poteet replied to the Society's request for factual data, going into considerable detail. Hilsberg meanwhile, last Friday (2), notified The Item that unless Poteet retracted the section of the review quoted above, he personally would consider legal action.

George Chaplin, editor of The Item, in an editor's note in Sunday's amusement section, said he saw no basis for litigation in the matter. "Mr. Poteet's remarks were, in our opinion, well within the purview of a critic," he wrote. "Under these circumstances The Item will stand on the review, as written and intended."

D. C.'S FIRST SHOW TRAIN SPONSORED BY ITS ORCH

Washington, March 6.

The first show train in the capital's history, and the first anywhere to be sponsored by a symphony orchestra, will leave Washington for New York on April 6. Innovation was sparked by the National Symphony's initial Carnegie Hall concert since World War II, under baton of Dr. Howard Mitchell, Sunday night, April 8.

Package deal on the Baltimore & Ohio R.R. includes transportation, admission to two Broadway shows, "Desk Set" and "The Chalk Garden," a Met Opera performance of "La Boheme" and hotel tab. Package price of $47 is expected to lure about 300 National Symphony fans.

Hillis' N.Y. Opera Choral Pact Seen as 10-Strike

Marguerite Hillis will be choral director of the N.Y. City Opera Co. next fall, in its first season under general director Erich Leinsdorf's management. Pacting is regarded as a 10-strike for the company, offering it a large reservoir of choristers (now difficult to get), while likely affording more work for the singers themselves.

Opera chorus will be integrated with Miss Hillis' own group, the N.Y. Concert Choir, which she founded and directs. It's expected that Miss Hillis will find outside work for the chorus, in addition to its opera chores, for as much as 10 months' work a year in all.

YUGO $3,800, AZUMA 5G, ST. L.

St. Louis, March 6.

One-night stand of the Yugoslav National Folk Ballet in the Henry W. Kiel Auditorium last week grossed $3,800, scaled to $3.50. It was preceded by the Azuma Kabuki Co. that grossed $5,000 at the same scale.

Both attractions were sponsored by Paul Beisman Enterprises.

Inside Stuff—Concerts

N. Y. Philharmonic execs are burned up at a rap of last week's Bruno Walter-Myra Hess concert by a lead Gotham critic who, they claim, based his blast on several inaccuracies. Reviewer stated that the orch Walter used for his all-Mozart program was larger than the group he'd used at the Met Opera for "Magic Flute" a few days before. Actually, the Philharmonic had 42 strings, against the Met's 47. Also, critic claimed that in a work calling for only four winds, it's impossible to use a total of 26 or 28 violins. The Philharmonic only had 24. Scribe also erred in singling out the wrong oboist for passing praise.

RCA Victor has issued another outstanding album (a la its earlier "50 Years of Great Operatic Singing") in "Caruso: An Anthology of His Art on Records." Handsomely got-up and illustrated album of three LP's has the best of Caruso, in re-pressed songs, arias and bit pieces, for total of 46 titles from his recordings of 1902-20, which spanned his career. An excellent engineering job has enhanced the sound of many of the old recordings, clearing away fuzz and cloudiness, and bringing out the unique ringing quality of the tenor's voice; other arias are still a little muffled, with strong surface hum. Victor artists-&-repertoire director George R. Marek has a succinct foreword, while Francis Robinson, Met Opera assistant manager, contributes a flavorsome, warming and informative tribute to the great tenor. Album's pix are unusual though characteristic, to make this venture doubly inviting, while the playing of these disks is still a thrilling experience.

Bron.

Chi Lyric Future Darkens With Red Ledger, Mgt. Blues; Directors Vamp

Dissension among the Big Three of the Chi Lyric Theatre, looming suddenly to shock the localites, threatens the future of the new opera company. Nicola Rescigno, artistic director, walked out recently because, although given a 50% hike in fee on his conducting stints in his new contract, he was refused the veto power he demanded over all choice of artists, conductors and repertoire. Lawrence V. Kelly, managing director and sec.-treasurer, sided with Rescigno when prez and general manager Carol Fox turned the maestro down on his demands, and he (Kelly) has absented himself from the company offices, not even submitting the new pact he wants.

Company lost about $60,000 last fall, on its second season, and has to raise that amount, plus an additional $100,000, to get going on its new season. This will run five weeks in the fall. Some eastern managers are reported not too unhappy over the present crisis, harboring long resentment because the Lyric jacked up fees by bidding high for foreign artists, and making it tough to sell them elsewhere.

Meanwhile, Miss Fox is going ahead with plans for the Lyric's third season, which will open Oct. 10 with Puccini's "Girl of the Golden West," starring Eleanor Steber. Richard Tucker will be in Halevy's "La Juive." Renata Tebaldi and Jussi Bjoerling have also been signed. Loss of Maria Callas (who switched to the Met) will be felt, but how much no one knows. Things may be a bit easier in the company, as the temperamental Mme. Callas reportedly made life uncomfortable for other artists as well as management.

Momentum Enough?

Chicago, March 7.

The Chi Lyric Theatre closed its books on its 1955 operatic season with a deficit of $58,503. This compares with a $13,958 loss registered in its initial season in '54.

Last year's five-week schedule of 25 performances drew 88% capacity at the Civic Opera House for a total ticket sale of $428,426. With total expenses of $627,372, the red ink figures were reduced by $139,205 in contributions. The final deficit almost matched the $59,696 in unsold tickets.

Lyric's third season, next fall, to span five weeks again and to feature more repeat productions to keep the costs down, will be closely watched as the real test of just how firmly the new opera company has established itself in the Windy City. The fledging company pulled a major coup with the showcasing of La Scala diva Maria Callas its first two semesters. But for next season Miss Callas has shifted her allegiance to N. Y.'s Metropolitan. And still to be measured next season and subsequent years is the momentum of the local culture kick that helped get the Lyric off to a rousing start.

Top expense item last season was singers' fees of $131,899. Stage crews cost $100,067 and the orchestra $98,285. Rent and services at the Opera House totaled $26,759 and advertising amounted to $8,132.

'Faust,' 'Pasquale' With Met Stars, for '57 Miami Opera

Miami, March 6.

The Opera Guild of Greater Miami, which wound up its season recently, has set two operas again for next year. "Faust" will be done in January, with Met Opera leads Nadine Conner, Giuseppe Campora and Cesare Siepi, for three shows in Miami and one in Fort Lauderdale.

"Don Pasquale" will be given in February, for three performances in Miami and Miami Beach, with Met leads Roberta Peters, Cesare Valletti, Frank Guarrera and Fernando Corena. Emerson Buckley will conduct both operas.

Guild, with Arturo di Filippi as general manager and Buckley as musical director, closed its current season with three showings of "La Boheme" in Miami and Miami Beach Feb. 21, 23 and 25. Hilde Gueden and Jan Peerce had the leads, with all three shows doing turnaway biz.

Varnay Also to Skip Metop Next Season

Another lead Met Opera soprano (like Eleanor Steber and Victoria de los Angeles) won't be singing at the N. Y. emporium next season. That's Astrid Varnay, who'll be busy with European bookings.

Soprano, in addition to the Bayreuth and Wiesbaden Fests, has 20 dates with the Dusseldorf Opera, a Wagnerian season at Teatro Liceo, Barcelona, etc., in '56-'57.

Longhair Disk Reviews

Mozart: Magic Flute (Decca). A firstrate, flavorsome version, in German, is an admirable tribute to the Mozart Year, musically appealing as well as artistically fine. Rita Streich is an outstanding Queen of the Night, with a true, lyrical coloratura; Maria Stader a warm, dramatic Pamina; Ernst Hafliger a sturdy Pamino; Josef Greindl an impressive, deep-toned Sarastro, and Dietrich Fischer-Dieskau a robust yet musical Papageno. Ferenc Fricsay reins principals, RIAS orch and chorus persuasively and authoritatively.

Pergolesi: Concertini (Angel). Six concertini for strings are graceful, rich, melodic scores, and the I Musici plays them with eclat. Some other appealing music on the disk, too.

Tchaikovsky: Suite No. 3 in G (London). Overlong but lush score, with its familiar, balletic Theme & Variations (4th movement), in a sumptuous reading by the Paris Conservatory Orch under Boult.

Starring Richard Tucker (Columbia). Met tenor offers seven arias, some unhackneyed and doubly inviting, plus a Verdi "Requiem" excerpt, all sung with style and verve as well as fine musicianship.

Weill: Three-Penny Opera (Vanguard). German version, by a Vienna State Opera group, has authenticity as well as flair. Liane, as Polly, is softer than Lotte Lenya, more romantic and warm, but almost equally effective.

Literati

American News' $5,000 Fine

"The only way to stop traffic in obscenity is to impose fines that will take away the profits of obscenity," said Judge Kennedy in Ottawa as he fined the American News Co. $5,000 for having an obscene book for distribution. The book was "Episode," by Peter W. Denzer. The charges did not list publisher's name.

All copies of "Episode" have been withdrawn from newsstands and court copies confiscated. American News, which faces 11 other similar charges, will appeal at once.

Another Ottawa magazine distribution firm, National News Co., was fined $100 on each of 11 similar charges three years ago.

New Times-Life Bldg.

New Time-Life Bldg., now at 9 Rockefeller Center (also called 14 E. 49th St.), reportedly will be on 6th Ave. opposite Radio City Music Hall, in that 50-51st St. block-front on the west side of the Avenue of the Americas (it'll always be 6th Ave. to the natives) now housing Local 802, AFM. It will be air-conditioned, garage in basement, have broadcasting studios and ultra-modern communications facilities.

It will all be part of the Rockefeller Center project, which is spreading north and west. The proposed new Time-Life building was reported first offered RCA for additional studios but was turned down.

Rome Daily's Future

Industrialist Harry E. Gould was interested in buying the Rome Daily American from the Ray Vir Den estate, providing longtime Rome newshawk Michael Stern ran it for him but latter is not interested and exploratory conversations fell through.

The N.Y. Herald Tribune (Paris edition) has also been o.o.ing the RDA with an eye of running it as an adjunct but that, too, is reportedly dead.

Robert St. John's Lectures

Foreign correspondent and former NBC commentator Robert St. John, after five years and three books abroad, returns to the U.S. Monday (12) aboard the Queen Mary to start a two-month lecture tour.

Stint kicks off Wednesday (14) at the Brooklyn Academy of Music, thence into Pennsylvania, New England, midwest and finally the Coast, dealing with the Middle East and South Africa.

Magazines' Diversification

Gallagher Report, newsletter published by Bernard P. Gallagher, a professional negotiator of magazine deals, sees "diversification" hitting the magazine publishing field. He sees 24 business and four consumer newcomers ready for birthing in 1956. Stress on the business, or trade, angle reflects average profits of 12.4% profits in this category, whereas consumer periodicals are somewhat soft income-wise and strike a group average of but 4.05% profit.

Gallagher supplies average salaries for consumer magazine officials as follows: Publisher, $24,642; No. 1 editor,$20,950; ad director, $17,063; staff writer, $7,304; salesman, $11,354.

Publisher diversification will take the form of (1) new periodicals and (2) non-magazine properties.

Revised Copyright Manual

Margaret Nicholson's "Manual of Copyright Practices for Writers, Publishers and Agents" is going through a revised edition which will be published March 15 under the Oxford U. Press banner. New edition will include the major changes in U.S. Copyright Law effective under the Universal Copyright Convention.

Miss Nicholson, former head of the publishing department of Oxford, is currently head of the contract and copyright department at Macmillan.

Another copyright tome, this comprising a group of essays out of the Nathan Burkan Memorial Competition sponsored by ASCAP under the title of "Copyright Law Symposium, No. 7," is due in May from Columbia U. Press. Work contains prizewinning essays from law students throughout the country dealing with British copyright law, problems of collecting collectively, Judge Learned Hand's copyright opinions, authors' lost property in entertainment and publishing and duration of copyright protection. Also covered is the impact of the Universal Copyright Convention on existing U.S. law.

Collier's Expansion

Crowell-Collier Publishing Corp. is mapping an extensive expansion into show biz and communications, according to Paul C. Smith, president of the company. He's already negotiating to buy a newspaper, Smith said, and in addition intends to acquire television and radio stations and to produce C-C's own shows. Crowell-Collier, he said, has just completed formation of its own radio and record and television division of the company.

Moreover, he added, by the end of the year company expects to be "in the market" with its own record label in the classical, semi-classical and jazz fields.

Ed Seaver's Proske Book

Little, Brown's Edwin Seaver is given foreword credit for assisting vet animal trainer Capt. Roman Proske in the writing of his memoirs, "Lions, Tigers and Me," which Henry Holt just published. Circus headliner, whom the Ringlings' famed ringmaster Fred Bradna once called "the greatest wild animal trainer in the world," dedicates his autobiog to Hudson Thomas, his longtime manager, and to the memory of Frank Buck "with whom I had planned originally to write this book."

Incidentally, this publisher hedgehopping is not unusual. Random House prexy-author Bennett Cerf has frequently been published by the "opposition" Doubleday and Simon & Schuster. Knopf's William Cole, too, on occasion has placed his works with a competitive house, presumably because the homegrounds firm couldn't handle it.

Seaver's literary assist to Capt. Proske is his first since he collabed with the late Carole Landis on her wartime odyssey, "Four Jills and a Jeep."

Books Not 'In Dutch' Here!

For the 21st time an annual fete, "The Book Ball," took place in Amsterdam, organized by the Commission of The Collective Propaganda Of The Dutch Book and this one was attended by Queen Juliana and Prince Bernhard. To bring the Dutch novel and translations of foreign books published in Holland into the limelight, every year all activities to stimulate the sale of books are concentrated on one week at the end of February, named "The Week Of The Book." A special catalogue of new books is issued free, a book market is organized on which authors sell and autograph their work, and the reader who buys for at least 4.50 Dutch guilders ($1.10) of goods receives a present of a book. This year the gift was "Meetings With Writers," memoirs of the doyen of Dutch critics, Dr. P. H. Ritter Jr. (he's 75), published by the joint booksellers with a circulation of 142,000.

The social side of the celebration is the "Book Ball" at the start of the week. It's a gathering of authors, journalists (who get free tickets) and readers (who pay $4, but sometimes as much as $20 for a ticket on the black market), who, after looking benevolently at a play (this year performed by authors), disperse in the corridors of the Municipal Theatre in order to dance, drink, gossip until around five in the morning. And after having been brilliant for six hours, the writers depart for their hermitages until next year's fete.

CHATTER

Ell Lloyd Hoffman penning a humor column for the Miami Beach Sun.

Mrs. Lucia Foreman Collins, formerly merchandise editor of Look mag, joined Harper's Bazaar as marketing editor, a newly created post.

David Ewen's "George Gershwin" biog has gone into its second printing (7,500). Holt sold out the $5 book's first 10,000 edition prepublication.

B. C. Forbes & Sons Publishing Co. Inc., of New York, changed its name to Forbes Inc. (Shearman, Sterling & Wright, 20 Exchange Pl., were filing attorneys).

Sara Welles has been promoted to article editor of the Woman's Home Companion. She's wife of Bert Briller, manager of sales development at ABC-TV, and ex-VARIETY.

VARIETY Paris correspondent Tom Curtiss, who's also drama critic of the N.Y. Herald Tribune (Continental edition), back to his home-base after three weeks of catching up on the new shows; also paling around with George Jean Nathan, for whose Feb. 14 birthday he flies over traditionally each annum.

Anatole Chujoy, editor-publisher of Dance News, will make a four-week tour of U. S cities, March 22-April 16, surveying local dance conditions. Tour, embracing Detroit, Ann Arbor, Seattle and San Francisco, will wind in Atlanta for the first American Regional Ballet Festival.

Samuel Chotzinoff's "intimate portrait" of "Toscanini," which was part-serialized in Holiday (about 60% ran as a four-parter), is due in book form via Doubleday ($3.50) this month. Chotzinoff, who is general music director for NBC radio and tv, dedicates his book to Harry Sions, associate editor of Holiday.

Peter Keveson, formerly veepee and radio-tv copy chief of Lennen & Mitchell agency (now Lennen & Newell), has written a novel which will be published by E. P. Dutton March 19. The book, entitled "Tubie's Monument," is about a young boy from the Bronx who becomes a national sensation by the way he does television commercials.

Exhibs Tire

Continued from page 7

or even for the penthouse, since the exhibs know—and argue—that the only magnetic prints they'll be receiving will come from 20th. The other distribs have drastically reduced, or completely eliminated, their magnetic prints.

Universal recently dropped its combination magnetic-optical prints. At the same time, it's understood that 20th engineers are still studying the possibility of such combo prints that wouldn't reduce the CinemaScope image.

Since it considers itself obligated, at least for the moment, to continue serving all of its customers — and particularly those that went for stereo sound at the start—20th has been stuck with a staggering print bill running to around $2,500,000 to $3,000,000 a year. What's worse, 20th's magnetic prints don't get an adequate playoff. Adoption of the penthouse by exhibs would allow 20th to get much wider use out of its expensive magnetic prints.

Meanwhile, 20th is being prodded by exhibs on optical sound versions for "Carousel." The company has said that there would be a necessary delay in making the picture available with optical sound due to the reduction process from the 55m negative.

Exhibs generally feel that the impact (at the b.o.) of the new processes has worn off to the point where further considerable coin outlay for equipment has to be restricted. It's noted in that connection that the theatres urged 20th to release "The King and I" in regular 35m CinemaScope instead of CinemaScope 55, as originally planned. Exhibs preferred a good picture to fancy presentation on an even wider screen, and 20th concurred.

Protestant Views

Continued from page 4

sion that, whereas the Catholic Legion of Decency had been operating since 1935, the Protestant group has had an office on the Coast only for the past five years.

Code topper admitted to the group that "the number of Protestant ministers featured in Hollywood films has not represented the preponderance of Protestant membership in the United States," but reminded members that this condition was changing with 1955 seeing five features starring Protestant ministers against only two starring Catholic priests.

"If this proportion continues, we can expect soon to receive complaints about discrimination from the Catholic side of the house," Shurlock quipped. He acknowledged that three of the Protestant films had caused raised eyebrows on some quarters because of their offbeat portrayals of ministers.

Shurlock stressed that the Code was basically a permissive rather than a restrictive document and said it was responsible for the global acceptance of Hollywood-product. As for the charge that the Code is a Catholic document, Shurlock opined: "If so, it is Catholic in the sense in which that word is used in the Book of Common Prayer."

Paris Ready for Yanks

Continued from page 2

slipped into the champagne holder. Still, at the prices, there are bargain shows to be had and following is rundown of what Paris will be offering to those wanting to see it in the flesh. In geographical order, starting at the top of Paris with the Butte Montmartre, here is the picture that will be spread out for those wanting to savor Paris by night:

In spring and summer, the Butte has its open Place Du Tertre where one can sip a drink to the colorful background of this artist's community underlined by streetsingers and the sound of the accordion. Small bars abound filled with the old guard arists who made Butte a spot which never gave in. Besides good restaurants there is also Chez Patachou but the lady of song is rarely there and has given it over to a group of young troubadors. It is still worth a looksee.

Undraped Femmes in Pigalle

Coming down the steep incline into Paris proper, takes one into Pigalle and the Place Blanche district where the color of naughty Paris is still kept fairly intact. Doormen try to buttonwhole people into various clubs with promises of luscious nudity, and certain will whisper offers of attending forbidden pleasures. Live postcard stuff this. Rue Pigalle has its naked neon lighting playing up the undraped gals within, but if anybody ever took a "Tournee Des Grandes Ducs" (browsing from club to club), he might get the impression that the same chassis followed him to each spot. Among these, the Naturistes, Pigall's and Narcisse have fairly plush shows enlivened by good acts and even some spirited production numbers. But the emphasis is on the bare essentials, namely undraped femmes. Narcisse adds a twist with unclad men and draw overtones. In this vein, there are such travesty joints as Moune for the husky voiced femmes and Madame Artur's for the limpwrist-type show.

Eve attempts to add more ambitions and topical skits to the nudie carryingson, and the Nouvelle Eve will be open for those wanting the opulent and expensive. At Place Blanche are the two Moulin Rouge boites. Original one always has a top name with supporting acts plus the finest cancan group in France. The nearby Robinson has developed into a "poor-man's plushery," with a weak imitation of a big scale revue, but saved by a star every two weeks.

Also on Place Blanche is Liberty's, a supper-cabaret which still holds a fine free-wheeling flavor, well picked acts and the participation of the waiters who suddenly do an impromptu ballet on the tiny stage. Amply gladhanded and run by Ton-Ton, this house gives a kaleidoscopic revue that runs from 10 p.m. to 2 a.m. and insures some of the top entertainment names. Further down is Dinarzade, a Russo place, usually having good acts and food and an okay dance band.

Coming on towards the Champs-Elysees one crosses the Opera and Palais Royale district which are not too prolific in clubs. Another worthy fiddle joint, Ciro's, is there, plus another fine supper-cabaret boite in the Chez Gilles which always offers a worthy show of offbeat and young talent. Present comedy duo of Jean Poriet and Michel Serrault is one of the best in town. Macumba is an okay carioca dance spot.

Lido Dominates Champs Elysees

The Champs-Elysees is dominated by the Lido whose finely produced shows always make for SRO. Present entry has high polish, pretty girls and outstanding acts usually associated with this international boite. Carrousel is one of those drag show spots which benefits from taste and talent. It's worth one looksee. L'Amiral is more a revue spot and houses a couple of outstanding young comedians. Some language help would make this extremely palatable Villa D'Este is a small plushery housing many name singers who do late stints here.

Le Carroll's has soft-pedaled its mannish gal aspect and is a popular dance and show spot with good headliners. This well decorated cellar is getting a big portion of the U. S. set and the monied South American visitors.

Drap D'Or, long a white elephant, has become a regular since the new managership and starring of pert songstress Odette Laure. Prices are not too steep, with not too much clipping, as previously. These factors make this a smart-fashioned showplace with its jewelbox interior also helping. Suzy Solidor draws her friends and admirers to her intimery on Rue Balzac, but the remainder of this area is taken up with the strip tease. This American commodity has become a favorite with the French. Although techniques are usually naive compared to the more imaginative U. S. variety, some of the erotic attempts wind up clever parodies. Involved in showing girls undressing are the Crazy Horse Saloon, the Grisbi, the Piano Club and Chez Renee Bell.

Also Arab Bellydancers

Two Americans, Lee Payant and Gordon Heath, keep faithful at the tiny L'Abbaye with their large rep of folk songs. L'Echelle Jacob usually has good young talent, while two Hispano spots, Le Guitar and Le Catalan, have the desired Flamenco terp and sing aspects. Nearby is the St. Michel district which houses the folksong caves, the Caveau Des Oubliettes and the Caveau De La Bolee. The Arab bellydancers at the El Djazair and El Tam Tam also are in this area.

Jazz also invaded these medieval precincts with Metro-Jazz making the sweating dungeon walls echo with the fine jumping of Michel Attenoux's band and the pianoing and belting oldtime singing of Lil Armstrong. Small bars featuring either jazz disks or jazz U. S. players, such as Albert Nichols, Peanuts Holland or Bill Coleman, are also situated here.

Nearby Montparnasse has a flock of the pre-war clubs, once the haunts of "the lost generation," now turned into girlie spots. Fair nudie shows are at the Villa and La Boule Blanche, and some semblance of the offbeat days can be had at the Canne Au Sucre and College Inn. Gaby's is an audience participation club that benefits from Gaby's gift of gab and uncanny manner of getting even the most reluctant audience member into mock bullfights, etc. Elephant Blanc and Jimmy's are the plusher speakeasy type danceries getting the monied and show biz sets. Such oldtime spots like Jockey's, Venus and Schuberts are still there for any sentimental visitors. Monocle is another lesbo place for possible gawking once.

Out of all this ken is the newest windup spot in Isle St. Louis, Au Franc Pinot, at 1 Quai Bourbon, which was constructed by the late Borrah Minevitch, and now run by his widow, Lucille Little. Smartly constructed cave, with three tiers, well mirrored walls, and a fine trio, makes for dancing, eating and drinking in a convivial atmosphere. It has become the late spot both for the U. S. and Gallic show biz set. Taste is uppermost in the fashioning of this cellar spot and its membership basis assures this a good following and grouping.

This run-through gives the bulk of Paris night attractions but there are many more such as the cafes and late theatres, called the Chansonniers, to swell the prolific facilities of Paris for those who do their sightseeing by night.

Zanuck Suit

Continued from page 3

self as a 20th stockholder since 1945. He's represented by Louis Kipnis, N. Y. attorney who has been linked with several such suits in show business in the past.

Plaintiff claims that Zanuck would be in competition with 20th if he were to engage in indie film-making. Weinberger wants an injunction restraining the company from making studio facilities as well as financing and distribution available to Zanuck.

WHO'S WHO FROM MINSKY'S?

Early in 1957 Simon & Schuster will publish a book about the Minsky family and their burlesque enterprises. The author hopes to be able to compile, as a vital part of the story, a WHO'S WHO FROM MINSKY'S, and he hopes that nobody who ever worked for any member of the Minsky family will be left out.

Those wishing to be included—and those wishing deceased friend or relatives to be commemorated—should address names (stage names, if used), and particulars to—

ROWLAND BARBER
c/o Morton Minsky, 15 East 48th Street,
New York 17, N. Y.

Broadway

Deborah Kerr in from the Coast.
Spencer Tracy here between pictures.
Harry Hershfield recuping in Palm Beach and feeling much better.
Francis Winikus to Paris Saturday (4) to set up office as United Artists' homeoffice rep.
Fashion expert Tobe Coller Davis "pouring" for the Art Buchwalds of Paris towards the end of the month.
Lester (Time mag) Bernstein offers this neo-VARIETY headline on Ike's decision "Don't Have Tux, Won't Travel."
Universal's pub-ad veepee David A. Lipton in from the Coast over the weekend for two weeks of homeoffice confabs.
Novelist Fannie Hurst inherited the entire $423,580 estate of her husband-pianist Jacques Danielson who died in 1952.
Hoagy Carmichael follows Benny Goodman into the Waldorf-Astoria April 3, vice Gordon MacRae whose film committment caused postponement of that date.
RCA veepee Manie Sacks' $10,000 grant to the Albert Einstein Medical Center, Philadelphia, was disclosed with publicity attendant to a research fellowship awarded Dr. Hershel Sandberg.
Producer-agent-and-ex-lawyer Abner J. (Abby) Greshler back to Hollywood tonight (Wed.) after easting for the marriage of his wife's mother, who had been a widow for five years.
Universal prexy Milton R. Rackmil returned to Manhattan over the weekend from the Coast following his appearance on Ed Sullivan's show to receive Look mag's 1955 motion picture industry award.
Carl Van Vechten, novelist and onetime N. Y. Times music and dance critic, will present the fifth annual Capezio Award to Genevieve Oswald, Curator of the Dance Archives of the New York Public Library, at a special luncheon at the St. Regis Roof today (Wed.).
Last December, septugenarian Pelham Grenville Wodehouse became an American citizen, after longtime residence in the U.S., and last week his collaborator, Guy Bolton, playwright and librettist, at the age of 73, likewise renounced his British nationality and became a naturalized American.
Frank B. Saunders, ex-Toots Shor's, Arthur Godfrey show, etc., sends out little monthly memo pads as a token of appreciation to old friends with no strings attached. Or, as he puts it, supplemented by a Gaelic phrase, which he thinks might be apropos around St. Patrick's time, "Gun Eirigh an Vothar Leath" ("may the road rise with you!")
Quite a rash of wedlock in the VARIETY homeoffice. It started with Ruth Tobey and Emmy Gallagher, of the office staff, and now Jesse Gross, whose leanings are towards Legit, has gone and done it last Thursday (1). In the best "Equity baby" tradition—the layoff weeks before Xmas or New Year's for having babies—Jess waited between pressdays to motor to Alexandra, Va. Bride, whose leanings are also towards legit, is Lynn Chalmers.
Harry E. Gould reports that $100,000 was raised at the annual $100-a-plate dinner of Beth David Hospital at the Waldorf last Saturday (3). Gould, former owner of the Belasco and Lyceum Theatres and investor in Broadway shows, is chairman of the hospital's board of governors. Ted Lewis, George DeWitt, George Tapps, George Price, Adele Leigh (of London's Covent Garden), Adele Warren and Emil Coleman's orchestra comprised the show.
Claire Luce, actress-artist, is trailerizing her upcoming one-woman concert tour, "An Emotion Called Love," with six canvasses on the subject of l'amour at the Arthur Newton Gallery. On both canvas and concert stage she will portray Shakespeare's Cleopatra and Lady Macbeth; Shaw's St. Joan; Wilde's Salome and Camille; and Elizabeth Barrett Browning. Miss Luce sold 18 of her paintings at her last one-woman art show three years ago at the same gallery.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Patachou to London to head the Palladium show.
Norman Krasna heading for Hollywood after winding "The Ambassador's Daughter" (UA).
John Huston to Boston to begin setting up gala preem, in New Bedford, of "Moby Dick" for next July 4.
Juliette Greco, Gallic chantoosy, to leave next month for a tour of U.S. This is her first professional stint in America.
First European New Orleans Jazz Fest will play the Palais Des Sports March 10 with bands from all over Europe competing.
Jean Cocteau's play, "La Machine A Ecrire" (The Typewriter), added to repertoire of Comedie-Francaise and bowing March 21.
Lido nitery traveling show, which has already played South America and Cuba, will tour France and other Continental countries.
Curt Jurgens due here in April to start a Gallic comedy, "Et Dieu Crea La Femme" (And God Created Woman), opposite Brigitte Bardot.
Next October is to see Esther Williams in at the immense Palais Des Sports as head of an Acquacade show, with Xavier Cugat to supply the music.
Film talk has it that Victor Mature is due here in April to do a two-version (French-English) pic, "The Volga Boatman." Interiors are to be done here with exteriors in Yugoslavia.
Cannes Film Festival may be moved up from April 24 to May 9 over the present dating of April 10 to 24 because of the Grace Kelly-Prince Rainier of Monaco nuptials. It is felt this may interfere with fest and vice versa and too many journalists, who will be on hand for the wedding, are also asking for fete invites.
A group of show biz folks have chipped in to become entrepreneurs of a new Chinese restaurant which will open here, off the Champs-Elysees, this spring. It will be run by Art Buchwald's cook Chan; backers are John Huston, Joe Hummel and Joe Westreich of Warners; Harry Novak and Norbert Auerbach of Columbia; Marc Speigel of MPAA; Jim Nolan, TWA public relations rep, Darryl Zanuck; Gallic producer Gilbert De Goldschmidt; Albert Steele, head of Pepsi-Cola; lawyer Charles Torem; Mike Frankovich and Irving Allen of English Columbia, and Buchwald.

Skouras' Moscow Yen

Continued from page 2

Moscow, the Red widescreen method is as good as CinemaScope.
As for the sale of U. S. pix to the Russians, such conversations by Skouras would probably be inevitable, observers say. At the same time, they point out that 20th can't move on its own, since the Russian franchise is held by the Motion Picture Export Assn. and is periodically renewed. This prevents any company from acting on its own.
It's considered extremely likely that, if Skouras takes his trip, he'll be authorized by the industry to explore the field and to have preliminary discussions. The Russians themselves have indicated on various occasions that they're eager to huddle on the subject and they have put out feelers to have MPEA prexy Eric Johnston come to Moscow where they've talked of having an American film festival.
There hasn't been an American industry rep in Russia since 1948, when Johnston negotiated a $1,000,000 film deal with the Kremlin, which later fell through.
There has been an unconfirmed report that impresario Sol Hurok, currently in Moscow, may be negotiating the "exchange" of some indie-produced Hollywood films—or their sale—with the Russians. Such indies as aren't releasing via MPEA members aren't bound by the MPEA agreement not to do business with the Soviets unless an overall policy decision is made. The U. S. State Dept., which has vacillated on the question, has of late given indications that it would not be opposed to American films going behind the Iron Curtain.

Prince or Pauper

Continued from page 3

exhibitor association leaders are saying. What with faltering income and upped expenses, including the cost of films, they're going broke. Or so they insist.
Also very much on the downbeat is the Council of Motion Picture Organizations, of which AMPP is a member. COMPO, for the purpose of winning sympathy for repeal of the 10% admissions tax, is telling the press, members of Congress and other Washington officials that many theatres are staring bankruptcy in the face. Business is that bad, says COMPO.

London

(Temple Bar 5041/9952)

Winifred Atwell was the topper on "Sunday Night at the London Palladium."
Helene Cordet to be resident hostess at the Society Restaurant, and will sing nightly in the main room.
Paddy Crookshank, European manager for Robbins, Feist and Miller, planed to N. Y. for confabs with Mickey Scopp.
Princess Margaret went to the final rehearsals of "Cranks," the new revue which opened at the St. Martin's last Thursday (1).
David Jones presented with a gold cigaret case by retiring Chief Barker James Carreras inscribed to "the best press guy in Variety."
M. Waszynski, associate producer on "Alexander the Great," partnered with financier M. Fertz in a new British production outfit, Fewa Films.
Harry Green starts his first BBC radio series. "Forever Green," next Monday (12). American comedian has been resident in London for many years.
George H. Elvin, general secretary of the Assn. of Cine Technicians, to be feted at the union's annual meeting this weekend in honor of his 21 years service.
Rossiter Shepherd, People critic, named new chairman of the film section of the Critics Circle, with Harold Conway, Daily Sketch, stepping up to vice-chairmanship.
Mark Marvin tossing a Garrick Club reception tonight (Wed.) to introduce Peter Cushing and other members of the cast of his forthcoming production, "The Silver Whistle."

Philadelphia

By Jerry Gaghan

Comic Eddie White, recently a club owner, now an auto salesman.
Mae West's new act into Latin Casino April 4 before cross-country tour.
Mike Ellis returns to New Hope, Pa., from Miami in April to ready his Bucks County Playhouse season.
The Canfield Smiths, ventriloquy act, returned to town after a year long tour of Australia and New Zealand.
Program by Harry Belafonte, "Sing, Man, Sing," to be final event in Philadelphia Forum series (April 26, 27).
Al Jenkins, co-owner of the Showboat, has sold his share to partner Herb Keller, because of disagreement on name entertainment policy.

Boston

By Guy Livingston

Moishe Oysher in for personal on "Singing in the Dark" at Morton Theatre Sunday (4).
Louis "Satchmo" Armstrong and his allstar group skedded for two concerts at Symphony Hall Sunday (11).
Don Dennis, singing emcee at Steuben's, added the Red Cross benefit show to his long list of benefits around town.
Victor Borge skedded for two shows at the Boston Arena under sponsorship of International Friendship League of Boston March 31.
Motion Picture Industry of the Greater Boston Area staged a special Brotherhood Show Friday (2) at Loew's State with vaude acts from Boston niteries.
Richard Himber and Danton Walker feted at a press party Friday (2) in Cobb's. Himber came in on behalf of his new disk; Walker on bally for his new book.

Rome

By Robert F. Hawkins
(*Archimede* 145; 800 211)

Anna Magnani is dubbing "The Rose Tattoo" into Italian; also goes to Paris soon to dub pic into French.
Two more pix, "I Girovaghi" and "Il Cielo Brucia," have joined the suspended list, which already featured Marta Toren's starrer, "L'Assiro."
Rossana Podesta and Marco Vicario and their family expected back from Hollywood, where she's been shooting pic under her Warner contract.
"Loser Takes All," Ken Annakin's Rossano Brazzi starrer, will have gala world preem in Monte Carlo, where it locationed, April 8, preceding Cannes Film Fete.
Ginia Davis, Meyer Davis' daughter, to London on first lap of concert tour which will take the concert singer to Birmingham, then Barcelona and other Spanish dates.
John Nasht's "The City" tele series to start soon, with Mike Stern to introduce 13 stories based on his own exclusives, with others handled by Art Buchwald and U.P.'s Bob Musel.
Simone Signoret here accompanying her husband, who's in "Men and Wolves" opposite Silvana Mangano. Miss Signoret goes to Mexico next to star in Louis Bunuel's "Death in this Garden."
Producer Giuseppe Amato expects to change the locale on his new filmization of the popular "Four Steps In The Clouds" to Southern France, with Fernandel and Antonella Luladi in the leads.
Rene Clement pacted for two pix by producer Dino DeLaurentiis. French director will shoot, "Dyke on the Pacific" in October; then does a contemporary French subject in the spring of 1957. Both are Silvana Mangano starrers.

Alex Harrison

Continued from page 3

sion to solve bottlenecks also as they arise abroad. Meantime, Gehring, long a spokesman for 20th at exhib conventions and the like, is expected to continue acting as a spokesman for the company in matters of exhibitor relations and 20th sales policy.

Accent on Selling

It's expected that he'll take much of the administrative load off the shoulders of Harrison, who will thus be able to concentrate entirely on the selling of the pictures. Gehring also will act as the sales liaison with the studio, now under acting production chief Buddy Adler.
Appointment of Gehring, who for the past year had, for all intents and purposes, been in charge of 20th's domestic sales, doesn't change the status of Ulric Bell, Skouras' personal exec assistant. Skouras is said to feel that Gehring's experience and knowhow is invaluable and should find application in more than just the sales field.
One of the first foreign places where Gehring is likely to go is South Africa, where 20th has taken over the large Schlesinger circuit. Gehring also may be called on to conduct, for Skouras, studies abroad concerning possible expansion of 20th theatre holdings.
Another "grief" to be tackled by Gehring in his new capacity will be a study of ways and means to speed up installation of penthouse attachments by the theatres. Exhibs have been slow to invest in the gadet which allows any theatre to play a magnetic print.
Alex W. Harrison, the new general sales manager for 20th (according to present indications) is now 20th's western division manager with headquarters at the homeoffice. Long spotted as a comer, fact that Harrison is a young man is seen emphasizing Skouras' concern the sales talent be advanced through the ranks and brought to the forefront in exec capacities. In this, too, the experienced and manpower-wise Gehring is expected to lend a helping hand.

Rapid Riser

Harrison is from Salt Lake City. He joined 20th as a poster clerk in 1935 at San Francisco. On leaving the Army in 1946, he became division booker in that city, rising to branch manager in 1948. In 1951, he was transferred to Los Angeles to be branch manager there. A year later, he was appointed homeoffice rep in the sales department. In 1954, he became western division branch manager.

London Doctors Double

Continued from page 2

pseudonyms of Robin Fordyce and Alexander Kevin.
Their first venture is the transfer of the Watergate revue, "Cranks," which opened at the St. Martin's last Thursday (1). Show has a cast of four and was devised, written and staged by John Cranko. (It's reviewed elsewhere in this issue. Ed.)
Their second venture is a musical, "Jubilee Girl," written by themselves. It stars Lizbeth Webb, Marie Lohr, Irene Handl and George Benson and opened a pre-West End tour at Bristol last night (Mon.). It's already committed for dates at Bournemouth, Oxford and Streathham before it comes to town.
The book and lyrics for "Jubilee Girl" are by Fordyce, and his partner wrote the score. Bert Stimmel is in charge of production and choreography and Noel Howlett gets credit as dialog director. Louden Sainthill designed the setting.

Hollywood

Joe DiMaggio planed in from N. Y.
Audrey Hepburn planed in from Europe.
Spyros Skouras in town for studio huddles.
Robert Taylor and Ursula Theiss in from N. Y.
Blanche Yurka suffered heart attack in Phoenix.
Bob Hope back after three weeks in Europe.
Humphrey Bogart recuperating from major surgery.
Spike Jones' troupe left for Denver on its 2,000,000th mile of traveling.
Attorney Sol Rittenberg joined Metro as assistant to E. J. Mannix and Ben Thau.
Norton V. Ritchel leaving for the Orient on world tour for Allied Artists International.
Stephen Alexander joined RKO as assistant to production veepee William Dozier in "The Maverick."
Norman Krasna aired in from Paris where he produced "The Ambassador's Daughter" for United Artists.
Indie producer Sidney Harmon bought screen rights to "The Townsend Harris Story," authored by Ellis St. Joseph.
Southern California Motion Picture Council handed a special award to "Face of Lincoln," as an outstanding short subject.
James D. Sarno ankled Paramount's national mag department to become an executive in the Rogers & Cowan public relations firm.
Dan Dailey goes on loanout from 20th-Fox to star in "Don Quixote," to be filmed in Spain by Desilu Productions, and Nomad Productions closed a deal with Paramount to produce "Flamenca" in Spain this summer.

Miami Beach

Lary Solloway

Billy Daniels and Morey Amsterdam at Ciro's for a 10-day run.
Shecky Greene into the Club Chalet of the Lucerne for a week.
Jane Froman and Bobby Van into the Cafe Pompeii of Eden Roc Friday (9).
Walter Winchell ended his seasonal stay and headed back for N.Y. Thursday (1).
Cyd Charisse and Tony Martin to Havana, where he fills one week at the Sans Souci.
Lou Holtz came out of retirement to play a week in Empress Hotel's Regency Room.
Johnny Long orch at the Interama Ballroom, first big band to work a dance date hereabouts in several years.
Alan Walker checked out of Mt. Sinai Hospital after local show-biz medico Murray Reckon found his ticker was okay.
Red Buttons left for N.Y. and date with Studio One for role in its Easter play. He opens at the Copacabana April 6.

Cleveland

By Glenn C. Pullen

Samuel H. Stecker, theatre circuit owner who died here recently, left estate valued at $928,368 to widow, son and daughter.
Romeros and Lolita at Statler Terrace Room, competing against another Latin team, Manuela de Cadiz's Dancers, at Alpine Village.
Johnny Price and Bill Boehm, producer and director of Musicarnival, started chorus tryouts for musicals at their summer tent theater.
Al Sirat Grotto's 21st Annual Circus, produced by Orrin Davenport, wound up twoweek stand here with disappointing attendance although slightly better than last year.
Eve Roberts, local singing actress, set for N.Y. bow at the Vanguard Club March 15 after breaking in her act at Blue Angel March 11. Got the break for good showing at Kornman's Back Room and in Play House's musicals.
Jack Silverthorne's Rock-n'-Roll bill of 15 jukebox names pulled about $10,000 and five sellouts in one day at East 105th Street Theatre. Socko results were so gratifying that the house supervisor is planning similar stageshow later this spring.

Chicago

Ed Pazdur, ex-TV Guide, new publicity staffer for the Merchandise Mart.
Mercury Records' Eileen Mack in Passavant Hospital with a recurring illness.
Sherman - Ambassador Hotels prexy Pat Hoy and wife vacationing in Jamaica.
Palmer House manager Vern Herndon partied last week for his 25 years with Hilton chain.
Roy Rogers and Dale Evans co-chairing the National Safety Council's film-radio-tv committee.

OBITUARIES

R. R. BIECHELE

Richard R. Biechele, 71, pioneer exhibitor and former president of the Kansas City-Missouri Theatre Assn. died March 3 in Kansas City, Kansas, after a lingering illness. He had been a v.p. of the Theatre Owners of America and a member of its executive committee since 1942.

Biechele served as president of the KMTA for 10 years, and followed that with long service as chairman of the legislative committee. He was instrumental in securing much legislation favorable to the industry, and had worked at both state and national levels.

His career as an exhibitor began in 1912 with the Vendome Theatre, an open air summer enterprise, in the Armourdale district of Kansas City, Kansas. Until recently he was associated in a small circuit of theatres in Kansas, Missouri and Iowa. For years he was the industry liaison with the Kansas Board of Review, the state film censor.

Surviving are his wife, two daughters, son and sister.

JACK LAMONT

Jack Capitola, 63, burlesque comedian known professionally as Jack Lamont, died Feb. 28 in Cleveland. An eccentric comic, he recently suffered a heart attack while appearing at a Baltimore theatre.

Starting his show biz career at the age of 15, Capitola was seen in silent films with the "Keystone Kops" and later became a vet performer on burley wheels. He was one of the mainstays of the old George Young-Frank Cummings stock company when it revolved around him, Joe Penner, Danny DeMar and Billie Bailus.

His wife survives.

CHRIS MICHAEL

Chris Michael, 67, veteran Pittsburgh exhibitor, died Feb. 15 in that city after a long illness. He started in the business as a projectionist, then acquired the Rex Theatre on the Southside, which his wife has been managing for years due to her husband's poor health. His late brother, Louis, also owned a house, the Liberty, in that district and it's now run by his son, Homer Michael. Another brother, George, was killed in Pittsburgh's big Film Row fire 27 years ago.

Michael leaves his wife and three sons.

JAIME GUTTIERREZ

Jaime Guttierrez, 19, trapezist, died Feb. 18 in an auto accident near Cartagena, Spain. A member of the flying trapeze act, Los Icaros, he was a familiar figure to circus audiences.

His father, Guillermo Guttierrez, is the owner of the touring circus, Istambul, and head of the flying trapeze act that bears the family name, one of the oldest circus families in Spain.

MRS. ROBERT E. JOHNSON

Mrs. Robert E. Johnson, 38, formerly active in New York radio work with choral groups and in music arranging and composing with NBC, died March 2 in Winchester, Mass., following a long illness. Wife of the Boston manager of the Parker Pen Co., she was the former Irene Anita Thompson.

Surviving are her husband, her mother, a sister and five children.

W. H. (DUKE) GREENE

William H. (Duke) Greene, director of photography for Technicolor, died of a heart ailment Feb. 29 in Hollywood. He had been with Technicolor since 1917 and won three Academy Awards.

Greene received an Oscar in 1936 for color-photography in "Garden of Allah;" "A Star Is Born" in 1937, and "Phantom of the Opera", in 1943.

PHIL H. SOLOMON

Phil H. Solomon, 80, pioneer motion picture theatre manager, died in Chicago March 1. He managed a series of Balaban & Katz theatres from 1923 until his retirement in 1951. He had managed the Biltmore, Regal, Crystal, and Ridge and Drake Theatres, the latter two when they were still B&K houses.

Surviving are his wife and a son.

HARRY CLARK

Harry Clark, 45, who was in the current Broadway production, "Will Success Spoil Rock Hunter," died Feb. 28 in New York. His Broadway credits include "One Touch of Venus," "Call Me Mister," "The Skin of Our Teeth" and "Kiss Me Kate."

Wife and daughter survive.

ALEXANDER R. MALOOF

Alexander R. Maloof, 72, composer and director for 20 years of the Carnegie School of Music, in Englewood, N. J., which he founded, died Feb. 29 in Englewood. He was at one time conductor of the Bamberger Symphony Orchestra which played over radio station WOR.

His wife survives.

GEORGE T. ROCHFORD

George T. Rochford, 59, treasurer of the Palace Theatre and onetime part-owner of the Blackstone Theatre, died in Evanston, Ill., March 3. He was also business agent of Local 750 of the Treasurers, Ticket Sellers & Cashiers Assn.

His wife, three daughters, five sisters and two brothers survive.

JOHN H. TURNER

John Hastings Turner, 63, playwright, died Feb. 29 in Norfolk, Eng. His first two plays were presented before he was 21. After a series of wartime revues, he became associated with the late Sir Charles B. Cochran and was author or part author of several of his productions, including "Wake up and Dream."

His wife survives.

ERICH ITOR KAHN

Erick Itor Kahn, 50, pianist and composer, died March 5 in New York. Born in Germany, he was one of the directors of the state radio station in Frankfurt from 1928-33. From 1933-41, in Paris, he was active in chamber music and was a founder of the Schubert Society. He came to N. Y., in 1941, and in 1944 he joined the Albeneri Trio, a chamber music ensemble.

In 1951, he became a performing member of the Bach Aria Group.

His wife survives.

HUBERT G. LUCAS

Hubert Gordon (Bert) Lucas, 68, retired music publishing exec, died Feb. 24 in Essex, Eng. He was with Francis, Day & Hunter for some 47 years.

Prior to his retirement in 1951, Gordon was director of the Sun Music Publishing Co., a subsidiary of FD & H.

DUDLEY JENKINS

Dudley Jenkins, 60, assistant drama critic on the Philadelphia Bulletin, died March 3 in Philadelphia of injuries suffered Feb. 23 in a three-car collision. His bride of three months was killed in the same accident. He had been a Bulletin employee for 34 years.

Surviving are his first wife, a daughter and four sisters.

SUSANNE HARVEY

Susanne Almond Harvey, 82, who toured U. S. and Canadian vaude chains as piano accompanist for her husand, Bert Harvey, top comedian, died Feb. 28 in Toronto.

Survived by two sons, Al and Bob Harvey, song and comedy team, who scored in British vaude during World War II, and are now in Canadian radio and tv.

JOE ARENA

Joe Arena, topper of the Joe Arena Trio, which toured vaudeville and circuses for more than 40 years, died Feb. 29 in New York.

Survived by daughter and two sons.

ART S. PRENTISS

Art Smith Prentiss, 64, assistant director and production unit manager, died Feb. 25 in Hollywood. His career started with Universal in 1916 and ended with Metro in 1945.

He left his wife and a son.

James F. Barnes, 54, a drummer who had played with Freddie Goodman, Bud Freeman, Wingy Manone, Pete Dailey and others, died Feb. 27 in Chicago. His wife and daughter survive.

Salud Rodriguez, 66, legit actress, died Feb. 9 in Barcelona after a long illness. With her husband, Paco Vidal, she toured Spain, North Africa and Latino countries. Survived by husband.

Teresa de Diego, 50, legit actress, died Feb. 20 in Cantalapiedra, Spain, of pneumonia. She directed and starred with her husband, Jose Contreras, in their own legit company.

Harry Milne, 86, former manager of Henglers' Circus, Glasgow, and later manager of Tivoli Theatre, Aberdeen, died recently in London.

Wife of motion picture and legit financier Louis R. Lurie died March 2 in San Francisco. Besides her husband, she is also survived by a son.

Priscilla Wayne, 62, playwright, columnist and short story writer, died Feb. 26 in Little Rock, Ark. Her husband, two daughters and a son survive.

Father, 70, of Ted Fairhurst, manager of Gloria's Educated Dogs, English vaude act, died Feb. 7 at Wombwell, Yorkshire.

Mother of Helen Strauss, of the literary dept. of the William Morris Agency, N. Y., died Feb. 29 in New York.

Frank F. Servis, 46, veteran Albany projectionist, died Feb. 27 in that city. His wife, mother and two sisters survive.

Wife of John A. Reilly, a Pittsburgh theatre manager for more than 55 years, died Feb. 20 in that city after a long illness.

Richard J. Farrell, 50, special effects technician at Columbia, died Feb. 26 in Hollywood following a heart attack. His wife, two sons and two daughters survive.

Harry Shepherd, 60, general manager of the Curzon Theatre, Belfast, died recently in that city.

Choni Rodriguez, 32, songstress, died recently in Oviedo, Spain, of pneumonia.

Father, 75, of orchestra leader Gay Claridge, died March 3, in Chicago. Daughter also survives.

Sid

DEC. 11, 1898—MAR. 10, 1950

IN LOVING MEMORY

MOTHER

BARSTOW

Mar. 6, 1952 **EDIE and DICK**

In Memoriam

Sid Grauman

(The Little Giant of Show Biz)

You'll never be forgotten, Sid.

Arthur S. Wanzel

Norton Back

Continued from page 1

sions in your telegram are based on false premises. There is no reason for your being alarmed. I have never sought to impair the freedom of the press. If you are concerned about Norton, I am prepared, solely out of my esteem for you, to restore him to the free list. If there are any other facts in this situation which disturb you, I shall be glad to discuss them with you on the occasion of my next trip to Boston."

Confirmation that Norton had been restored to the free list came from M. J. (Mike) Kavanagh, local general manager for the Shuberts. However, no mention of Norton's return to the list, from which he was dropped on Jan. 30, following two unfavorable reviews of "Ponder Heart," had been made up to yesterday (Tues.) by the Post which continued its editorial blasts against the Shuberts. The paper has also not reported Shubert's wire to Mayor Hynes.

In the meantime the resolve calling for a legislative investigation of the Shubert theatrical interests passed two of its hurdles at the State House. The measure filed by Senator Daniel Rudsten was admitted for consideration by both the State Senate and House after it has been approved by the two rules committees.

The Post reported last week that a special subcommittee of the House judiciary committee in Washington had been appointed to investigate the Shubert-critic situation in Boston and New York, and also go into charges by Rep. Thomas P. O'Neill, of Massachusetts, that the Shuberts dictate which newspapers get advertising for shows playing Shubert theatres.

According to the Washington-datelined story under the byline of Post correspondent John Kelso, the subcommittee probe was ordered by Rep. Emanuel Celler, of New York, who announced the move after a conference with House majority leader John W. McCormack, of Massachusetts. *(It's understood in trade circles in New York that Congressman Celler is one of various public officials who hold honorary gold passes good for admission to all Shubert houses. Ed.)*

The Post story from Washington quoted Rep. Thomas W. Lane, of Massachusetts, who will chairman the subcommittee, as saying that hearings will be held in Washington and probably Boston, and that J. J. Shubert will be one of the witnesses called. The committee will have the power to subpoena witness and records, he asserted.

(The Library of Congress queried VARIETY *late last week for data on the grosses of top Broadway musical hits during the 1940's, with their respective expenditures for advertising. The Library official revealed that the information was sought by a member of Congress, but he declined to disclose the individual's name and declared that he did not know the purpose of the request. Ed.).*

John Davis

Continued from page 3

British theatre groups), Davis said the product shortage in America created a grave problem, while the quality coming through, with certain outstanding exceptions, was lower than it had ever been before.

He felt that the trouble with the American industry was that it had been in two minds as to where it was going. Production policy seemed to change, with immediate results at the boxoffice, and he did not consider that good films could be made under such conditions.

Davis underlined the fact that Hollywood supplied between 60% and 70% of the films for the world market, and he felt it dangerous when the major supplier was vacillating and undecided as to which type of product to make.

St. James, Wilbur

Continued from page 1

others of their New York theatres.) In case they lease either the St. James or Imperial after failing to sell the former within two years, they would still be required to continue efforts to sell the St. James.

Previous hits at the St. James have included "King and I," "Where's Charley?" and "Oklahoma." The latter show is said to have earned more than enough for the Shuberts to pay off the entire purchase price on the property, which they acquired on a lease-with-option during the depressed-market conditions in the mid-1930's.

Stock at Wilbur, Boston

Boston, March 6.

Larry Homer, who operated the Boston Repertory Theatre in New England Mutual Hall in 1947-48 and has since been working in tv in New York, says he has closed a deal to acquire the Wilbur Theatre here from the Shuberts, and will open a stock company there this Fall. The Wilbur and either the Shubert or Colonial are the Boston theatres the Shuberts must drop according to the terms of the recent consent agreement with the Government.

Homer says that Ian Keith will be the director of the Equity group, which will have eight actors, no star system, and will present proven plays and a few tryouts. Keith and Homer will appear in some of the productions. They came here to close the deal after visiting the stock theatre operated by Paul Crabtree in Palm Beach, Fla.

Homer explains he's leasing the Wilbur, but doesn't reveal details. He talks of plans to play other New England towns, and mentions Hartford, New Haven, and Lawrence and Worcester, Mass. He also envisions a subscription list, first nighter clubs and production of new plays, some by Boston playwrights.

The Wilbur, a 1,241-seater, is now dark, but has housed several tryouts this season, including "Young and Beautiful," "Chalk Garden," "Dancing in the Chequered Shade," "Hot Corner" and "Debut."

MARRIAGES

Carol Goodman, known professionally as Carol Barton, to Jim Shipley, Philadelphia, March 4. Bride is partner in the Burton Sisters, recording and nitery duo; he's RCA-Victor distributor in Cleveland.

Elvira Alonso Quevedo to Cesar Aboaf, Mexico City, Feb. 10. He's U-I general manager in Mexico.

Lynn Chalmers to Jesse Gross, Alexandria, Va., March 1. Bride is in legit production; Jess is a VARIETY staffer in the homeoffice.

Mrs. Betty Lewinson to Morris J. Weinstein, New York, March 6. Bride is mother-in-law of producer-agent Abby Greshler.

BIRTHS

Mr. and Mrs. Tom Haley, daughter, Cleveland, Feb. 18. He's KYW-TV host of "Morning Surprise."

Mr. and Mrs. Phil Carey, daughter, South Dartmouth, Mass., Feb. 27. Father is a Columbia contract actor.

Mr. and Mrs. R. L. Gillespie, daughter, Hollywood, Feb. 29. Mother is former Dorothy Jackson, dancer; grandmother is Annette Jackson of the Garson Kanin N. Y. office.

Mr. and Mrs. Joe Kelly, son, March 2, Chicago. Father is WBBM's purchasing agent.

Mr. and Mrs. Walter Smith, daughter, Pittsburgh, Feb. 25. Mother's the daughter of Ellwood Ohleger, of 20th staff in Pitt.

Mr. and Mrs. John B. Baumiller, daughter, Cowen, W. Va., Feb. 25, and Mrs. John B. Reber, daughter, Pittsburgh, Feb. 26. Mothers are the daughters of Harry Passarell, of Pitt's Par exchange.

Mr. and Mrs. Paul Weston, daughter, Santa Monica, Cal., March 1. Mother is Jo Stafford, singer; father is Coast recording chief for Columbia Records.

Mr. and Mrs. Julie Chester, daughter, New York, March 2. Father is general manager at Mellin Music.

Mr. and Mrs. Jackie Cooper, son, Hollywood, March 2. Father is an actor.

Mr. and Mrs. Don Baron, son, Wilmington, Del., Feb. 27. Father is WVCH, Chester, announcer.

Mr. and Mrs. Albert Gusikoff, son, Feb. 23, N.Y. Father is a trombone player in the house orchestra at the Coronet Theatre, N.Y.

COPACABANA INC.

10 East 60th St. New York 22, N. Y.
Plaza 8-1060

March 1st, 1956.

Miss Marion Marlowe
New York City, N.Y.

Dear Marion;

I'd like to take this opportunity to tell you how delighted we are with your current engagement at the Copacabana.

Our capacity business has certainly shown that people like to see and hear the new Marion Marlowe. In recognition of the fact, The Copacabana is proud to present to you its own Academy Award... the COPA BONNET.

I hope that this is just the beginning of a long and pleasant series of visits with us.

Sincerely,
JULES PODELL

Marion Marlowe

Musical Direction
● JERRY BRESLER

Special Material
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Choreography
● JONATHAN LUCAS

Direction
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FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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FILMS & TV GET KICKS IN LEGIT

Tape Peps Background Music; It's Show Biz With Biff-Bang Left Out

By ROBERT J. LANDRY

Thanks to the recent switch from disk to tape recording and, to a lesser extent, the use of frequency modulation aircasting to spots where phone lines would be too costly, the market expansion potential for background music has been greatly expanded. The oldest and pioneering service, Muzak, has already doubled its franchise owners to a current total of 120, has some 20,000 outlets in the U. S., is heard in four foreign cities, Manila, Honolulu, Lima and Mexico City, and on the oceanic flights of Pan American, United and Japan Air Lines. In the latter instance it shares 50-50 on playing time with a background music service which tapes native stuff in Japan.

Tapes make possible 24 hours of music every day on three spools and the resultant shipping and servicing economies in the past year have made it possible to merchandise background music in communities of 50,000, whereas previously only areas of 100,000 population and up were deemed worth enfranchising. Muzak rigorously keeps free of advertising tie-ups but the background music "industry" often includes suppliers who combine with point-of-sale plugs, as in grocery stores, or with brand advertising, as in buses.

Something else Muzak studiously avoids is competition with dance orchestras. Although often used as filler between dance sets in hotels and cafes, "we can practically defy anyone to dance to our arrangements," according to Muzak's

(Continued on page 64)

K&E Ad Agency Into GI Camp Shows Biz On Behalf of Mennen Client

A major advertising agency has become the first among commission houses to latch on to the Defense Dept.'s new program for easing the way for entertainment packages to b. given at GI installations. Previously, sponsors of such treks were required to sked shows with each base individually and to provide transportation, food and lodging. Under current system, there's transportation and per diem allowance for troupers provided by Defense from a central agency in the Pentagon.

As result, the agency, Kenyon & Eckhardt, under promotion exec Nat Steen, has launched domestic camp tours, with offshore visits scheduled later. Agency is charged with working out the details through local Special Services officers, giving introductory hooplas at mess halls, afternoon shows in base hospitals and the major presentation in the evenings.

K & E safaris are in behalf of a

(Continued on page 18)

DROP IN FARM INCOME PINCHES BAND BUSINESS

Chicago, March 13.

Orchestras, Inc., local booking agency dealing in bands exclusively, reports cautious buying by customers in rural areas. American Legion clubs, etc., situated in small towns with a large surrounding farm community, who usually buy bands for dances with a preponderant farmer patronage, are not sponsoring as many dances this year as last.

Reason given for the bearish outlook is drop in farmers' income resulting in less money for dances as well as dissatisfaction with the administration farm policies.

Protestants Shun Censorship Role In Film Industry

Organized Protestant pressure in Hollywood will continue along positive rather than negative lines, the accent being on encouraging the production of "good" films.

That's the credo of George A. Heimrich, west coast director of the Broadcasting & Film Commission of the National Council of the Churches of Christ in the U. S., expressed while attending a two-day meet last week in Manhattan.

Discussing his functions on the Coast, Heimrich opined that Protestants could be far more effective by stressing the positive than by threats of bannings. "Our aim is to work with the producers and to encourage them to come to us for consultation. We have no big stick to hold over them because we don't have that kind of organization. But even if we had, we wouldn't use our power that way," he commented.

Rev. Alexander B. Ferguson is the Commission's director of film with headquarters in New York.

FLOOR OF LUCITE FOR UNDERLIT 'SHANGRI-LA'

A lucite stage floor may be used for the first time in the forthcoming Broadway musical, "Shangri-La." The idea is to have lights under the translucent floor, to get a luminous effect in keeping with the fanciful quality of the story.

Designer Peter Larkin, who's been working with the lucite idea, is ready to go ahead if engineers' tests indicate the synthetic mate-

(Continued on page 15)

TIE UP MATERIAL, DEVELOP TALENT

By HOBE MORRISON

Everybody's trying to get into the legit producing act. Not only to tie up material, but to develop talent and as a plain money-making project, the major film studios, television-recording companies and various individual picture and tv executives are busily playing footsie with the erstwhile Fabulous Invalid.

For the Hollywood studios, it's a revival of a trend of 20 years ago, when most of the majors were in legit producing on the side. But for the video networks it's an inviting new adventure by a baby industry. For assorted producers in films and tv it's another and logical facet of the increasingly interrelated show business realm.

Sorties in the multiple invasion of legit are being made from all directions. For instance, Paramount's co-producer venture with the musical version of "L'il Abner," first for Broadway and later as a picture, and CBS backing the new musical "My Fair Lady," originally with the idea of tying up a vehicle for tv and record album and later with the realization that it's a potential goldmine per se.

Also, NBC backing of "Great Sebastians" as a tv potential, with Columbia Pictures following along to buy the screen rights, and the network dittoing with the proposed musical, "Casey Jones," and producer David Susskind's scheduled production of the legit comedy, "Very Special Baby," which also

(Continued on page 75)

His Kingdom for a Horse? 'Richard' TV Tint as Hoss Of Another Color: Olivier

Laurence Olivier was personally not overenthused about the color values on the tv version of his "Richard III." It was "not quite" the tint "we had tried to achieve on the screen; naturally, when I made the picture I made it for a very large screen."

These and other statements were delivered by Olivier on Monday night's (12) "Tex & Jinx" show over WRCA, N. Y., flagship of NBC Radio.

The British actor-producer had seen the film many times, he said, so

(Continued on page 18)

Does Ford Know This?

Columbia looks to have a likely followup to "Solid Gold Cadillac," its adaptation of the legit play which is going into release shortly.

Via Warwick Productions, which releases through Col, company will handle "Rolls Royce Story" set for future lensing in England.

Theatre Shortage Now a 52-Week Problem for B'way Musical Shows

By JESSE GROSS

The theatre shortage for Broadway musicals is becoming a year-around problem. Instead of being acute for brief periods during the season and merely a conversational possibility at other times it now tends to be constant.

From indications, there won't be any vacant musical houses on Broadway even this mid-summer, during the traditional boxoffice slump, when all but the desirable spots for song-and-dance shows formerly stood idle. In fact, signs are that the house shortage may force musical production to a virtual standstill.

At the moment, all the key Broadway musical houses are either set with established hits or already booked for incoming shows. A few with longrun tenants are being avidly eyed for a possible boxoffice decline that would warrant eviction notice and availability for a replacement entry. There's the inevitable chance, too, that an already-booked incomer will prove to be a flop and thereby ease the situation for the lineup of shows without theatres.

There are five new musicals due for the balance of this season, ending May 31, and another two set to preem in June, early in the 1956-57 semester. Even if some were to be fast folds, the situation for next season would still be critical. That's reflected in the hefty lineup of tuners announced for 1956-57 production. There are around 22 such items now listed.

Of New York's eight musical houses, one (the Broadway) is

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SATCHMO TO REPRISE PART OF WORLD TOUR

Louis Armstrong is set to reprise part of his round-the-world tour. Flanked by his All-Stars and singer Velma Middleton, Armstrong will start his tour in Australia, April 5, and thence work concerts in Hongkong, Singapore, and other Far East stops while enroute to England, where he'll begin a concert series May 5 for three weeks.

Armstrong will return to the U.S. to do a show for "Producers Showcase" on NBC-TV in May or June, a postponement of an original date set for April 30.

66% Rise in U.S. Electronics By 1964, Sez Folsom

Boston, March 13.

Nation's electronics industry will reach a volume of $18,000,000,000, or 66% above its present $11,000,000,000 annually, by 1964, it was predicted yesterday (Mon.) by RCA president Frank M. Folsom. This 66% gain, which will be double the anticipated percentage gain of the economy as a whole, will be sparked by the emergence of color television, Folsom told the Boston Security Analysts Society.

"The past year saw color 'get off the ground' as a new service and become commercially established. The initial steps are behind us. With more and more

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METRO RUSHING 'SWAN' TO CASH IN ON MONACO

Aiming to cash in on the Grace Kelly-Prince Rainier publicity, Metro is dating "The Swan," in which Miss Kelly costars with Alec Guiness, on or as near the April 19 wedding date in Monaco as possible.

Pic will play Radio City Music Hall, N. Y., in late April or early May. In London, according to M-G's managing director in Britain, Charles Goldsmith, there's a chance the film will have a West End date on the exact nuptials day.

N. Y. opening depends on the run of "Serenade," which follows the current "Picnic." Originally, Columbia's "Eddy Duchin Story" was set to follow "Serenade," but M-G was able to arrange a shift in light of the immediacy of "The Swan." Molnar story concerns a princess who marries a prince.

Iron Curtain 'Agents' $1,000,000 Pic Deal On Gershwin's 'Porgy'

In 1935, when the Theatre Guild first presented "Porgy & Bess," George Gershwin's "American folk opera," to then indifferent critical and boxoffice returns, there was talk of a $10,000 bid for the film rights (Ira Gershwin, lyricist-collaborator with his composer-brother, is said to have held out for $25,000). Now, some 20 years later, there are three groups bidding $1,000,000 each for the sale rights. In a large measure the democratic world's arch-enemy, the Iron Curtain countries, might be credited as the vicarious "agent" in this kind of acute economic interest. Bids also call for a percentage.

In between, especially on top of the "Porgy" cast's click in the near-Iron Curtain countries and latterly within Russia itself, "Porgy" has achieved world renown as a cultural and show biz entity.

Only some legal details stand

(Continued on page 65)

Screen, Legit Coin Opens 'Escape' From Writers' Video Grinding

The writers who came to some fame and fortune via television have priced themselves out of the video market and are now concentrating on the more lucrative fields of legit and motion pictures. That's the opinion of David Susskind, the Talent Associates topper whose firm, started as a tv enterprise, has also branched out into the legit and film sphere.

Such tv writers, according to Susskind, no longer are under the necessity to keep up television output. With a backlog of coin from film sales, screenplay assignments, and legit royalties, the video-spawned scribes, Susskind feels, can now afford to sit back and work on plays, motion pictures or other longtime projects. These writers, Susskind thinks, will not disappear completely from television but their works will be seen only on rare occasions—on spectaculars or "when they have a particularly challenging idea suitable for television." Robert Allan Aurthur, Paddy Chayefsky, Rod Serling, and several others are no longer regularly seen on video.

Susskind's Talent Associates is following the path of the writers with one important difference, however. It is maintaining its hold in television but, at the same time, branching out strongly in legit and tv.

In addition to its tv shows—"Armstrong Circle Theatre," "Justice," "Appointment With Danger." "Joe and Mabel," and an occasional spectacular—Talent Associates, via motion picture offshoot, Jonathon Productions—has concluded three motion picture deals. Two of its tv-originated properties—"A Very Special Baby" and "Man On A Tiger"—will be converted to the stage. Susskind will produce "Baby," expanded by Aurthur from his teleplay, and will be associated with George Abbott, Robert Griffith and Hal Prince in the production of " Tiger," based on Roger Hirson's tv drama.

Jonathon's first picture, "A Man

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Amory's 'Resorts' Set For Legit, Also Pix

"The Last Resorts," Cleveland Amory's factual account of upper-crust playgrounds (Newport, et al) at the turn of the century, is already set for legit adaptation and is also headed for the screen. Stage version is to be a musical produced by Frederick Brisson, Robert E. Griffith and Harold Prince with book by Jean (Mrs. Walter) Kerr.

Brisson's Independent Artists, film company bankrolled by Floyd Odlum, head of Atlas Corp., has the pic version on its schedule, apparently via a pre-legit production deal.

Giesler Seeks Trial Of Scott, Mitchum Libel Cases Vs. Confidential in N. Y.

Los Angeles, March 13.

Jerry Giesler, attorney for actress Lizabeth Scott, who seeks $2,500.000 from Confidential mag for alleged defamation, will file action in N. Y. Federal Court.

Move follows Superior Judge Leon T. David granting a motion to quash service of a summons on mag publisher Robert Harrison, on grounds Confidential has no reps or agencies in California.

Attorney also will transfer Robert Mitchum's $2,000,000 suit against same publication, if a similar motion to quash it is granted here. Both thesps claimed in their complaints that they were defamed by untrue articles in mag.

London Critic Burns At Distorted Quotes

London, March 13.

London is having a flurry of a perennial complaint. It's a recurrence of the old managerial device of using critical quotes out of context to give a favorable impression of a show. The latest incident involves Milton Shulman, critic of the Evening Standard, who has attacked the management of "Ring for Catty" at the Lyric Theatre for "tearing phrases" out of context of his review, and displaying them on the front-of-house.

In a letter to the editor of his own sheet, Shulman refers to the two quotes displayed, "It could go on forever" and "Here's a play that need never end." In their full context, he says, these statements referred quite unmistakeably to the rambling, diffused, padded and interminable character of a particularly dull and unimaginative drama. He doubted if this kind of distortion could save so dreary a play. It had managed, however, to get "Ring for Catty" two unfavorable notices in the Evening Standard instead of one.

AT LAST CASABLANCA HAS A 'RICK'S' NITERY

Casablancha, March 6.

Jimmy Smith, an alert jazzhound from New Orleans, who landed in Morocco some five years ago when Uncle Sam decided to build air strips here, was highly disappointed when he couldn't find "Rick's," the legendary nitery which was the backdrop of Warner Bros.' "Casablanca" (Humphrey Bogart starrer).

It took Smith a few years to get around to it but he's just opened a Rick's here—WB and director Michael Curtiz made it up for the picture apparently — and it's not only a top tourist attraction but a local socialite fave.

Smith, naturally, has borrowed freely from WB with stills of the Bogart starrer. Oh yes, he's also added a Negro pianist. His name wasn't Sam but it is now. "Play it, Sam!"

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Show Biz-Literati Bloom To Miss Truman Romance

Announcement of Margaret Truman's engagement to N. Y. Times staffer Clifton Daniel (ne E. C. Daniel Jr.) occasioned Page 1 coverage throughout the nation, and even the staid Times, beaming with pride, double-columned it on the first page. Event has a show biz-literati bloom, what with Miss Truman's concert background and her radio-tv exposure via an NBC contract, and Daniel's w.k. work as the Times Moscow correspondent and his current assistant-to-the-foreign editor post.

Times played the engagement up big on the inside, too, with no less than two stories (one on each of the principals) accompanying the "jump" from P. 1, along with a couple of pictures of the happy parents. Asked by newsmen whether she is going to quit radio-tv (she just ankled the NBC Radio "Weekday" show, where she was femcee, in favor of television appearances), Miss Truman mentioned her NBC pact, and beyond that said, "Mr. Daniel hasn't put his foot down on it," to which he amended, "Mr. Daniel hasn't put his foot down and isn't going to."

Dominican Expo, Hotels a Mecca For the Tourist

By PAUL PIMSLEUR

Ciudad Trujillo, March 13.

The Dominican Republic has put together a project reported to have cost several million dollars, called the Peace and Free World Brotherhood Fair. That's a lot of money for a little country, and with it they've erected an International Fair whose proportions are surprisingly extensive, especially when they suddenly appear out the plane window in the middle of the Caribbean Sea.

Most successful aspect of the Fair is the architecture and planning. On an area about the size of 10 square city blocks, some half dozen impressive white buildings have been built as permanent structures. Other temporary buildings house the exhibitors who have found no space in the permanent structures. The entire area, including the white buildings, fountains and landscaping, is well lit at night, making it a fine sight either from the air or on the ground. The symbol of the Fair is a globe surmounted by a tapering column, reminiscent of the New York Worlds Fair's trylon and perisphere.

Tourist accommodations here proved surprisingly good. Three luxury hotels (Ambassador, Paz, Jaragua) provide every kind of comfort at rates from $12 to $20

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Lolly's Dream Cast At AFTRA Scale

That was a Lollypaloosa of a billing lineup — 30 Hollywood names-on-films plus live-and-celluloid Teresa Wright in title role of "The Louella Parsons Story" on the CBS-TV "Climax" last week (8). Even so, the 24.3 Trendex racked by NBC's "Dragnet" was less than three pegs behind the 27.2 pull of "Parsons." In the next 30 minutes, the columnist's "biopic" dropped a bit to 26.8, but opposition "People's Croice" on NBC didn't prove out on its title, with a 17.1 rating.

Aside from the joust for audience, trade interest centered on the fact that the tribute to Hearst's "Gay Illiterate" was in the nature of a "command performance" at AFTRA scale involving perhaps a million smackers worth of talent making little more than a telephonic bow. It was also a banner day for the public relations factory of Maggie Ettinger, Miss Parsons' (and so announced), a key factor in the guestar and other arrangements who received a great big plug in return.

He Sure Could Have Used ASCAP

Mozart Made Less on All He Composed Than An Artist Gets Playing One of His Works

By TED HUDES

The world is now celebrating the birth-year of Wolfgang Amadeus Mozart, born 200 years ago (Jan. 27, 1756) in Salzburg, Austria. Salzburg and Austria are suffering financially from the departure last year of the American Armed Forces and thousands of U. S. Government employees, and have been looking forward to 1956 (especially the summer) when they expect to receive up to 100,000 tourists, mostly American music lovers and Mozart admirers, during the year.

From the Mozart Festspiele in Salzburg alone, the Austrian Ministry of Economy expects the tourist trade to bring in $100,000,000, counting on 100,000 tourists to spend $1,000 each on their trip. Compare that with Mozart's total income during his 24 years' stay in Salzburg, which was below 9,000 florins (approx. $6,000).

It's further estimated that some of the violin virtuosi, like Joachim, Kubelik, Veczey, Huberman, Kreisler and Busch, made more money individually on a single Mozart violin concerto than the composer did for everything he wrote from No. 1 to No. 626 of the Koechel catalog. Walter Gieseking derived great wealth from playing Mozart's Klavierstuecke. Elisabeth Schwarzkopf, in singing Mozart's arias, gained not only fame as a fine soprano but a sizable fortune.

Too bad that ASCAP (or an Austrian equivalent) did not exist two centuries ago in order to protect Mozart's estate. Maurice Ravel, who died in 1937, did far better. Ravel's family collects about $4.000 yearly in royalties for the posthumous rights.

It's impossible to estimate the huge incomes made by publishers, opera houses, concert halls and recording companies from Mozart's music. Mozart records have been produced constantly for the past 53 years. The first platter was waxed in 1903 by Antonio Scotti, Serenata from "Don Giovanni" (Columbia). The International Mozart Institute estimates that in the past 50 years, recording companies sold a minimum of 60,000,000 records of Mozart's music throughout the world. In Australia, Japan, New Zealand and South Africa, where Mozart is relatively a newcomer, there is a boom in his records.

The three opera houses in Berlin have presented, in the past 100 years, "Don Giovanni" 2,681 times, "Marriage of Figaro" 2,897 times, "Magic Flute" 1,934 times, "Abduction from the Serail" 2,077 times, "Idomeneo" 973 times, "Clemenza di Tito" 408 times, "Cosi fan Tutte" 1,588 times, "La Finta Simplice" 209 times, and "Bastien at Bastienne" 96 times. Mozart's Requiem has been played in all the churches of the Old and New world, as well as in concert halls.

A Pauper's Grave

Vienna, as we know, could offer Mozart only a pauper's grave. In Salzburg, Archbishop Hieronymus assigned Mozart a place in his kitchen next to the cook, chambermaid and valet.

Empress Maria Theresa warned her son, Archduke Ferdinand, against paying Mozart 10 ducats for an oratorio: "Please do not burden yourself with useless people!" The publisher Franz Anton Hoffmeister, whose successors made a fortune 50 years after Mozart's death with his music, said to the composer in 1782: "Write more popularly, or else I can neither print nor pay for any more of yours."

It took half a century for Vienna, and much, much later Salzburg, to reluctantly recognize Mozart for what he was.

Cantor (Comic) Now An Impresario of a Cantor

Eddie Cantor is becoming an impresario. Comedian is now sponsoring the appearances of cantor Bela Hershowitz, who will make his Carnegie Hall, N. Y., bow May 6. The cantor recently was "This Is Your Lifed."

Comedian became interested in the cantor since he arrived in the U. S. He was formerly chief cantor of Budapest, and was near death on two occasions, first by the Nazis and then by the Communists, before he managed to escape.

As Partnerships Spread, Indie Producers Seldom Visit Banks Directly

Financing of independent film production has taken on a new look with the industry's swing toward partnership deals between the film-makers and the large companies. Situation has reached the point where it's now a rarity (and it used to be commonplace) for the indie producer to visit his bank for production money.

With the distributors, notably United Artists, taking a participation in ownership of pictures from "outsiders" on their releasing schedules, they're also called upon to assume more responsibility for bank borrowings.

Specifically, the distribs are arranging for the fiscal backing of indie producers, thus removing for the latter a burden of major proportions.

The indies in time gone by were forced to perform near miracles when it came time to raise coin for their product. They could come upon a story property in many cases only if the author approved cast, etc. Then, too, the players insisted on approving the author's work. All talent had to be nailed down before a distributor would enter a releasing deal. But, also, the distrib wanted assurances about the necessary revenue for the production. The banks, on the other hand, wanted assurances about all these factors.

As stated by Stanley Kramer, "it was like sending up balloons in all directions and trying to bring them all down at the same time."

UA, particularly, is responsible for the change. This distributor is now financing nearly all indie producers on its roster completely. All the producers are called upon to do is make pictures.

RKO's 1st Ad Agency Shift Since Co.'s Birth

Hollywood, March 13.

J. Walter Thompson Co. succeeds Foote, Cone & Belding as RKO's new advertising agency. JWT's N. Y., and L. A. offices will work on account. RKO, reactivated, is slating $45,000,000 in production this year.

Foote, Cone & Belding (previously Lord & Thomas) has handled RKO ads since the film company was organized about 28 years ago. Prior to bowing out, FCB will complete campaigns on trio of pix—"Great Day in the Morning," "While the City Sleeps" and "The Brave One"—with possibility of also handling "Jet Pilot."

Thompson's first pic will be "The First Traveling Saleslady."

'City Sleeps' First B'way Gala for RKO in 2 Years

RKO is set to have its first formal film premiere in New York in over two years. Company is now scouting a first-run Gotham house for the bow of "While the City Sleeps," which has Ida Lupino, Dana Andrews and George Sanders in the leads.

Execs say they're not anti-Broadway. It's just that in past the company hadn't had a picture that "lent itself" to an elaborate opening in N. Y.

Polish 'Porgy' Disks

Disks of George Gershwin tunes will be widely distributed in Poland next month in wake of the recent performance of the "Porgy and Bess" opera behind the Iron Curtain.

American members of the company cut the tunes for the Polish diskers.

TV—TWILIGHT OF THE REISSUE

'Bells' ('45) and 'Sam' ('48) Par-Combo, TV Plus Reissue Rights for 500G's

Paramount appears readying to participate in the films-to-television sweepstakes. Company has two pictures on the block and others doubtless will follow.

Initial two are "Bells of St. Mary's," 1945 entry with Bing Crosby and Ingrid Bergman, and "Good Sam," made in 1948 with Gary Cooper and Ann Sheridan in the leads. On the basis of talks so far, Par is asking $500,000 for the package.

"Bells" and "Sam" were produced by Leo McCarey when he was functioning as an independent under the Rainbow Productions banner. Par some time ago bought out all Rainbow assets.

Deal being offered would give the buyer theatrical reissue rights as well as the license for tv, thus accounting for the 500G asking price. This kind of coin would be unusually high if only tv were involved and the product didn't figure to have value in the re-run market.

As for overall tv policy, it has been indicated that Par would unload its entire library on a limited-term leasing basis if a buyer can come up with the amount of cash which the company feels is "right."

Schnoz Sinatra

Hollywood, March 13.

Frank Sinatra and Jimmy Durante are gabbing anent singer undertaking title role in "The Jimmy Durante Story" filmization.

Sinatra meanwhile will make guest appearance on Durante's "Texaco Star Theatre" show, which will be telecast in color for first time March 24 over NBC. Pair last teamed on web's "Colgate Comedy Hour" two years ago.

Salesmen, Stay With It! Metro Warns 'Em Not To Blame Exhibs' 'Laziness'

Film companies are urging their salesmen and bookers to participate more fully in merchandising activities involved with each picture. It is being stressed in forceful language that the salesman's and booker's job is not completed with the signing of a contract or with the setting of a playdate. These staffers, it's emphasized, must indulge in hard-hitting ticket-selling pitches and must convince exhibitors to spend time and money in promotional efforts.

To accomplish this aim, the film peddler is told "to generate so much enthusiasm that exhibitors will do the extra promotion you want them to do, for the simple reason that you can prove—and have done so many times before—that the promotion ideas you offer will make money for them."

This is the gist of the "go-out-and-get-'em" pitch currently being made by Metro to its sales personnel. Metro's advice to its salesmen warns that "it's all very well to rationalize that your customers are lazy and don't want to do any extra work; if that's the case, you just haven't been a good enough salesman to overcome their inertia on your picture."

Seeking Pattern For Sale of Pix Of 'Patterns' Ilk

Film industry is seeking the answers to a brand new problem: how to market unelaborate screen translations of television programs. Case in point is "Patterns," Michael Myerberg's feature production based on the Rod Serling teleplay aired on "Kraft Theatre."

In an unique approach, United Artists, as the distributor, plans to open the film, which stars Van Heflin, at both New York's Mayfair Theatre and the Fine Arts in Los Angeles. Mayfair is strictly a conventional first-run operation. The Coast house has an "arty" film policy.

Which is the more suitable showcase should be determined quickly and subsequent selling will be mapped accordingly. But further problems are not unanticipated.

UA opened "Marty" in off-Main Stem situations and shortly after switched to houses which normally play top "A" product. "Marty" turned out fine, with United States and Canadian distribution revenue figured at $2,000,000. But, still, this Academy Award contender was somewhat erratic in the larger theatres, taking good money in some spots and faltering in others. The same campaign was used and consequently there was no explanation for the boxoffice ups and downs.

Allied Artists execs are faced with the same how-to question-mark with "Crime in the Streets," from the Reginald Rose play on TV's "Elgin Hour." Vincent Fennelly, producer of the feature, stated in New York last week that the problem is dual-pronged. First, he said, exhibitors must be convinced that the film is salable despite the lack of star names. Then, special lures to draw the public are required.

ATLANTA BACKS DOWN, LICENSES 'GOLDEN ARM'

Atlanta's censor board has withdrawn its ban on Otto Preminger's "Man With the Golden Arm." Reversal of its original decision to deny a license for the picture came following a threatened court action by the producer.

Switch was made on the advice of attorneys who said that recent Federal Court rulings rendered the ban legally unsound, according to Mrs. Catherine S. Gilliam, the city censor.

DON HARTMAN'S PLANS

Seeks Bergman For 'Chalk Garden' —Other Star Deals Pend

Hollywood, March 13.

Don Hartman, former Paramount production chief who now will produce his own films through Par, is negotiating with Ingrid Bergman to star in "The Chalk Garden." If actress, who will appear in 20th-Fox' "Anastasia," okays deal, pic will be filmed abroad.

Producer also is talking to Spencer Tracy and Katharine Hepburn for top roles in "Matchmaker," and already has Italian actress Sophia Loren set to topbill "Desire Under the Elms," starting in Spring, 1957. Initialer will be either "Matchmaker" or "Garden," skedded to roll in Fall.

Kaye As 'Red Nichols'

Hollywood, March 13.

"Red Nichols Story" revived as Danny Kaye starrer at Paramount, will roll with Mel Shavelson, Jack Rose producing, writing, and Shavelson directing. Picture will be shot by Kaye's Dena Productions in late spring or early summer.

Kaye is also signed to star in original for Metro producer Sol Siegel. Will be indie venture, jointly between Siegel and Dena Production for Metro release. This one has a circus clown background.

O'Shea-O'Neil Meet

Daniel T. O'Shea, president of RKO, arrived in New York from the Coast over the past weekend and heads for Florida at the end of this week for Florida conferences with chairman Thomas F. O'Neil.

O'Shea goes back to the Coast the first week of April.

FEW FILMS FIT PRESENT NEEDS

By GENE ARNEEL

The principal film companies are putting an end to their re-sale of back product to the theatrical market because of the fiscal overhaul that has taken place within the trade over the past few years. The change accounts largely for the willingness to peddle vintage product to television.

The distributors have come face to face with the fact that a reissue, except in rare instances, simply doesn't fit in with the new structures of their economy. They're geared to deal only in top-revenue product. While an ancient pic from the vaults might bring in, say $300,000, this is not sufficient to sustain the selling organization over the period the film is worked on. Also, it means that much less time that could be devoted to new productions coming in from the studios.

Paramount, for example, releases about 20 films a year. In the United States and Canadian market, the company grosses in the area of $1,000,000 a week. The outfit is financially attuned to this kind of business; indeed, it's al-

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Indie Producer Warns H'wood On TV Script Buys

Don't just buy those television scripts for films, fellows, because they might be just tv matter unsuitable for exposure in any other medium. So says Vincent Fennelly, who produced the theatrical version of "Crime in the Streets," video original authored by Reginald Rose, who also scripted the Hollywood production.

Fennelly makes the point that the half-hour or hour-long program must lend itself to expansion. It won't do if the prototype story is a well integrated one and its characters fully developed because in

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Metro, Biggest 16m Distrib Overseas, Belatedly Enters Field in U.S.

Sized Down Antitruster

Antitrust suit brought by Hobart Theatre Corp., operators of the Hobart Theatre in Queens, N.Y., is said to have been settled for about $12,000 not $702,000. Original suit, brought in N.Y. Federal Court against Loew's, Columbia, Paramount, Universal and United Artists, asked for damages totalling $702,000.

The settlement resulted in the dismissal of the case "with prejudice."

Metro, already the largest distributor of 16m films abroad, is entering the narrow-guage non-theatrical market in the States.

Company has been active in that field in Canada for years, but never got into it at home. Nontheatrical outlets for the most part consist of schools and colleges, but also take in hospitals, shutins, etc. About 60% of the business is being done in educational institutions.

Several of the other majors, including RKO, Warner Bros. and 20th-Fox, already cover the non-theatrical market where outlets are estimated to run to about 22,000 situations. (U owns Castle Films, a different-type operation.)

Indications are that Metro will handle distribution of the narrow-gaugers itself. Others, such as WB and 20th, assign their 16m product to Films Inc.

Metro entry into the field is expected to be felt by the others in that limited market, particularly since they've all been in it for some time while MGM will come along with pix never before fed into that release channel.

Second-Guess 'Richard III' For Impact on Home-Toll, Boost to Sponsorship

Premiere showing of "Richard III" on NBC Sunday (11) is considered by many in the trade as the sharpest single blow yet struck against the clamoring proponents of subscription-television.

Argument is that presentation of the Shakespeare classic, taken with some of the other big shows offered by video this season, nails down the charge that the broadcasters (and sponsors) aren't willing or able to afford outstanding and expensive entertainment. Tolltvers have long held that commercial tv isn't capable of presenting precisely shows such as "Richard."

Meanwhile, b.o. advance sale for "Richard" at the Bijou Theatre, N. Y., where it also opened Sunday, is reported as excellent. Olivier tinter shows at the Bijou on a two-a-day basis, but is skedded for continuous performance policy at such out-of-town spots as Washington, Philadelphia, San Francisco, Los Angeles and Boston, where it's already booked.

Based on the ratings of the Sunday tv show, which ran three hours, NBC estimates that some 45,000,000 people saw the program, which was broadcast in color. Still to be resolved is the question of how exposure to such a large audience will affect the theatrical b.o., or more specifically whether many

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Columbia Quick Release Pace To Firm Up B.O.

Every available top production on the Columbia lineup will be released within the next six months, according to Abe Montague, general sales manager. He said 15 specific pictures are definitely set for this period and others will be added.

Prior to leaving New York for the company's sales convention in Chicago this week, Montague said the policy of distributing only one top-bracket film a month is now being changed; it's to be two a

(Continued on page 64)

National Boxoffice Survey

Trade Turns Spotty; 'Picnic' Champ 4th Week In Row, 'Tattoo' 2d, 'Holiday' 3d, 'Carousel' 4th

There is the usual seasonal tapering off in biz currently, just as occurs every year about this time. Lent, income tax blues and some more severe cold weather in several sections cut into the b.o. Many exhibs are just marking time until arrival of Easter before bringing in big, new fare. Meanwhile, they are coasting with current fare or fill-in product.

For the fourth week in a row, "Picnic" (Col) is leading the boxoffice procession, and again by a healthy margin. "Rose Tattoo" (Par), with a batch of fresh bookings, is soaring to second position as against fifth place last stanza.

"Cinerama Holiday" (Indie) is again winding up in third. "Carousel" (20th) is holding in fourth place, but by a narrow margin. It is being closely pressed by "I'll Cry Tomorrow" (M-G), which finished a big fifth. "Cry" was sixth last round.

"Oklahoma" (Magna), now playing in six key cities, is pushing up to sixth position, this being the first time the pic has been carried in listings. "Conqueror" (RKO) is dipping to seventh spot, as against second last session. "Golden Arm" (UA) and "Guys and Dolls" (M-G) round out the Big Nine in that order.

"Never Say Goodbye" (U), "Diabolique" (UMPO) and "Man Who Never Was" (20th) are the runner-up films.

New product shapes uneven. "Cockleshell Heroes" (Col) is rated big in Toronto. "Doctor at Sea" (Rep) is smash on opening week in Boston. It continues socko in Chi and N. Y. "World in My Corner" (U), on the other hand, is not faring so well. It is good in Washington, okay in Balto but modest in Pitt. "Killer Is Loose" (UA) looms slow in St. Loo, good in Denver and dull in L. A. "Hot Blood" (Col) is tepid in L. A. and Philly. "Invasion of Body Snatchers" (AA) looks lofty in Chi and good in Seattle.

"Our Miss Brooks" (WB), fair in Cleveland and Washington, is oke in Louisville and drab in St. Loo. "Prisoner" (Col) shapes nice in Balto and okay in Frisco, N. Y. and Philly.

"Court Jester" (Par) looks good in Boston and okay in Frisco. "Last Hunt" (M-G) looms mild in Louisville and just okay in N. Y.

"Goodman Story" (U) is rated wham in Toronto and moderate in N. Y. "Helen of Troy" (WB) shapes lusty in St. Loo but mild in L. A.

"Trouble With Harry" (Par), sharp in Omaha, is okay in L. A., fine in St. Loo and good in Pitt. "Littlest Outlaw" (BV) looks hefty in Louisville, okay in Toronto and good in Washington and Portland.

(Complete Boxoffice Reports on Pages 10-11.)

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WHAT'S HAPPENING IN THE FILM BIZ ?

Only trained sideline observers like VARIETY staffers, for example, with an objective viewpoint on such matters, would note how, over the years, show business, whose basic business is ballyhoo, is the first to become the victim of its own script. The same fever which whoops up an audience cycle, whether its westerns or filmusicals or foreign-locales or what, quickly envelops the industry itself.

Hollywood is now on a television kick. First it fought tv. Then it decided that if you can't lick 'em "jine 'em." And so tv trailers of upcoming film product became the vogue. Then came "Marty," and in its wake video scripts by the peck. Television authors who were accustomed to get $1,000 to $3,000 for an hour's tv script found added gravy 10 to 20 times that in Hollywood. While all this was happening a cycle of Hollywood-produced packages developed, paced by Walt Disney's ABC series. Metro, 20th and Warners jumped in with their own packages.

And now comes the whirl of selling residuals to television. The British, whose complaints against American theatres are well known, started the selling of product to tv along with the Hollywood B's mostly vintage. Snowballing of the moment came with RKO's Matty Fox deal tailed by Warner Bros. $21,000,000 package of 750 features, plus shorts, cartoons and even silents, lock, stock and copyrights and then, Columbia's leasing's of 104 features. Counting Allied, Republic, Selznick, besides WB and RKO, some 3,000 Hollywood features are now to become available on tv.

Hark back to Cecil B. DeMille's observation last January when the Screen Producers Guild handed him the "milestone." Said the 73-year-old picture pioneer, "This industry will not come of age until it makes a determined effort to keep its own great classics alive—and to present them regularly to the public in a manner worthy of their merit and worthy of the great names of those who made them."

Is this duty to be left to television?

Put another way, is RCA board chairman David Sarnoff's surmise that "television may become just another distribution arm for the picture business" coming true, ahead of schedule? General Sarnoff deplores tendencies to accept films on tv as the "true function of the television medium," despite its economic simplicity for the telecasters. Sarnoff concedes the dollars-and-cents law of least exertion but hits the wisdom.

In turn, is this wave of Hollywood product released for television a confession of film industry weakness? Three years ago (ancient history) Samuel Goldwyn kidded-on-the-square, "If you want to see a bad picture stay home." But if quality product gets tv exposure his wisecrack may become grim humor.

The new Loew's Inc. prexy Arthur M. Loew—in this issue—sees films in the afternoon as the "ideal" solution, meaning that the family would want to go out at night and see the latest pictures.

Plenty is happening in and to the picture business. Confusion is considerable. Prophets do not agree. But one thing always, but always, mechanics alone never make the difference in ultimate value. Even great "novelties" like Cinerama, CinemaScope and color television ultimately demand showmanship for the payoff. The showmanship of the engineer is a sometime thing and never more than that. Talent always tells the final result. *Abel.*

Petrillo Warning; TV Trailers Gotta Use AFM Men

Musicians' boss James C. Petrillo, who recently okayed the use of soundtrack music for film clips shown on television for non-commercial purposes, has warned the film companies that they're violating the spirit if not the letter of the agreement.

Implication was that, unless the film outfits change their ways, AFM sanction will be rescinded.

What Petrillo is beefing about is that some companies—he singled out Metro and Paramount—have already made, or are planning to make, tv trailers using the original soundtrack whereas, in the past, they had used "live" musicians to score the clips. This, according to Local 802, isn't what Petrillo had in mind when he authorized the limited use of soundtrack music on the air.

The Petrillo nod went to such shows as the Ed Sullivan "Toast of the Town" program which has been using film clips as part of the entertainment section of the program. Specifically, the film companies are not authorized to use excerpts from their features, with original soundtrack music, on their own tv shows since that's considered a commercial and revenue-producing proposition.

The musicians union now says Metro and Paramount have extended that agreement beyond its original scope and into an area where it would throw musicians out of work. Petrillo has told the companies that he won't stand still for it.

Numb-Cold Europe Hurt Cinema, Now Snaps Back: Daff As to British TV

The European film boxoffice took a nosedive during the winter months because of the severe cold weather on the Continent, Alfred E. Daff, Universal's executive v.p. reported this week on his return from a trip abroad. Return of milder weather in recent weeks saw business bounce back. The boxoffice in England alone was down 15%, Daff stated.

Television is beginning to make a boxoffice dent in Britain but Daff doubted that the same saturation would be reached as in the United States. Video programming was limited and set ownership would not reach the same ratio as in the U. S.

Fabian Signs With IATSE

Albany, March 13.

Theatrical Employees Local 12, IATSE, and Fabian signed a new contract covering Albany. It provides for a retroactive pay increase and for a maintenance clause.

Stanley Warner is expected to ink a contract soon with the stage hands.

Arthur Loew's Wide-Ranging Views

[ON TV – PENSIONS – LOEW STOCK – TEMPUS FUGIT]

By ABEL GREEN

Arthur M. Loew, new president of Loew's Inc., who at 58 observes he is "now one-year older than when my father died," has some firm ideas on a number of things pertaining to the welfare of the picture company founded by Marcus Loew and the destinies of the picture business.

1. As regards television and Hollywood (a) "we are doing plenty of listening"; (b), "we have made no deals"; (c), "Why shouldn't we protect the exhibitor, as for instance in the case of 'Annie Get Your Gun'. In the first place it's only a 1950 production and we're certainly going to reissue it soon. It means more to us than giving the OK to Mary Martin for a tv spectacular. Besides, our lease on the rights expire in a year anyway, and they can do it on television without our permission. But it also doesn't mean we may not some day also release the entire Betty Hutton film version on tv, as well. You mention a reported dicker for 15 top Metro pictures for $20,000,000. That's pretty fancy money, and we might be tempted with such big coin, but as I said we're listening; there's no secret about that."

2. As regards protecting the exhibitor, whether it's "Annie" or some other project, "Sure, that's bound to hurt theatregoing—Mary Martin in a Berlin musical as fresh as 'Annie Get Your Gun' would keep plenty of people at home."

Harks Back to 1935

3. As regards the general streamlining and economy, "Yes. I resigned as a director of Loew's Inc. back in 1935 because I wasn't in favor of those longterm star deals; those fancy salaries up and down the line; the percentages to a certain 'inner group', and the like. We still have a pretty fancy stable of stars, but we want to be more flexible and call on new personalities, as well as the established Metro stars, as occasion warrants."

4. On Hollywood—"Dore Schary has done a good job. It's a great responsibility." In answer to the query on Schary going the way of 20th's Darryl Zanuck and, prospectively Columbia's Jerry Wald Hollywood attorney David Tannenbaum represents all three—Loew doesn't know. "Schary has two more years as top studio production head. He has a longterm consultation contract thereafter. He's done a good job and my guess would be he'd like to continue as is."

Now Owns 36,400 Shares

5. Loew is now the owner of 36,400 shares. This is part of his Loew's Inc. stock option privilege and "some more which I bought on the open market."

Loew recalls that he's still the reluctant prexy of the company bearing his father's name; that the president of Loew's should be "perhaps a younger, more vigorous man," etc. But he is positive on the horizons of the picture business. These range from the current wave of buying video properties for filmization to the imbalance of foreign revenue as against domestic grosses.

"Of course, to this day, I can't understand why they just accept the domestic gross. Overseas revenue has always been important. Not because I've been so long president of Loew's International but for many, many years we all know that certain pictures were almost specifically made to get back their real gravy in the foreign markets. The so-called 'iron pants' pictures like 'Knights of the Round Table' and spectacles like 'Scaramouche', are dominantly keyed to the overseas boxoffice. I suppose it comforting to figure that the U. S. and Canadian grosses (domestic, so-called) must take a production into the black, and the foreign is that much extra gravy.

"But that's wishful thinking. Not when in some instances the foreign accounts for more than 50%. Sure, it used to be 30, then 35% was foreign. But the pendulum has swung the other way.

"No getting away from the technological progress you mention. That takes us into the tv trailers. Elmer Rhoden doesn't like 'em; Harry Brand thinks they're great. Rhoden thinks that if Godfrey *talks* about a picture—swell, but he urges 'don't show any film clips.'

Dietz Ponders Video

"I know we haven't done the good tv job we should. I'm having Howard Dietz make a study right now of the entire tv picture as regards Metro and the effects of a video plug.

"This brings me back to the 'Marty' cycle. I'd say if, as and when we buy a television play we should change the title. Yes, I know—'Marty' again! Too, some of these tv plays are too thin for a full film feature."

In answer to other specific questions: If, and when Loew sells to television is would be on a licensing basis, never an outright sale.

"The ideal, of course," says Loew, "is to sell your old product to television for afternoon use. Then utilize the afternoons as a builderupper for the night trade, to encourage the wife and kids to get out of the house and see a good *new* picture in a theatre, sans commercials. This is something I'm personally strong for, and if feasable that would be the arrangement under which I'd be inclined to lease certain Metro product to television." (There have been reports about the "Andy Hardy," "Maisie" and "Dr. Kildare" series as among the pioneer Metro product for tv, but again Loew says there are no deals finalized but "naturally we're listening.")

On the subject of the overseas revenue outweighing domestic, Loew isn't particularly concerned that this is "unhealthy" or otherwise, so long as there is a profit.

Loew figures that the tempus fugit department—the pension plan, etc.—will resolve the top-heavy economy situation. The tempus fugit department is answer also to whether Loew vets like J. Robert Rubin will ease themselves off the board.

L. A. to N. Y.

Pier Angeli
Maya Angelou
Barney Balaban
Teresa Celli
Claudette Colbert
Wendell Corey
Vic Damone
Eddie Fisher
Mark Goodson
Lester Gottlieb
Leland Hayward
Celeste Holm
Martin Leeds
Joel Malone
Vera Miles
David Miller
Robert Mitchum
Barry Nelson
Daniel T. O'Shea
Stuart Phelps
Otto Preminger
Debbie Reynolds
Maxwell Shane
Hal Spector
Milton Sperling
Gordon White
Fred Zinnemann

N. Y. to Europe

Claudio Arrau
Claire Bloom
Paddy Crookshank
Allan Davis
Florence Desmond
Ernest Dichter
Wolf Dow
Valerie French
Ivan Hill
Morris Levy
Robert Rossen
Dorothy Squires
Alfred N. Steele

N. Y. to L. A.

Ernie Anderson
Montgomery Clift
Joan Crawford
Arlene Dahl
John Huston
Mike Hutner
Bernard F. Kranze
Fernando Lamas
Irving H. Ludwig
Barney Macollum
Martin Manulis
Robert Mochrie
Leo F. Samuels
Jay Sayer
Tony Travis

Europe to N. Y.

Edward Anhalt
Will Collins
Alfred E. Daff

Say Soviet Law Bars Dates For War-Booty Films

Russia has passed a law ending exhibition of the so-called "war booty" pictures in the Soviet Union. Prints will be returned to the original owners.

Disclosure of the law was made in New York last week by Russian film exec Gregory Alexandrov. Involved are about a dozen American features, such as "Mr. Smith Goes to Washington," "Mr. Deeds Goes to Town," etc. Prints of these films were captured by the Red Army in Berlin and were subsequently shown in Soviet theatres.

On one or two occasions, the American owners of the pictures lodged protests with the U.S. State Dept. However, the official American protests went unanswered.

Alexandrov said the law was passed six months ago.

30 Frames Per Second In 70m Complicating 'Oklahoma' Release

"Oklahoma," once it has completed its 70m roadshow engagements, will have to play off its normal domestic and foreign run in the CinemaScope "cover" version that was made simultaneously with the Todd-AO one. Contrary to original expectations, it's been found that "Oklahoma" can't be "printed down" to normal 35m widescreen.

Reason is that the Rodgers & Hammerstein musical was lensed in a system using 30 frames per second. Normal theatre exhibition uses 24 frames, and the reduction is impossible.

It's learned that when Mike Todd made his second Todd-AO film, "Around the World in 80 Days," he shot two versions of the same system, one 30 frames and the other 24 frames per second. Following the roadshowing, United Artists thus will be able to distribute a print-down version from the 24 frame print size. While Todd had to shoot each scene twice, he was nevertheless able to use the same camera, simply changing the motor speed and making other necessary adjustments.

Meanwhile, Magna Theatre Corp. plans to open "Oklahoma" in London next month. European roadshows will be handled by Magna itself.

Promote Stern, Magin

Nat Stern has been appointed sales manager at Paramount's New York exchange, replacing Jack Perley, who is now at the homeoffice as assistant to Sidney Deneau, western sales chief.

Stern, who joined the branch in 1935, is moving up from head booker. Latter post goes to Richard Magin, previously a booker.

PRIEST: 'I ALONE WROTE CODE'

'Brutality' in British Films

Arthur T. Watkins, the British film censor, in past months has made it clear that he is greatly disturbed about the amount of violence and brutality in Hollywood pictures. Several of them were banned on account of it.

But Watkins's concept of cruelty doesn't seem to apply to both sides of the Atlantic.

When "Joe Macbeth," lensed in Britain, arrived at the Code office, it had to be trimmed considerable since the Shurlock office objected to the scenes involving the handling of machineguns by criminals who use them freely.

Scene in "Richard III," showing the blood dripping from the axe after the beheading, also has raised some eyebrows (and promptly was clipped from the tv version Sunday).

New York Sound Track

Charles Einfeld's big clothing and men's wear manufacturers tieup for "Man in the Grey Flannel Suit" landed 20th-Fox a rare frontpage yarn in the Wall Street Journal. Story detailed the entire campaign as coordinated by men's wear columnist **Bert Bacharach.**

"Non-Pro Hooks Pickman." That's the head on a four-pager takeoff on VARIETY with all contents making light and airy about **Jerry Pickman's** weekend marriage to **Minette Gordon.** Ad-pub department heads at Paramount got out the spoof job without Pickman's knowledge. One asked for a "review" of JERIETY, as it's called. Review herewith. We're frightened.

Film exec called in a pressagent to plant a story about his cancelling a Coast trip because of a sore threat. "But build it up," instructed the exec. "You want I should say you have pneumonia?" asked the p.a.

A great many changes from the original were made in **Joseph L. Mankiewicz's** adaptation of the new **Grahame Greene** novel, "The Quiet American," for the screen. Book paints the American in an extremely unfavorable light . . . French producer **George Loureau** in Washington . . . If "Diary of Anne Frank" goes to Brussels in June for the festival there, it's possible that **William Wyler** will take the cast over to Amsterdam to do outdoor sequences for the screen version of the play. Indoor stuff might be shot later in the U. S. It's still not certain whether Wyler will do the pic (he still owes one to Paramount) or **Garson Kanin.**

Pete Harrison, vet publisher of film newsletter, Harrison's Reports, was struck recently by a car in Southern California where he lives but is getting around now on a cane.

Belgium's "Weekblad Cinema," published in Antwerp, Marc Turfkruyer editor, due to observe its 35th anniversary of publication . . . WB's Continental chief Joseph S. Hummel back with his wife, Lenore, on the SS United States.

Trevor Howard, who stars in the British film, "Cockleshell Heroes," told interviewers in Toronto that he'd bought a second-hand copy of Hemingway's "Death In the Afternoon" in a Hollywood bookshop and found it marked inside "James Dean, Warner Brothers, Burbank, California." And in the book itself every reference to death was underlined in red, yellow or blue crayon. He carries it with him, though actor said he realized it might not actually have been signed by **James Dean,** the young star who was killed in an auto accident late last year.

Merrill E. Joels, radio-tv actor, narrated the trailer for Frank Kessler's French film, "Adorable Creatures," now at the Baronet, N. Y. Trailer, of course, is for the rest of the country.

William B. Abelson, lawyer and producer of film shorts, was declared bankrupt last week in N. Y. Federal Court on an involuntary petition brought by firm of Kaplan & Glassman for $6,000 in services rendered . . . **Mrs. Ben Frye,** wife of the exec v.p. of Studio Films and known professionally in the art world as Debra, giving her first N. Y. one-woman show at the Copian Gallery for three weeks starting March 22 . . . **Don Gillin,** sales and distribution chief for Sol Lesser Productions, returned to the Coast last week after confabs with distribs on upcoming product . . . **Alfred Stieglitz,** pioneer photographer, will be accoladed tomorrow (Thurs.) via unveiling of a plaque at dedication of Alfred Stieglitz Hall at City College ,his alma mater. . . .

Mrs. Dwight Eisenhower and British star **Sir Lawrence Olivier** were top celebs at Washington Heart Fund benefit preem of "Richard III" at Lopert's Playhouse Theatre. Mrs. Eisenhower was accompanied by Major and Mrs. **John Eisenhower,** and by her mother, **Mrs. John Doud.** Also in the White House party were **Col.** and **Mrs. George Gordon Moore,** and **Dr. Milton Eisenhower;** Olivier, who was accompanied here by New York theatre impresario and realtor **Robert W. Dowling,** came to the theatre in the company of British Ambassador and **Lady Makins,** whose embassy guest he was during his stay here. Theatre owner **Ilya Lopert** and **Mrs. Lopert** were also in the star's party . . . **Lee J. Cobb** will play a detective as costar with **Patricia Medina** in **Sam Katzman's** Columbia production, "Shakedown on Biscayne Drive" . . . **Barbara Nichols** shifts from stage to screen for second femme lead in **Bert Friedlob's** "Beyond a Reasonable Doubt" at RKO . . . Universal has bought screen rights to **Barney Girard's** tv yarn, "The Challenge of Hemp Brown," with Girard directing . . . Silent film western hero **Rex Lease** will be in **John Farrow's** "Back from Eternity" at RKO and another oldtimer . . . **Crane Wilbur** is talking a deal as writer-producer at Allied Artists . . . .

Jacques Yves Cousteau, French diving pioneer and filmmaker, here with a print of his "The Silent World," a true adventure underwater picture with English dialog. Several majors are interested in the tinter which is a big hit in France . . . 20th-Fox's "Hilda Crane" going into the Victoria after "The Man Who Never Was," which follows "Man with the Golden Arm" . . . **Murray Silverstone,** 20th International topper, postponed a European jaunt pending the return from the Coast of **Spyros P. Skouras** . . . Pathe rep **Duncan MacGregor** trying to work out a dual firstrun arrangement taking in Pathe's 5th Ave. Playhouse and the 55th St. Cinema, now under new management. Houses would share the cost of launching a film . . . **Jean Goldwurm** of Times Film says he's holding up release of the French spectacular, "Versailles." Still hopes for a Radio City Music Hall date. The Hall likes the picture but is afraid of a foreign offering (even though it has English narration) . . . Austrian "The Last Act," first of the German pix on Hitler to reach here, booked into the World Theatre. Columbia distributes via its special films division.

Samuel Goldwyn's "Guys and Dolls" completed a total of 468 weeks of playing time as of March 1 . . . Eleven sportswriters will play themselves in a recreation of the **Rocky Graziano-Tony Zale** fight for Metro's "Somebody Up There Like Me." Writers appearing in N. Y. filming this week include **Jesse Abramson** of the Herald Tribune, **Caswell Adams** of the Journal-American, **Jim Boyack** of the Pittsburgh Courier, **Lester Bromberg** of the World Telegram & Sun, **Al Buck** of the Post, **Jim Jennings** of the Mirror, **Joe Nichols** of the Times, **Murray Rose** of the AP, **Sam Taub** of Sports Bulletin, **Gene Ward** of the News,

(Continued on page 6)

FATHER LORD BREAKS SILENCE

By FRED HIFT

Who is the original author of Hollywood's Production Code?

"Played by Ear," (Loyola University Press; $4) newly published autobiography of Rev. Daniel A. Lord, a Jesuit priest who died in January, 1955, throws an entirely new light on the question and gives industry historians much to mull over.

In a chapter devoted entirely to his relation to motion pictures, Father Lord states unequivocally that he, and he alone, actually wrote the Code which was then relayed to the producers and Will H. Hays, the head of their association, by film trade paper publisher Martin Quigley.

However, he says, the industry didn't wish it to be known that the Catholics had such a close connection with the writing of the document. "My connection with the Code was very much played down. My name did not appear. The meetings of the leaders of the industry, my long sessions with the men in the Hays office, had no publicity whatsoever. I heartily agreed that it would be the greatest possible mistake to announce that the actual authorship of the Code . . . could be laid at the feet of a Catholic priest, and a Jesuit at that."

Star or Stooge?

Father Lord's version is somewhat at variance with other recountings of how the Code document came to be. For instance, in his "Memoirs of Will H. Hays," Presbyterian Elder Hays says: "It was Martin (Quigley) who had committed its (the Code's) premises to paper, and he showed me a rough draft. My eyes nearly popped out when I read it. This was the very thing I had been looking for."

Hays did go on to say in his book that Quigley, feeling he was not primarily a moralist, "had had some preliminary talks with a friend whom he respected, the Reverend Daniel A. Lord, S. J., of the faculty of St. Louis University."

Another source, Joseph I. Breen, the first Code administrator, when he discussed the Code, referred to it as "Mr. Quigley's document" and declared "he has the impression" that Quigley "sought the counsel of a trained moralist to review the work he had done and to collaborate on the writing of the final document." Motion Picture Almanac (Quigley Publications) history of the Code merely says Father Lord was invited "into conference and active collaboration."

The comments are remarkable, coming from sources so intimately familiar with the actual events connected with the Code's beginnings.

Father Lord's just-published account takes issue with the story of the Code's beginnings. He writes: "A sort of blur began to overcast the authorship. Silence about my authorship of the Code I took for granted. In fact, I agreed to the policy. It surprised me, however, when all of a sudden I began to notice that others were credited with the authorship. Some of the claimants should, it seemed to me, know better. I even wrote to one claimant and told him that if it gave him any satisfaction to claim to have written the Code, I would certainly not contradict him."

These remarks notwithstanding, Father Lord throughout the chapter gives full credit to Quigley for having been of invaluable help in selling Hays and the producers on his (Lord's) Code. He recalls how he, Quigley and Father FitzGeorge Dinneen had spent long evenings discussing "what had to be done" and how Quigley had pushed for the idea of a morals Code at a time when film content was of wide concern. Here is how Father Lord tells it:

"Father Dinneen then turned to me. Would I be willing to write such a Code? It was a challenge." Quigley and Dinneen disagreed on

(Continued on page 20)

Repentance of Evil-Doer May Make More Story-Sense Than Punishment; Shurlock's Angles on Morality

Code News Variety Scoop

VARIETY was on the ball when Martin Quigley in 1930 relayed Father Daniel A. Lord's draft of a Production Code to the producers. The priest's autobiographical "Played by Ear" recalls how the text of the Code first broke in VARIETY.

"Who slipped the Code to the editors of VARIETY I never learned," he writes. "But the gallant presentation planned for a release to the whole country was spoiled. Martin Quigley was in an understandable rage. Somebody had blabbed. And Quigley's own Motion Picture Herald had been scooped by a rival entertainment journal."

Must every wrongdoer on the screen continue to meet his punishment in one form or another, as stipulated in the Production Code's present moral dogma?

The answer, according to Code Administrator Geoffrey Shurlock, is definitely yes. Furthermore, he thinks, there's nothing wrong with that policy and its soundness is borne out by all of the dramatic literature, starting with the old Greek playwrights.

Shurlock said he didn't see how there could be any Code changes in that area, and he opined that producers—even without prodding from his office—were inclined to let justice (moral or otherwise) triumph in their pix.

He acknowledged that, after 20 years of the Code, the provisions of the document might have become "habit" with the studios, and he wasn't inclined to argue that, in some instances, the final solution of plots might have been dragged in solely, and possibly illogically, to satisfy the Code chapter that reads:

"The sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin."

It goes on to say that "Sympathy with a person who sins is not the same as sympathy with the sin or crime of which he is guilty."

Shurlock stressed that the Code didn't call for actual punishment of a wrongdoer; that true repentance or expiation was sufficient in the area of moral refractions.

There have been suggestions that the determination on the part

(Continued on page 20)

Par's Flat Rental For $100 % Dates

Paramount has adopted a new policy of selling films on flat rental to all theatres which, in past, yielded $100 with top product on percentage deals. Further, these houses will be permitted to buy a number of films "as far in advance as is practicable and possible."

Films are to be sold individually but the exhib is being invited to negotiate for a number of them at the same time.

As part of the plan, theatremen will have the privilege of cancelling 20% of product that is bought before it is tradeshown.

Reissues, shorts and newsreels also can be licensed on the same long-term deal.

According to Par execs, the program is designed to assist small theatres by providing them with an assured flow of pictures that can be acquired in simplified fashion.

Lippert Buys & Builds: West Coast Circuit Adds To Stake in Exhibition

Hollywood, March 13.

Lippert Theatres has purchased the La Habra Theatre in town of same name and will open it as a 1,200-seater June 1. Building was put up in 1949, but owners decided not to operate it as a theatre and for past five years it has been a storage warehouse. Entire project will cost $350,000.

Circuit, which already owns 29 theatres, both conventional and drive-in, in California and Southern Oregon, started construction March 1 of the 1,500-seat Crest Theatre, in North Hollywood. It's due for completion July 4 at a cost of $375,000.

Two other houses are slated for groundbreaking later in year in Southern California area.

CLAUDE MUNDO TOA AIDE TO MYRON BLANK

Claude C. Mundo, of Little Rock, Ark., will shortly assume his new duties as administrative assistant to Theatre Owners of America's prexy Myron Blank. He's a vet exhib leader. Will headquarter at TOA's New York office.

Title is new but Mundo's duties will be similar to those of George Gaughan, field representative who resigned to join the Cooper Foundation Theatres.

Meanwhile, TOA continues the search for an "industry coordinator," a position that will be the top paid post in the organization.

Warn Merchandisers Not To Exploit Rainier Duo; Kellys Will Prosecute

Philadelphia, March 13.

Fast-buck promoters attempting to use the names of Grace Kelly and Prince Rainier of Monaco for merchandizing articles will be prosecuted vigorously by the Kelly family.

John Edward Sheridan, counsel for the Kellys, published an advertisement in Women's Wear Daily, stating his warning. "We don't want any commercialism," Sheridan said. "If we wanted to we could make a lot of money by licensing. We mean to avoid all that."

Ad in Women's Wear Daily cautioned against use of the names as well as the seals of Miss Kelly and the Prince "in any manner, either directly or indirectly, for commercial purposes." Only one exception to the ban, according to Sheridan. A jewelry firm manufactures seals similar to Prince Rainier's. They will be placed on sale, but the profits will be turned over to a local hospital.

Princess' Home Town First

Philadelphia, March 13.

With an eye to the boxoffice, MGM will capitalize on the hometown excitement generated by the Grace Kelly-Prince Rainier nuptials, April 18, by using this city (and Monaco) for the simultaneous world premieres of "The Swan."

Local debut is slated for William Goldman's Randolph Theatre, Saturday, April 14.

Heidenrick Set in Anzac Lands as Republic's Man

Rio de Janeiro, March 13.

William Heidenrick, formerly with Metro, has transferred to Republic Pictures International as special rep in Australia and New Zealand. He replaces Victor Green, who's been assigned other duties.

Heidenrick's appointment was disclosed by Reginald Armour, exec v.p. of Rep International who's here on the last leg of a tour of the global market.

Serenade
(SONGS—COLOR)

Lanza sings again—to a merry b.o. tune.

Hollywood, March 13.

Warner Bros. release of Henry Blanke production. Stars Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price; features Joseph Calleia, Harry Bellaver, Vince Edwards, Silvio Minciotti, Frank Puglia, Edward Platt. Directed by Anthony Mann. Screenplay, Ivan Goff, Ben Roberts, John Twist; based on the novel by James M. Cain; camera (WarnerColor), J. Peverell Marley; editor, William Ziegler; original songs, Nicholas Brodszky, Sammy Cahn. Previewed Feb. 29, '56. Running time, 121 MINS.

Damon Vincenti	Mario Lanza
Kendall Ilale	Joan Fontaine
Juana Montes	Carita Montiel
Charles Winthrop	Vincent Price
Maestro Marcatello	Joseph Calleia
Monte	Harry Bellaver
Marco Roselli	Vince Edwards
Lardelli	Silvio Minciotti
Manuel	Frank Puglia
Carter	Edward Platt
Giuseppe	Frank Yaconelli
Sanroma	Mario Siletti
Rosa	Maria Serrano
Felipe	Eduardo Noriega

Licia Albanese and Jean Fenn Specialties

After some three years away from pictures—but not out of print—Mario Lanza returns in better voice than ever. "Serenade" looks like boxoffice for robust, soaring tenor and his 14 songs, two of the pop variety, which occupy approximately half of the two-hour footage. For the dramatic fan, there's a romantic triangle plot into which the music is interwoven. A satisfying show that should please the majority.

Since with a Lanza starrer, it's the music more than the story that generates the most interest, this Henry Blanke production has backed the numbers with splendid settings, all varied to fit the song and add to the colorful mood. Among the classical pieces, many will find Schubert's "Ave Maria" a tremendously moving experience as Lanza sings it in an old San Felipe, Mexico, church to the accompaniment of an organ. For setting contrast, there's the remarkably effective lighting and decor that backs his later vocalling of "Lamenti di Frederico" from "L'Arlesiana" by Cilea.

The music is skillfully interjected to help motivate the plot so there is no strain as story points are made by such arias as "La Danza," "Torna a Surriento," "O Soave Fanciulla," sung with Jean Fenn; the tenor aria from Act 1, "Rosenkavalier," "Amor Ti Vieta," "Di Quella Pira," the prayer from Act 3, Part 4, "Otello" and the Dio Ti Giocondi duet from the same opera with Licia Albanese; "Il Mio Tesoro," "O Paradiso" and "Nessun Dorma." Nicholas Brodzsky and Sammy Cahn contributed the title tune, heard twice, and "My Destiny." They, too, are used to further the story.

Ivan Goff, Ben Roberts and John Twist, in scripting from the James M. Cain novel, effectively eliminate the unnatural angle to the original triangle, and it now comes off as a basic love tussle between two girls over a man. As it stands, it's the story of a humble youth with a golden voice who gets mixed up with an amoral society girl, fails into disrepute when she finds a new romantic toy and then makes a comeback with a girl who gives him true love. As the footage is assembled, symbols rather than actual physical clinches suggest the depth of the first affair so the point of his giving up a certain career to flee to Mexico is not as well made as it could have been.

Anthony Mann's direction is skillful in meeting the problems of blending story and music and in showing the players to the best advantage. Lanza comes off adequately in the dramatics. Joan Fontaine, the femme menace, is especially good and wears the striking Howard Shoup gowns with an outstanding clothes flare. Sarita Montiel, Mexican actress seen previously in "Vera Cruz," is warm and alive as the girl who nurses Lanza back to health at her Mexican hacienda and gives him the love that straightens him out. Vincent Price, equipped with some sharp, brittle dialog by the scripters, stands out as a caustic concert booker.

Fine support is lent the four stars by such performers as Joseph Calleia, Harry Bellaver, Vince Edwards, Silvio Minciotti, Frank Puglia, Edward Platt, Maria Serrano and Eduardo Noriega, among others. The Mexican location resulted in scenes of brilliant beauty, all well lensed in WarnerColor by J. Peverell Marley. The art direction by Edward Carrere and the set decorations by William Wallace are strikingly effective. Editing by William Ziegler and the sound by Robert B. Lee and Dolph Thomas contribute importantly. *Brog.*

The Searchers
(V'VISION—COLOR)

Western in grand scale with John Wayne starring and John Ford directing. Good boxoffice potential despite deficiencies in story.

Warner Bros. release of C. V. Whitney production (Merlon C. Cooper, executive producer). Stars John Wayne. Features Jeffrey Hunter, Vera Miles, Ward Bond, and Natalie Wood. Directed by John Ford. Screenplay, Frank Nugent; camera (VistaVision Technicolor), Winton C. Hoch; editor, Jack Murray; music, Max Steiner; song, "The Searchers," Stan Jones. Previewed in N.Y., March 2, '56. Running time, 119 MINS.

Ethan Edwards	John Wayne
Martin Pawley	Jeffrey Hunter
Laurie Jorgensen	Vera Miles
Capt. Rev. S. Clayton	Ward Bond
Debbie Edwards (No. 2)	Natalie Wood
Lars Jorgensen	John Qualen
Mrs. Jorgensen	Olive Carey
Chief Scar	Henry Brandon
Charlie McCorry	Ken Curtis
Brad Jorgensen	Harry Carey Jr.
Emilio Figueroa	Antonio Moreno
Mose Harper	Hank Worden
Debbie Edwards (No. 1)	Lana Wood
Aaron Edwards	Walter Coy
Martha Edwards	Dorothy Jordan
Lucy Edwards	Pippa Scott
Lt. Greenhill	Pat Wayne
Look	Beulah Archuletta

The boxoffice appeal of John Wayne combined with the imprint of John Ford makes "The Searchers" a contender for the big money stakes. It's a western in the grand scale—handsomely mounted and in the tradition of "Shane." The VistaVision-Technicolor photographic excursion through the southwest—presenting in bold and colorful outline the arid country and areas of buttes and giant rock formations — is eyefilling and impressive.

Yet "The Searchers" is somewhat disappointing. There is a feeling that it could have been so much more. Overlong and repetitious at 119 minutes there are subtleties in the basically simple story that are not adequately explained. There are, however, some fine vignettes of frontier life in the early southwest and a realistic presentation of the difficulties faced by the settlers in carving out a homestead in dangerous Indian country.

First C. V. Whitney picture for Warner Bros. release involves a long, arduous trek through primitive country by two men in search of nine-year-old girl kidnapped by hostile Comanche Indians. They achieve their purpose after five years of determined prowling, punctuated by privation, skirmishes with Indians, armed battles with treacherous informants, and occasional returns to their Texas home base.

Wayne, the uncle of the kidnapped girl, is a complex character. His motivations, from the time he appears out of the southwest plains at his brother's ranch to his similar exit after he accomplishes his mission, are unclear. There are vague hints of a romance with his sister-in-law, an antagonistic relationship with his brother, and a feud with Ward Bond, a combination preacher and captain of the Texas Rangers. Wayne is a bitter, taciturn individual throughout and the reasons for his attitude are left to the imagination of the viewer. All that is known about him is that he fought in the Civil War and did not return home until three years after the war ended. There are indications that he wandered endlessly and did many things before deciding to return home.

His bitterness toward the Indians is understandable. They massacred his brother's family (except for the kidnapped girl) and destroyed the ranch. However, his reaction to the girl when she is finally found seems peculiar. He feels the girl has been defiled by the Indians during her years with them and he is determined to kill her. He rides her down and as she lies helplessly on the ground he approaches menacingly with his gun drawn. At the last moment, he changes his mind, lowers his gun, picks her up tenderly and returns her to a friendly ranch family. With his task finished, he rides off.

Wayne's partner in the search is Jeffrey Hunter, who has been cared for by Wayne's brother since the young man's family was massacred by the Comanches. Hunter and a rancher's daughter (Vera Miles) provide the romantic interest and the former is also involved in labored attempts at comedy relief —such as the purchase of a squaw instead of a blanket and a knockdown fight with Ken Curtis, his rival for Miss Miles" affections.

Wayne is fine in the role of the hard-bitten, misunderstood, and mysterious searcher and the rest of the cast acquits itself notably, including Hunter and Miss Miles. Also standout are Bond as the colorful, tophatted preacher-captain; Hank Worden, as a "tetched," old Indian scout; John Qualen, as a rancher; Harry Carey Jr., as Qualen's son, Olive Carey, as Qualen's wife, and Henry Brandon, as the hostile Indian chief.

The John Ford directorial stamp is unmistakeable. It concentrates on the characters and establishes a definite mood. It's not sufficient, however, to overcome many of the weaknesses of the story. Winton C. Hoch's VistaVision lensing and other technical aspects are of top-notch quality. *Holl.*

Crime Against Joe

Suspenseful whodunit headed for good returns if properly exploited.

Hollywood, March 2.

United Artists release of Howard W. Koch (Bel-Air) production. Stars John Bromfield, Julie London, Henry Calvin; features Frances Morris, Addison Richards, Robert Keys, John Pickard. Directed by Lee Sholem. Screenplay, Robert C. Dennis; camera, William Margulies; music, Paul Dunlap; editor, Mike Pozen. Previewed Feb. 28, '56. Running time, 69 MINS.

Joe Manning	John Bromfield
Slacks	Julie London
Red Waller	Henry Calvin
Christy Rowen	Patricia Blake
Philip Rowen	Joel Ashley
Detective Hollander	Robert Keyes
Irene Crescent	Alika Louis
Harry Dorn	John Pickard
Nora Manning	Frances Morris
George Niles	Rhodes Reason
Dr. Tatreau	Mauritz Hugo
Gloria Wayne	Joyce Jameson
Luther Wood	Morgan Jones
Ralph Corey	James Parnell

This well-developed whodunit hits fast stride after a prolonged opening. Story premise is sufficiently novel to peg audience interest.

Robert C. Dennis screenplay about an innocent man accused of murder gets suspenseful buildup by director Lee Sholem, who draws good performances out of a cast headed by John Bromfield, Julie London and Henry Calvin. The Howard W. Koch production never tips off the actual slayer until a surprise climax, when he's revealed naturally and sans heavy melodramatics.

Bromfield is arrested after a night of drunken roistering for the murder of a nitery singer, a high school pin of his class of 1945 clutched in her hand. He's released after Julie London, a car hop in love with him, gives him a phony alibi following the damaging statements of several others who for their own purposes have lied about him. Knowing it's only a matter of time before he'll be picked up again, since the police are suspicious of his alibi, Bromfield starts his own investigations of others in his class who might be the killer, and comes up with the answer in the school gymnasium after the murderer nearly adds him to his list of victims.

Bromfield characterizes his role well, Miss London scores as femme lead and Henry Calvin is Bromfield's taxi-driver pal, strongly cast. Alika Louis, a looker, is a standout as she chirps "I'm Looking for a Man to Love," the murder victim, and Patricia Blake, who plays a sleepwalker, also is easy on the eyes. Frances Morris is okay, too, as Bromfield's understanding mother.

Technical credits are well headed by William Margulies' camera work, Mike Pozen's editing and Paul Dunlap's music score also satisfactory. *Whit.*

Forbidden Planet
(C'SCOPE—COLOR)

Exciting science-fiction thriller with solid earning potential.

Hollywood, March 13.

Metro release of Nicholas Nayfack production. Stars Walter Pidgeon, Anne Francis, Leslie Nielsen; features Warren Stevens, Jack Kelly, Richard Anderson, Earl Holliman, George Wallace. Directed by Fred McLeod Wilcox. Screenplay, Cyrll Hume; based on a story by Irving Block, Allen Adler; camera (Eastman Color), George J. Folsey; editor, Ferris Webster; special effects, A. Arnold Gillespie, Warren Newcombe, Irving G. Ries, Joshua Meador; electronic tonalities, Louis and Bebe Barron. Previewed Feb. 22, '56. Running time, 98 MINS.

Dr. Morbius	Walter Pidgeon
Altaira Morbius	Anne Francis
Commander Adams	Leslie Nielsen
"Doc" Ostrow	Warren Stevens
Lt. Farman	Jack Kelly
Chief Quinn	Richard Anderson
Cook	Earl Holliman
Bosun	George Wallace
Grey	Bob Dix
Youngerford	Jimmy Thompson
Strong	James Drury
Randall	Harry Harvey Jr.
Jaldstrom	Roger McGee
Foran	Peter Miller
Nichols	Morgan Jones
Silvers	Richard Grant

This is a "Space Patrol" for adults, but the kiddies will be there, too, and it shapes to a solid reception from science-fiction fans everywhere. Imaginative gadgets galore, plus plenty of suspense and thrills, make the Nicholas Nayfack production a top offering in the space travel category. Use of CinemaScope and Eastman Color sharpens the chimerical appeal, too, so a good boxoffice reaction looms.

Best of all the gadgets is Robby, the Robot, a mascot that should be in every home, and he's well-used in the film for some comedy touches. The conception of space cruisers, space planet terrain, the monstrous self-operating power plant, and of the terribly frightening spectre that threatens the human principals in the story are weird and wonderful. So are the electronic tonalities that provide the picture with an eerie, fitting score that heightens the suspense measureably.

With all the technical gadgetry on display and carrying the entertainment load, the players are more or less puppets with no great acting demands made. However, they still come off adequately under Fred McLeod Wilcox's direction and the 98 minutes of footage sustains a good pace as the Cyril Hume script, based on a story by Irving Block and Allen Adler is unfolded.

Leslie Nielsen, space cruiser commander, lands on Altair-4, a planet way out in outer space, to search for survivors from a previous flight to the forbidding land. He finds Walter Pidgeon, superscientist, and the latter's daughter, Anne Francis, who, with Robby, are the planet's only inhabitants. Pidgeon, who has gained knowledge beyond usual human limits, wants the rescuers to begone, but they're stubborn. Beside, Nielsen takes to Miss Francis and she to him, so he determines to seek out the unseen menace that creates terror and death on the planet. Climax reveals the menace as a nightmare from the subconscious, unwittingly created by Pidgeon to drive the rescuers away. Mere man can't defeat the awesome thing so Pidgeon has to die to kill it.

George J. Folsey handles his cameras to the best effect. Credited for the special effects that add the punch to the show are A. Arnold Gillespie, Warren Newcombe, Irving G. Ries and Joshua Meador, latter on loanout from Walt Disney Productions, while Louis and Bebe Barron did the tonalities. *Brog.*

Twelfth Night
(RUSSIAN—COLOR)

Well-made film version of Shakespeare's comedy. Has art house possibilities.

Artkino Pictures release of Lenfilm Studio production. Directed by Y. Fried. Screenplay, Fried, from the William Shakespeare comedy; camera (Magicolor), E. Shapiro; music, A. Zhivotov. At Cameo, N.Y., March 3, '56. Running time, 56 MINS.

Viola, Sebastian	K. Luchko
Olivia	A. Larionova
Duke Orsino	V. Medvediev
Sir Toby Belch	M. Yanshin
Sir Andrew Aguecheck	G. Vipin
Malvolio	V. Merkurlev
Antonio	S. Lukyanov
Clown	B. Freindlich
Maria	A. Lisyanskaya
Fabian	S. Filippov
Sea Captain	A. Antonov

With this film version of Shakespeare's "Twelfth Night," the Soviet picture industry shows that it's capable of handling culture as competently as studios of other lands. For the import does full credit to the Bard's comedy. It's well directed; handsomely mounted and, for the most part, excellently performed. While Russian product normally has limited distribution in the States, this entry could well be an exception.

Some art houses will find this Lenfilm Studio production a natural booking and, of course, there are always b.o. possibilities to be gained via tieups with schools, colleges, etc. "Twelfth Night" may not be too rollicking a comedy under contemporary standards. However, the use of Magicolor, the exterior scenes, and greater movement that the camera permits tend to lessen a hint of dullness that occasionally arises.

Katya Luchko, a winsome lass, vivaciously portrays the dual roles of Viola and Sebastian—twin sister and brother—who have been rescued from shipwreck at the mythical country of Illyria. From then on the Bard develops the "mistaken identity" theme in a romance that brings in the twins, a lovesick swain, a beauteous countess and assorted other characters.

Anna Larionova, a well-proportioned blonde, fetchingly plays Countess Olivia. V. Merkuriev, as Malvolio, Olivia's steward, is a trifle flamboyant at times but manages to capture the ridiculous shadings of the role. V. Medvediev is suitably regal as Duke Orsino who engages Viola as a male page to wob Olivia. M. Yanshin impresses as Sir Toby Belch, the gourmand, and G. Vipin's Sir Andrew Aguechecek is done with a flair that accents his craven qualities. Unobtrusive are the English titles and A. Zhivotov's score is an asset. *Gilb.*

The Steel Jungle

Showcaser for upcoming talents of Perry Lopez and Beverly Garland. Routine prison stuff.

Hollywood, Feb. 28.

Warner Bros. release of David Weisbart production. Features Perry Lopez, Beverly Garland, Walter Abel, Ted de Corsia, Kenneth Tobey, Allison Hayes. Written and directed by Walter Daniger; camera, J. Peverell Marley; editor, Folmar Blangsted; music, David Buttolph. Previewed Feb. 13, '56. Running time, 86 MINS.

Ed Novak	Perry Lopez
Frances Novak	Beverly Garland
Warden Keller	Walter Abel
Steve Martin	Ted de Corsia
Dr. Lewy	Kenneth Tobey
Mrs. Archer	Allison Hayes
Guard Weaver	Gregory Walcott
Lupo	Leo Gordon
Stringbean	Kay Kuter
Dan Bucci	Bob Steele
Andy Macklin	Ralph Moody
Beakeley	Stafford Repp
Harry	Billy Vincent

Program prison drama, showcasing newer faces of Perry Lopez and Beverly Garland. Not a strong entertainment vehicle, film does give pair, particularly Lopez, a chance to be seen in leads and test possible public acceptance. Product shortage being what it is, sufficient bookings may give newcomers a rather widespread showing.

Walter Doniger wrote and directed the David Weisbart production with a fair amount of dispatch. The melodramatics are reg-

(Continued on page 22)

New York Sound Track

Continued from page 5

and **Harry Wismer**, Mutual network sports broadcaster . . . **Mel Heymann**, office manager of Metro's eastern publicity department, recuperating at his Springfield N. J. home following an emergency appendectomy . . . Stanley Warner v.p. **Bernard F. Kranze** on a quickie to Toronto on Cinerama business . . . **Elliot Kastner** and **Barry Levinson** to the Coast to open a branch office for the **William Schuller** agency . . . Universal using Sunday color comic sections in five cities for the territorial saturation openings of "Backlash," **Richard Widmark, starrer** . . . Following a Gotham tv appearance, **Rock Hudson** left Sunday (11) to fly direct to a location site in Arizona for his next Universal picture—"Battle Hymn" . . . **Leif Erickson** has been signed to join **Deborah Kerr** and **John Kerr** for Metro's screen version of "Tea and Sympathy," thus reuniting the trio who originated the roles on the Broadway stage . . . **Eva Marie Saint's** first role under her new Metro multiple-picture deal will be as **Elizabeth Taylor's** rival for **Montgomery Clift's** love in "Raintree County" . . . M-G initiating a nationwide 24-sheet billboard campaign on "Gaby" starting April 16, with about 750 posters on the picture to be displayed in 14 key cities . . . **Alfred W. Schwalberg**, president of Artists and Producers Assn., appointed chairman of the Cinema Lodge of B'nai B'rith committee co-sponsoring the world premiere of "Alexander the Great" at the Capitol Theatre March 28. . . .

Kim Hunter signed to appear opposite **Gary Merrill** in "Bermuda Affair," the **Edward Sutherland** production which will be filmed on location in Bermuda . . . **Hecht-Lancaster's** new global outlook has its key personnel hopping around the globe. **Bernie Kamber**, in charge of the N. Y. office, returned from the Coast Sunday (11) and leaves this week for London, Paris, and Rome, his second trip to Europe in four months . . . Loew's Theatres launching a "Springtime Shower of Hits" with a caravan of floats touring Gotham starting today (Wed.) . . . Metro's "Meet Me in Las Vegas" had special preem last night (Tues.) at the Astor for the benefit of the U. S. Olympic Fund

Agnes Sligh Turnbull's "Golden Journey," slated for filming by William Perlberg and George Seaton, won the 1955 Christopher Book Award . . . Pressagent **Lars M. McSorley** switched from I. F. E. to Allied Artists . . . **John Huston** shelling out $250,000 to nab **Ava Gardner**, on a loanout from Metro, for "Matador" . . . **Leo Samuels** and **Irving Ludwig** went west to confab on sales plans for Walt Disney pictures.

Jerry Pickman and bride, the former **Minette Gordon**, went to Boca Ratan after the wedding Sunday (11) . . . **Barney Balaban** set to attend the **Grace Kelly-Prince Rainier** nuptials . . . Local Variety Club is looking for an actor to don high hat, mustache and frock coat to serve as official greeter at the international convention here May 9-12.

ROME ALARMS YANK THESPS

Film Audiences Not 'Nationalistic'; Daff Calls Myers' Logic Faulty

Contention made by exhibitor leaders—particularly Allied States Assn.'s Abram F. Myers—that the American film companies are slanting the content of pictures to appeal to foreign audiences rather than the American theatregoer was sharply disputed this week by Alfred E. Daff, Universal's executive vice president.

Just back from a quickie 10-day trip to Europe, Daff maintained that "motion pictures audiences are not nationalistic" and that the only requisite for satisfying film patrons throughout the world is a good picture. "The American film companies," Daff said, "know that audience tastes are practically the same all over the world." Except for a few specified types of films—such as "The Kettles" and baseball stories—Daff feels that film audiences abroad have developed to the point that there is a great similarity between their desires and that of the American public. Citing Universal's continuation of "The Kettles" and "Francis" pictures, two acknowledged all-American types, Daff said: "We're even criticized for making these pictures rather than aiming for Academy Awards." As an example of the similarity in tastes between the U. S. and the foreign public, Daff noted the success of "To Hell and Back," considered strictly an American entry, but which is racking up record grosses abroad.

"It's a natural development," Daff said. "After all there are 4,000,000,000 in the world and only 165,000,000 in the United States."

Daff stressed, however, that "it's foolish to think that the American market is not our prime and important market."

No U Backlog Deal

Universal has no plans to sell its backlog films to television, exec v.p. Alfred E. Daff stated flatly this week.

He said "economic conditions" may force some of the major film companies to unload their old films but that U's current healthy financial position did not warrant consideration of any tv deals.

Cry Over Terms But Schedule 'Guys & Dolls'

Minneapolis, March 13.

Local neighborhood subsequent-run exhibitors are squawking at terms as "a new high in unreasonableness," but still grabbing "Guys and Dolls" which this week became available for the 28-day earliest subsequent slot after six first-run weeks at RKO Orpheum downtown. The "Dolls" deal is denounced by the nabe theatreowners as "the worst yet."

Metro takes a neighborhood theatre's four biggest grossing weeks of the past two years of any of its bookings, subtracts 35% from the average derived from the total take and then doubles that figure. The split on that figure is 50% and beyond that 70-30% with the exhib on the lower end.

Exhibs are also required to give preferred and extended running time, playing the picture a minimum of one week. In the loop the admission was raised from $1 to $1.25 after 5 p. m. and $1.50 on weekends. The uptown subsequent-run houses will raise their antes from 85c to $1 during the "Doll" engagement.

Subsequent-run neighborhood terms for the 28-day houses for "Picnic," now in its third loop week and doing a land-office business, have been set by Columbia at 40% with the demand also including a minimum seven-day run in the houses that ordinarily play their pictures only three or four days. It did $19,000 and $14,500 its first and second downtown weeks.

But the exhibs are particularly irked by RKO for its initial "Conqueror" demands. Although the picture recently ran only two weeks downtown at the RKO Orpheum and grossed under $15,000 and $7,500 its first and second stanzas, respectively, the subsequent-run 28-day neighborhood house demand at this time for a $1,500 guarantee against 50% of the gross and a minimum seven-day run.

MGM and Paramount haven't revealed their subsequent-run terms yet for "I'll Cry Tomorrow" and "The Rose Tattoo," both now in the midst of local loop first-runs and doing strong business, but there's every indication that they'll equal or top those for the aforementioned pictures.

GOLDWYN TO JAPAN; WILL SEE EMPEROR

Samuel Goldwyn will arrive in Tokyo on March 31 to launch the pre-selling campaign on "Guys and Dolls." The opening at Toho's Yuraku Za Theatre on April 5 will be the first showing of the picture outside of the United States.

Seymour Mayer, regional director of the far, middle, and near east for Loew's International leaves tomorrow (Thurs.) for Japan to set up arrangements for Goldwyn's visit. Goldwyn and Mayer will make a tour of three far east cities in connection with the film.

Marlon Brando, in Japan for Metro's "Teahouse of the August Moon," will join Goldwyn for a round of bally activities for the film. Goldwyn's schedule includes an audience with the Emperor and calls on the U. S. Ambassador, the Prime Minister and other dignitaries.

After the Tokyo premiere, Mayer will accompany Goldwyn to Hong Kong and the Philippine Islands for the bows of the picture in these areas. From Manila, the Goldwyn party will return by boat to the U. S. Mayer will continue on an inspection tour of M-G-M territorial offices and theatres in the region.

Deciding Today (Wed.) On Metro Guild Shop

A National Labor Relations Board examiner has given Metro and the N. Y. Screen Publicists until today (Wed.) to reach an agreement on the number of employees eligible for membership in the union. The SPG claims that 23 employees should come under its jurisdiction while company maintains that only 21 are eligible.

If the film company and the union do not reach an agreement by next week, the examiner will be requested to step in and make a decision. Following determination of the number of eligibles, the NLRB will conduct an election to determine if the Metro staffers wish to designate the SPG as their bargaining agent. The M-G publicad personnel has been without union representation for several years.

ALLIED UNIT BID TO TOA CHIEF SPOKESMAN

Minneapolis, March 13.

Desire to show its friendliness toward Theatre Owners of America now that the latter has joined national Allied in the fight for all-inclusive arbitration and film rental relief has prompted North Central Allied directors' action in inviting Myron Blank, TOA head, to address its next annual convention here. Marks the first time that Allied here has invited a TOA topper.

Regional convention will be held here May 15-16.

MAY BE BARRED FROM ITALO PIX

By ROBERT F. HAWKINS

Rome, March 13.

A recent threat in the Italian parliament to prohibit any and all non-Italian talent from working in feature film production here has provoked serious second-guessing among Rome's sizable actor colony. Though the danger has been averted by a compromise allowing one-third of a cast to be non-Italian, this may be a harbinger of things to come.

At least the easy-going period has ended, along with Italy's own dreams of a great global market for its films. The heyday of the American actor in Rome began with four former G.I.'s, to wit, the late William Tubbs, John Kitzmiller, Leo Dale and Gear Moore.

Tubbs, a Hollywood bit player who first appeared as a chaplain in Roberto Rossellini's "Paisan," went on to a successful local career probably untopped to date in number of appearances (usually impersonating American tourists or businessmen, but occasionally Italians as well), becoming a well-liked local fixture until his death a few years ago. Kitzmiller, an Army captain before entering Italian films, is still busy with occasional local work and has 14 features to his credit, while Moore was called to the U.S. by a Yank company after playing GI's in such films as "To Live in Peace" and others.

Post-Tubbs Invasion

Postwar rise of the Italian film industry lured away others. Some few were medium-weight names, some unknowns. Among the last-named are such now-established personages as Frank Latimore, a young lead who often plays Italian hero types as well as foreigners, with more than a dozen films to his credit. Or Charles Rutherford, dittoing in roles and type, also in some 11 local productions. Charles Fawcett, another American, has played diplomats, officers, and other foreign types in at least 10 Italo pix, while Steve Barclay has starred in more than eight items here, mostly adventure-actioners, also impersonating Italians.

Michael Tor has appeared in seven Italian features, usually as an American, frequently in uniform, while Paul Campbell (costumers, heroics), John Fostini (over 11 pix), Frank Colson (six films), Steve Garrett, John Stacy, Richard McNamara, Joe Falletta, Richard Camp, Walter Clift-Luce, John Pasetti, Tony LaPenna, all have found work in Rome's studios. Pasetti, LaPenna, McNamara also doubled as writer-newsmen in between film appearances. Most consistent bit-character player, however, is Britisher Peter Trent, who has some 24 credits, most of them in costume.

Others who came here for the glamor of Rome and a new cinematic life, include Richard Basehart (married to Italian actress Valentina Cortese) who has been in eight pictures. Playing an Italian in all cases, usually the dreamer-poetic type, Basehart has become popular with the Italian public. Bruce Cabot, who came here to do "William Tell" with Errol Flynn, stayed on when that project foundered, and has since appeared in "The Red Cloak" and "The Rommel Treasure." Eduardo Ciannelli arrived several years back after a long Hollywood career and has been busy ever since, playing priests, "foreigners."

Marc Lawrence continues to be typed as the menace, is established here via a dozen or so Italo releases over the past few years. Another Yank gangster type is Vince Barbi, dittoing in local pictures. Anthony Quinn, though remaining a Hollywood figure, has made four local pix in the past few years, thus catching the local eye, and is now signed for at least one repeat ("Nina" in Sicily this summer). More recent arrivals are Leo Coleman, kept busy by Italian television, dance coaching and pic roles, Robert Alda (one film, now

(Continued on page 18)

20th's Yen for Lone Hand Overseas Seen as Threat to MPEA's Future

20th's Busy Sked

Hollywood, March 13.

Twentieth-Fox will kick off five pictures during the next four weeks, budgeted at $11,000,000, according to exec producer Buddy Adler.

With "Bus Stop" leading off, lineup includes "Best Things in Life Are Free," "The Last Wagon," "One in a Million" and "The Day the Century Ended."

Members of the Motion Picture Export Assn. are casting an anxious eye in the direction of 20th-Fox which has been staging something of a "rebellion" of late and appears determined to chart its own course in the foreign field.

Not only has 20th flatly refused to go along further with the MPEA arrangements respecting the Venice and Cannes Film Festivals, but the company also has notified the MPEA that it wouldn't chip in for the joint hiring of lawyers in Spain to meet the tax threat there. 20th says it prefers to take its own measures in view of its own special situation.

Companies are now showing considerable interest in what 20th will do when it comes to the renewal of the MPEA franchise for Russia, which runs out Aug. 31. Renewal for another year as a rule is decided on three or four months earlier. It is thought quite possible, in the light of 20th prexy Spyros P. Skouras' planned trip to Moscow, that 20th may decide to reserve its own right for that area in the future.

Independence exhibited by 20th has impressed on the companies the extent to which they are dependent on a "united front" abroad. No one seriously doubts that the distribs will drop their "strength in numbers" approach which has characterized their foreign market dealings since the war. Yet, the chinks in the armor inspire some misgivings.

At Venice, for instance, with 20th off on its own, MPEA is virtually helpless in any effort to force the Italians to institute rules more to the liking of the majority of the U. S. outfits. There are only 12 entries at Venice, of which probably no more than two or three will be American. With 20th lonewolfing it, and the independents not bound by MPEA, Venice authorities will have no trouble whatever getting their American entries regardless of what action is taken by the Association.

In Yugoslavia, too, when Metro decided to make its own arrangements, it didn't take many months before the companies' common front crumbled. Today, they are all doing business with the Yugoslavs individually.

There are execs among the companies who feel that, in some areas of operation, individual enterprise should be allowed to come into play rather than the "massive" approach of the MPEA. Yet, on the whole, it's realized that, without the Association, foreign governments would easily play one distributor against the other to bring the price of pictures down. Also, in countries like Denmark, currently being "boycotted" by the MPEA, joint action appears the only effective method of combatting low rental ceilings.

Radio (Who Dat?) Rallies Support For Film Archive

Columbia Broadcasting System's radio network director of exploitation, Sid Garfield, has arranged taping of a "Make Up Your Mind" program to be aired March 19 on behalf of the Museum of Modern Art's collection of old silent features. Museum needs $20,000 to supplement a gift of $25,000 from the Rockefeller Foundation to transfer its materials from perishable and inflammable nitrate stock to the modern acetate film.

Trade angle: radio is helping the archives of a major rival of television. Because of television's consumated or pending deals for old product from Hollywood vaults several major companies, most seriously MGM and Warners, have withdrawn many films from the Manhattan Museum's circulating 16m. collection. No reasons were volunteered the Museum, nor is the Museum informed if the ban is temporary or permanent.

(Museum receives cooperation from the Motion Picture Assn. of America, but no funds from the film companies for its work. It's believed that the film companies were long ago warned by their lawyers that a contribution might lead to permanent responsibility for the Museum's film library collection.—Ed).

Radio nowadays is alert to offbeat subject-matter which can be economically developed into programs. Garfield and producer Arthur Henley taped a quarter-hour visit with Dorothy and Lillian Gish, Leatrice Joy, Nita Naldi and Lila Lee. Tape does not make an outright solicitation of funds (network rules preclude that) but announcer George Skinner in thanking Curator Richard Griffith tells the public, "Don't forget to do your part to save these great treasures of our culture, these irreplaceable old film." Museum of Modern Art's film library has over 10,000,000 feet of historically and artistically important motion pictures.

'80 DAYS' OPENINGS AROUND LABOR DAY

Los Angeles, March 13.

Labor Day openings have been tentatively set for Michael Todd's "Around the World in 80 Days," which has already been booked for showcases in Baltimore, Los Angeles and San Francisco. Negotiations now are on for the Broadway Theatre in New York.

In a deal with RKO Theatres prexy Sol Schwartz, Todd set the film for openings at the Pantages here and the Golden Gate in San Francisco, with a combined capacity of better than 5,600. This may have to be trimmed slightly because of the Todd-AO installation. Film also has been set for the 2,100-seat Hippodrome in Baltimore.

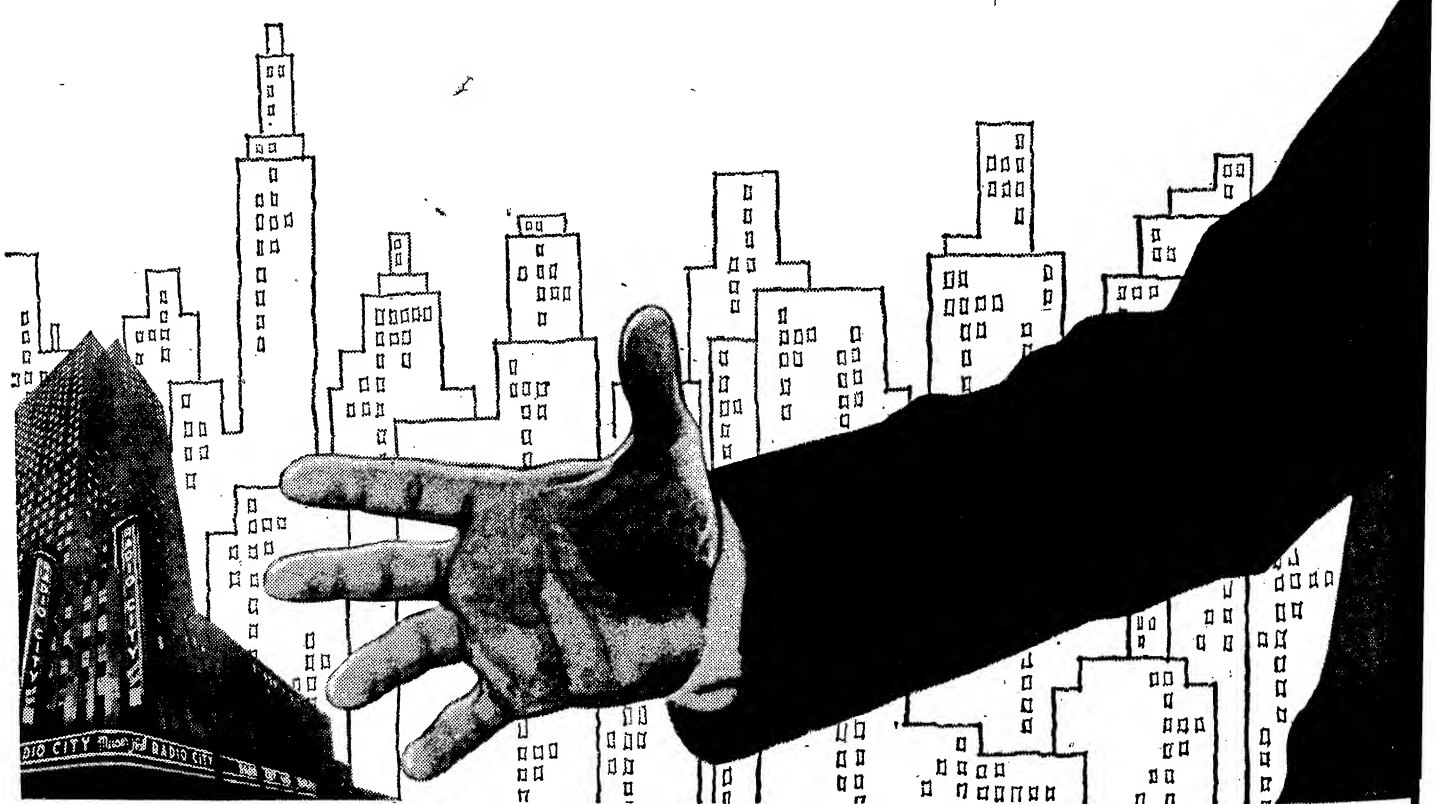
'THIS IS YOUR ARMY' RECOUPS ITS COSTS

"This Is Your Army," 55-minute documentary produced for the Government, has recouped the $100,000 in expenses incurred by the picture industry for editing, printing and distribution. Film was taken on in 1954 as a project of the Council of Motion Picture Organizations.

"Army" was made for the Government by Fox Movietone News. It was designed to present the public with a clear idea of the nation's defenses and the health and morale of personnel of this branch of the armed forces. Film company officials viewed it upon completion in the Pentagon, decided on cuts of excessive footage and agreed that the various distributors would take a part in releasing it.

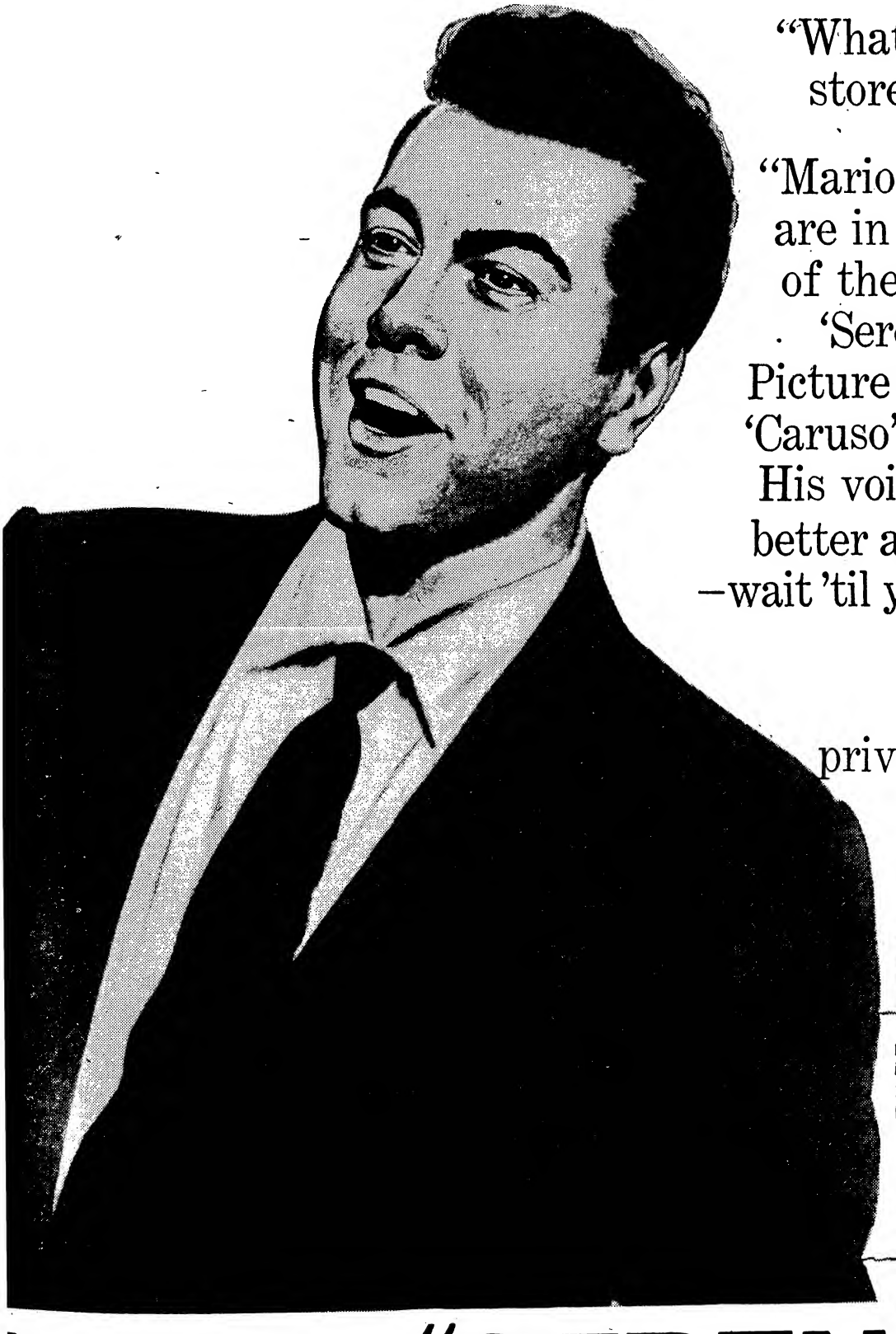
The 100G was returned via exhibitor rentals. Future income will go to the Army Relief Fund.

Lawrence A. Weingarten is new prexy of Hollywood Motion Picture Permanent Charities, succeeding Willis Goldbeck.



FOR EASTER MARIO LA
NEW YORK AT RADIO CITY MU

with JOSEPH CALLEIA · HARRY BELLAVER and VINCENT EDWARDS Screen Play by IVAN GOFF & BEN ROBERTS and JOHN TWIST



"What a treat is in store!" LOUELLA O. PARSONS

"Mario Lanza's fans are in for the thrill of their lives when 'Serenade' opens. Picture is better than 'Caruso', so is Mario. His voice was never better and his acting —wait 'til you see him!" HEDDA HOPPER

"At a recent private screening of 'Serenade', the audience rose to its feet to applaud Mario Lanza's singing!" DOROTHY KILGALLEN

IZA WILL "SERENADE" C HALL!

FROM WARNER BROS. IN WARNERCOLOR

CO-STARRING JOAN FONTAINE

SARITA MONTIEL · VINCENT PRICE

Music by Nicholas Brodszky · Lyrics by Sammy Cahn Produced by HENRY BLANKE Directed by ANTHONY MANN

L.A. Leans on Longruns; 'Blood' Tepid $14,000, 'Killer' Ditto, 'Picnic' Lively 20G, 3d, 'Okla.' Nifty 47G, 2 Spots

Los Angeles, March 13.

Holdovers and extended-runs are still are carrying b.o. burden here, getting little help from the dull new entries of current session. A tepid $14,000 is seen for "Hot Blood," in three theatres while "Killer Is Loose" is dull $14,000 in four locations.

"Glory" is rated scant $6,000 or near in two houses. Reissue combo of "Stratton Story"-"Northwest Passage" looks slim $,500 in two spots.

Most longrunners are holding very steady in present round, with "Golden Arm" climbing on 11th stanza at Fox Beverly by $1,000 over previous week to a good $7,200.

"Picnic" also is rated good in third Warner Beverly week. "Oklahoma" shapes nifty $47,000 in longrun at United Artists and Egyptian. "Cinerama Holiday" was smart $34,000 in 17th week at Warner Hollywood.

Estimates for This Week

Warner Downtown, Hollywood, Ritz (SW-FWC) (1,757; 756; 1,363; 90-$1.50)—"Hot Blood" (Col) and "Uranium" (Col). Tepid $14,000. Last week, with Uptown, excluding Ritz, "Invasion Body Snatchers" (AA) and "Atomic Man" (AA), $18,000.

Los Angeles, El Rey (FWC) (2,097; 861; 90-$1.50) — "Glory" (RKO) and "Cash On Delivery" (RKO). Scant $6,000. Last week, in other units.

Orpheum, New Fox, Uptown, Loyola (Metropolitan-FWC) (2,213; 965; 1,715; 1,248; 90-$1.50)—"Killer Is Loose" (UA) and "Ghost Town" (UA). Dull $14,000. Last week, with L.A. and Ritz, excluding Orpheum, New Fox, "Lieut. Wore Skirts" (20th) and "Please Murder Me" (DCA), $17,800.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50) — "Stratton Story" (M-G) and "Northwest Passage" (M-G) (reissues). Slim $7,500. Last week, "Last Hunt" (M-G) and "Postmark For Danger" (RKO) (2d wk), $8,000.

Fox Wilshire (FWC) (2,296; $1-$1.80) — "Ladykillers" (Cont) (2d wk). Middling $10,000. Last week, $11,600.

Downtown Paramount, Iris (ABPT-FWC) (3,300; 816; 90-$1.50)

(Continued on page 18)

'Carousel' Fancy $24,000, Balto; 'Oklahoma' Wham 20G, 2d, 'Cry' Big 15G

Baltimore, March 13.

Rodgers and Hammerstein are responsible for a pair of fancy grossers here this round. "Carousel" is rated big at the Century while "Oklahoma" is terrific in second week at the Film Centre. "Lone Ranger" is strictly for moppets at the Stanley, and mild. "Picnic" looks smash in third Hipp week. "I'll Cry Tomorrow" is brisk for a second round at the Town.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Carousel" (20th). Big $24,000 or close. Last week, "Man Who Never Was" (20th), $5,000.

Cinema (Schwaber) (460; 50-$1)—"8 O'Clock Walk" (Indie). Fairish $3,500. Last week, "Night Holds Terror" (Indie) (2d wk), $2,500.

Film Centre (Rappaport) (990; $1.25-$2.50)—"Oklahoma" (Magna) (2d wk). Wow $20,000 following $22,000 opener.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Picnic" (Col) (3d wk). Staunch $11,000 after $14,000 for second.

Little (Rappaport) (300; 50-$1)—"Too Bad She's Bad" (Indie). Starts tomorrow (Wed.). Third round of "Littlest Outlaw" (BV) was modest $2,500.

Mayfair (Hicks) 980; 20-70)—"World In Corner" (U). Okay $4,200. Last week, "Slightly Scarlet" (RKO), $4,000.

New (Fruchtman) (1,600; 50-$1.25)—"Never Say Goodbye" (U). Fair $7,000. Last week, "Rose Tattoo" (Par) (4th wk), $6,000.

Playhouse (Schwaber) (320; 50-$1)—"The Prisoner" (Col). Pleasing $4,500. Last week, "Trouble With Harry" (Par) (10th wk), $2,500.

Stanley (WB) (3,200; 30-$1)—"Lone Ranger" (WB). Mild $8,000 likely. Last week, "Court Jester" (Par) (2d wk), $5,000.

Town (Rappaport) (1,400; 50-$1.25)—"I'll Cry Tomorrow" (M-G) (2d wk). Big $15,000 after $18,500 opener.

Broadway Grosses

Estimated Total Gross
This Week **$485,300**
(Based on 24 theatres.)
(Based on 23 theatres.)
Last Year **$491,500**
(Based on 21 theatres.)

'Helen' Hefty 18G, St. Loo; 'Killer' 8G

St. Louis, March 13.

"Helen of Troy" at the midtown St. Louis Theatre is easily standout here this frame with biz spotty over the city. "Killer on Loose" shapes slow at Loew's. "Hill 21" is best of arty pix. "I'll Cry Tomorrow" shapes nice in second Orpheum round. "Picnic" wound up with a solid figure in its second stanza at the Fox.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (56th wk). Neat $10,000. Last week, $11,000.

Fox (F&M) (5,000; 51-75)—"Never Say Goodbye" (U) and "Red Sundown" (U). Opened today (Tues.). Last week "Picnic" (Col) (2d wk), solid $16,000.

Loew's (Loew) (3,172; 50-85)—"Killer Is Loose" (UA) and "Timetable" (UA). Slow $8,000. Last week, "Last Hunt" (M-G) and "Inside Detroit" (Col), $10,500.

Missouri (F&M) (3,500; 51-75)—"Picnic" (Col) (m.o.). Looks okay $6,000. Last week, "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues), $5,000.

Orpheum (Loew) (1,400; 65-$1)—"I'll Cry Tomorrow" (M-G) (3d wk). Fine $11,000 after $14,000 in second.

Pageant (St. L. Amus.) (1,000; 50-90)—"Hill 24 Doesn't Answer" (Indie). Okay $4,500. Last week, "Trouble With Harry" (Par) (8th wk), $2,500.

Richmond (St. L. Amus.) (400; $1.10)—"Trouble With Harry" (Par). Fine $3,000. Last week, "Prisoner" (Col), $2,000.

St. Louis (St. L. Amus.) (4,000; 50-75) — "Helen of Troy" (WB). Lusty $18,000. Last week, "Conqueror" (RKO) (2d wk), $10,500.

Shady Oak (St. L. Amus.) (800; $1.10) — "Cocktails In Kitchen" (Indie). Nice $3,000. Last week, "Devil In Flesh" (Indie), $2,000.

'PICNIC' WOW $16,000, D.C.; 'CRY' LUSTY 17G

Washington, March 13.

With no new entry creating any b.o. excitement, general average along mainstem is down from recent weeks. "World in My Corner" at the Columbia is fine. "Samurai" at the Dupont is lively for a foreign pic. "Picnic" in fourth stanza at Trans-Lux continues to pace town, staying at same sock level for third consecutive week. "I'll Cry Tomorrow" at Palace forged ahead of "Carousel," at larger Capitol, in third round. "Our Miss Brooks" is slim in two houses.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1)—"Our Miss Brooks" (WB). Dull

(Continued on page 18)

'Tattoo' Bangup $15,000, Denver; 'Killer' 13G

Denver, March 13.

"Rose Tattoo" shapes socko at the Denham this session to pace the city, and easily the best newcomer. It stays on. "Picnic" still is fast in third stanza at the Denver, and holds again. "Teen-Age Crime Wave" is big at the Tabor while "Killer Is Loose" is rated good at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Man Who Never Was" (20th) (2d wk). Fair $11,000. Last week, $13,000.

Denham (Cockrill) (1,720; 60-$1)—"Rose Tattoo" (Par). Sock $15,000. Holding. Last week, "There's Always Tomorrow" (U), $5,500.

Denver (Fox) (5,525; 60-$1)—"Picnic" (Col) (3 wk). Fancy $14,000. Stays on. Last week, $21,000.

Esquire (Fox) (742; 75-$1)—"Court Martial" (Indie). Poor $1,500. Last week, "Maddalena" (IFE), $2,000.

Orpheum (RKO) (2,600; 60-$1)—"Conqueror" (RKO) (3d wk). Fair $7,500. Last week, $13,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Killer Is Loose" (UA) and "Top Gun" (UA). Good $13,000. Last week, "Benny Goodman Story" (U) and "Dig That Uranium" (AA) (2d wk), $12,000.

Tabor (Fox) (1,967; 50-75)—"Teen-Age Crime Wave" (Col). Big $4,500. Continues. Last week, on subsequents.

'Carousel' Rousing 37G, Philly; 'Blood' Mild 9G, 'Picnic' Great 24G, 3d

Philadelphia, March 13.

City is suffering from income tax blues and Lenten influences. "Carousel" is making the most noise, with a rousing total likely at the Fox. "Picnic" is still a romp, with a whopping take in third Randolph session. Failure to get Catholic Church blessings apparently hurt "The Prisoner" somewhat at Trans-Lux world. Other newcomers, "Slightly Scarlet" and "Battle Stations(" do not mean much.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Cry Tomorrow" (M-G) (7th wk). Stout $14,000. Last week, $17,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (56th wk). Sturdy $12,000. Last week, same.

Fox (20th) (2,250; 99-$1.80)—"Carousel" (20th). Rousing $37,000 or near. Last week, "Man Who Never Was" (20th) (2d wk), $12,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Hot Blood" (Col). Tepid $9,000. Last week, "World In Corner" (U), $9,500.

Mastbaum (SW) (4,370; 99-$1.49)—"Conqueror" (RKO) (3d wk). Slowing down to $16,000. Last week, big $22,000.

Midtown (Goldman) (1,000; 75-$1.49)—"Slightly Scarlet" (RKO). Thin $7,500. Last week, "Our Miss Brooks" (WB), $5,000 in 5 days.

Randolph (Goldman) (2,250; 99-$1.80)—"Picnic" (Col) (3d wk). Happy $24,000. Last week, $30,000.

Stanton (SW) (1,483; 99-$1.49)—"Golden Arm" (UA) (8th wk). Easing off to $10,000. Last week, $13,000.

Stanley (SW) (2,900; 99-$1.49)—"Battle Stations" (Col) (Dim $9,000. Last week, "Come Next Spring" (Rep) $10,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Rose Tattoo" (Par) (7th wk). Good $8,500. Last week, $10,000.

Viking (Sley) (1,000; 75-$1.49)—"Never Say Goodbye" (U) (2d wk). Fairish $8,000. Last week, $15,000.

Trans-Lux World (T-L) (604; 98-$1.50) — "Prisoner" (Col). Just okay $5,500. Last week, "Littlest Outlaw" (BV) (5th wk), $4,700.

Snow Sloughs Soaring Mpls.; H.O.s Hold Line, 'Cry' Whopping 14G, 2d, 'Tattoo' Big 6½G, 2d, 'Picnic' 7G, 3d

Key City Grosses

Estimated Total Gross
This Week **$2,771,000**
(Based on 24 cities and 241 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,600,800**
(Based on 24 cities and 215 theatres.)

'Tattoo' Mighty $16,000, K.C. Ace

Kansas City, March 13.

"Rose Tattoo" is making a high mark at the Paramount where it looks to get top money, and holdover. Only other newcomer is "Come Next Spring" in the Fox Midwest foursome, but proving moderate. Holdover of "Picnic" is strong in third week at the Midland. "Conqueror" is still solid for third week at the Missouri. Weather blustering in true March fashion, but definitely turning toward milder.

Estimates for This Week

Apollo (Fox Midwest) (1,050; 75c)—"One Way Ticket To Hell" (Indie) (2d wk). So-so $1,600. Last week, $2,900.

Kimo (Dickinson) (504; 75-$1)—"Lease of Life" (IFE) (2d wk). Thin $700. Last week, modest $1,200.

Midland (Loew) (3,500; 75-$1)—"Picnic" (Col) (3d wk-8 days). Nifty $7,000. Last week, $11,000.

Missouri (RKO) (2,585; 75-$1)—"Conqueror" (RKO) (3d wk). Big $6,000. Last week, $8,000.

Paramount (United Par) (1,900; 75-$1) — "Rose Tattoo" (WB). Mighty $16,000, holds. Last week, "Court Jester" (Par) (2d wk), $4,500.

Roxy (Durwood) (879; 75-$1)—"World in My Corner" (U) (2d wk). Mild $2,800. Last week, $3,700.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Come Next Spring" (Rep) and "Flame of Islands" (Rep). So-so $12,000 in 9 days. Last week, "Benny Goodman Story" (U) (2d wk) in Tower and Uptown oke $7,000. Fairway and Granada had "World in My Corner" (U), $5,500.

Vogue (Golden) (550; 75-$1)—"The Informer" (RKO) and "Bringing Up Baby" (RKO) (reissues). Moderate $1,200. Last week, "Henry VIII" and "Pickwick Papers" (Indie) (2d wk), $700.

'Battle' Okay 8G, Port.; 'Picnic' Wow $15,000, 2d

Portland, Ore., March 13.

Biz is on skids this round with only some of holdovers doing much. "Picnic" holds for a second and looks smash at Orpheum. "The Conqueror" is rated loud in third week at Broadway. "Rose Tattoo" looms fairly nice in second frame at Paramount. "Battle Stations" is lone good new entry at Fox.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25) — "Conqueror" (RKO) (3d wk). Loud $6,000. Last week, $8,700.

Fox (Evergreen) (1,536; $1-$1.25)—"Battle Stations" (Col) and "Fury At Gunsight Pass" (Col). Good $8,000. Last week, "Man Who Never Was" (20th) and "Cross Channel" (Rep) (2d wk), $5,900.

Guild (Indie) (400; $1)—"Littlest Outlaw" (BV) (6th wk). Steady $3,000. Last week, $4,000.

Liberty (Hamrick) (1,890; 90-$1.25)—"Invasion of Body Snatchers" (AA) and "Atomic Man" (AA). Modest $6,000. Last week, "Never Say Goodbye" (U) and "Twinkle In God's Eye" (Rep), $4,600.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Picnic" (Col) (2d wk). Smash $15,000. Last week, $16,200.

Paramount (Port-Par) (3,400; 90-$1.25)—"Rose Tattoo" (Par) and "Flame of Islands" (Rep) (2d wk). Fine $8,000. Last week, $10,000.

Minneapolis, March 13.

There's exultation in local film circles because the past week witnessed the largest aggregate theatre gross in many years, again demonstrating that strong screen product continues to be mighty box-office despite tv, bad weather or other adverse factors. Seven downtown firstruns hit about $70,000 for the seven days a week ago, one of the biggest ever here.

In the current session, there is a slight b.o. lull because of the return of sub-zero weather and heaviest snowfall of year. Exhibs say "Richard III" telecast did hurt some spots 10% last Sunday afternoon. "Inside Detroit" is okay at RKO-Pan. Longruns are taking play away from newcomers this round. Tops is "Picnic," fat on moveover at Lyric. "I'll Cry Tomorrow" also is smash in second State week. "Rose Tattoo" also is big in second at World.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (36th wk). Colors still flying high at $12,000. Last week, $13,000.

Gopher (Berger) (1,000; 85-$1)—"World in Corner" (U). Mild $2,500 in 6 days. Last week, "Billy the Kid" (M-G) and "Honky Tonk" (M-G) (reissues), $2,800.

Lyric (Par) (1,000; 85-$1)—"Picnic" (Col) (m.o.). Here after two tremendous Radio City weeks. Socko $7,000. Last week, "Day World Ended" (Indie) and "Phantom From 10,000 Leagues" (Indie), $6,000 at 65-85c.

Radio City (Par) (4,100; 85-$1)—"Man Who Never Was" (20th). Very light $7,000. Last week, "Picnic" (Col) (2d wk), $14,000.

RKO Orpheum (RKO) (2,800; 85-$1)—"Square Jungle" (U). Yanked Saturday (10) after 4 lean days with $2,500. "Larceny" (U) and "Shakedown" (U) (reissues) opened Sunday (11). Last week, "The Conqueror" (RKO) (2d wk), $8,000.

RKO Pan (RKO) (1,600; 65-85)—"Inside Detroit" (Col) and "Chicago Syndicate" (Col). Satisfactory $4,500. Last week, "Red Sundown" (U) and "Brain Machine" (RKO), $3,500.

State (Par) (2,300; $1-$1.25)—"I'll Cry Tomorrow" (M-G) (2d wk). Chalked up theatre's second highest gross in history in first week. Still rolling at mighty $14,000. Last week, $22,000.

World (Mann) (400; 75-$1.20)—"Rose Tattoo" (Par) (2d wk). Sock $6,500. Last week, $9,000.

'Cry' Sockeroo $40,000, Hub; 'Doctor' Tall 11G, 'Jester' Good 15G, 2d

Boston, March 13.

Rash of new product this week is producing some big takes despite bad weather opening-day breaks. Holdovers reported hurt Sunday by three-hour tele show, "Richard III." "I'll Cry Tomorrow" is biggest newcomer with wow take at the Astor. "Man Who Never Was" looks okay at Metropolitan. "Doctor at Sea" shapes sock at Exeter. "Picnic" at State and Orpheum in third round and "Carousel" at Memorial in fourth look top holdovers. "Court Jester" is rated brisk in second at Paramount and Fenway.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"I'll Cry Tomorrow" (M-G). Lofty $40,000. Last week, "Guys And Dolls" (17th wk), $5,000.

Beacon (Beacon Hill) (678; 90-$1.25)—"Diabolique" (UMPO) (4th wk). Slick $6,500, with lines at many shows. Last week, $7,800.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.65) — "Cinerama Holiday" (Indie) (29th wk). Hefty $18,000. Last week, ditto.

Exeter (Indie) (1,300; 60-$1)—"Doctor at Sea" (Rep). Socko $11,000. Last week, "Prisoner" (Col) (7th wk), $3,000.

Fenway (NET) (1,373; 60-$1)—"Court Jester" (Par) and "River Changes" (WB) (2d wk). Neat $5,000. Last week, $10,000.

Kenmore (Indie) (700; 85-$1.25)—"Night Number Came Up" (Cont). Hep $8,500. Last week, "I Am Camera" (DCA) (11th wk), $3,000.

Memorial (RKO) (3,000; 70-$1.25)—"Carousel" (20th) (4th wk). Third week ended Monday (12) was solid $21,000. Second week, $29,000.

Metropolitan (NET) (4,357; 60-$1)—"Man Who Never Was"

(Continued on page 18)

'Tattoo' Topping Cincy, Torrid 17G; 'Battle' Modest 9G, 'Picnic' 11G, 3d

Cincinnati, March 13.

"Rose Tattoo" is topping the town this stanza, with a hotsy Albee marker. Another newcomer, "Bottom of Bottle" stacks up near the bottom at the Palace. "Picnic" and "Man With Golden Arm" continue above-par holdovers at Keith's and Grand respectively. Weather break in first half was a trade booster to maintain favorable mid-lenten pace. "Cinerama Holiday" is still stout in 38th Capitol round.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Rose Tattoo' (Par). Hotsy $17,000. May hold for second week. Last week, "Court Jester" (Par), 12,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (38th wk). Sturdy $16,500, same as last week.

Grand (RKO) (1,400; 84-$1.25)—"Golden Arm" (UA) (4th wk). Strong $6,500 finale after last week's $7,500.

Keith's (Shor) (1,500; 75-$1.25)—"Picnic" (Col) (3d wk). Still going at terrific gait with $11,000 following $13,000 in second. Carries on, likely until Easter.

Palace (RKO) (2,600; 75-$1.10)—"Bottom of Bottle" (20th). Fairish $9,000. Last week, "Conqueror" (RKO) (2d wk), $10,500 at 85c-$1.25 scale.

4 NEW PIX HELP DET. TO 192G

Lack of New Pix, Cold Clip Chi; 'Snatchers' Boff 22G, 'Volcano' 8G, 'Tattoo' 29G, 3d, 'Picnic' 27G, 4th

Chicago, March 13.

Windy City firstrun biz is being hurt currently by Lent, lack of big new pix and sudden cold spell. "Invasion of Body Snatchers" and "Indestructible Man" combo should get terrific $22,000 in first week at Roosevelt. Also new, "Volcano" looks light $8,000 at the Loop.

"Doctor at Sea" stays torrid in second week at Esquire. "Square Jungle" and "Inside Detroit" double bill looms good in second at the Grand "Carousel" is down to an okay third session take at the Chicago

"The Conqueror" looks good in third week at the Oriental. "Rose Tattoo" is still solid in third at United Artists. "Picnic" looks potent in fourth week at the State-Lake.

"Oklahoma" stays prosperous in 11th week at McVickers. "Diabolique" continues firm in 12th round at the Ziegfeld. "Cinerama Holiday" is still big in 39th frame at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"Carousel" (20th) (3d wk). Okay $30,000. Last week, $35,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Doctor at Sea" (Rep) (2d wk). Loud $10,000. Last week $11,000.

Grand (Nomikos) (1,200; 98-$1) —"Square Jungle" (U) and "Inside Detroit" (Col) (2d wk). Good $6,500. Last week, $10,000.

Loop (Telem't) (606; 90-$1.25)— "Volcano" (Indie). Light $8,000. Last week. "Trouble With Harry" (Par) (2d wk). $8,000.

McVickers (JL&S) (1,580; $1.25-$3) — "Oklahoma" (Magna) (11th wk). Hotsy $31,000. Last week, $35,000.

Monroe (Indie) (1,000; 67-87)— "The Yearling" (M-G) and "Northwest Passage" (M-G) (reissues) (2d wk). Sluggish $4,000. Last week, $6,000.

Oriental (Indie) (3,400; 98-$1.25) —"Conqueror" (RKO) (3d wk). Good $25,000. Last week, $35,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (39th wk). Sturdy $28,000. Last week, $29,000.

Roosevelt (B&K) (1,400; 65-98)— "Invasion of Body Snatchers" (AA) and "Indestructible Man" (AA). Lofty $22,000. Last week, "Last Frontier" (Col) and "Fury at Gunsight Pass" (Col) (2d wk), $16,500.

State-Lake (B&K) (2,400; 65-98) —"Picnic" (Col) (4th wk). Staunch $27,000. Last week, $38,000.

Surf (H&E Balaban) (685; 95)— "The Queen of Spades" (AA). Good $3,900. Last week, "Dam Busters" (WB) (2d wk), $3,000.

United Artists (B&K) (1,700; 65-98)—"Rose Tattoo" (Par) (3d wk). Solid $25,000. Last week, $32,000.

Woods (Essaness) (1,206; 98-$1.25) — "Rains of Ranchipur" (20th) (2d wk). Slow $17,000. Last week, $27,000.

World (Indie) (430; 98)—"The Prisoner" (Col). Fine $4,000. Last week, "Samurai" (FA) (4th wk), $2,900.

Ziegfeld (Davis) (430; 98)— "Diabolique" (UMPO) (12th wk). Steady $5,200. Last week, $5,600.

'KILLER' OKAY $9,500, FRISCO; 'CRY' 17G, 3D

San Francisco, March 13.

City is loaded with holdovers currently, and big strength lies with these pix. One of few new entries, "Killer Is Loose," is rated good at United Artists. "The Conqueror" at Golden Gate and "I'll Cry Tomorrow" at Warfield," both in third sessions, and "Rose Tattoo," in second week at Paramount, all are doing nicely. "Carousel" looms moderate in third Fox stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"The Conqueror" (RKO) (3d wk). Hot $15,000. Last week, $22,000.

Fox (FWC) (4,651; $1.25-$1.50) —"Carousel" (20th) (3d wk). Mild $17,500 or less. Last week, $21,500.

Warfield (Loew) (2,656; 65-90)— "I'll Cry Tomorrow" (M-G) (3d

(Continued on page 18)

'Tattoo' Loud $13,000, Indpls.; 'Goodbye' 7G

Indianapolis, March 13.

Biz is generally off at firstrun houses here this stanza, with state high school basketball tournament on radio and tele holding interest of younger set. Big exception is "Rose Tattoo," which is having a robust week at Circle to lead city. "Picnic" is moderate in third stanza at Loew's. "Never Say Goodbye" at the Indiana is only fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-95) — "Rose Tattoo" (Par). Hefty $13,000. Last week, "Little Outlaw" (BV) and "Last of Desperadoes" (Indie), $10,500.

Indiana (C-D) (3,200; 50-85)— "Never Say Goodbye" (U). Fair $7,000. Last week, "Conqueror" (RKO) (2d wk), $9,000 at 75-95c scale.

Keith's (C-D) (1,300; 50-85)— "Man Who Never Was" (20th). Modest $4,500. Last week, "Goodman Story" (U) (4th wk), $4,000 at $1.10 top or $36,000 for run.

Loew's (Loew) (2,427; 75-95)— "Picnic" (Col) (3d wk). Modest $8,000. Approximately $26,000 for three weeks.

Lyric (C-D) (2,800; 50-75)— "Shack Out on 101" (AA) and "Massacre River" (Indie). Slow $4,000. Last week, "Tobacco Road" (20th) and "Grapes of Wrath" (20th) (reissues), $4,500.

'Tattoo' Boff 12G, L'ville; 'Hunt' 7G

Louisville, March 13.

All firstruns are showing new product this week, with the exception of the Brown where "Littlest Outlaw" is okay in second round. "Rose Tattoo" looms standout with a terrific take in the offing. Lines at the wicket over the weekend are a sight not seen in these parts for several months. "Man Who Never Was" shapes fair at Rialto while "Last Hunt" at State is sluggish. "Our Miss Brooks" at the Mary Anderson is barely okay.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,200; 55-85)—"Littlest Outlaw" (BV) (2d wk). Healthy $5,000 after $6,500 for first.

Kentucky (Switow) (1,100; 55-85) —"Rose Tattoo" (Par). Playing to capacity over weekend, with whopping $12,000 likely, holds. Last week, "Never Say Goodbye" (U) (2d wk), $6,500.

Mary Anderson (People's) (1,000; 65-85)—"Our Miss Brooks" (WB). Okay $5,000. Last week, "Lone Ranger" (WB) (2d wk), same.

Rialto (Fourth Avenue) (3,000; 55-85)—"Man Who Never Was" (20th) and "Viva Zapata" (20th) (reissue). Likely fair $10,000. Last week, "Slightly Scarlet" (RKO) and "Postmark For Danger" (RKO), ditto.

State (United Artists) (3,000; 55-85)—"Last Hunt" (M-G) and "It's A Dog's Life" (M-G). Modest $7,000. Last week, "Picnic" (Col) (3d wk), $8,000.

'BROOKS' MODEST 11G, CLEVE.; 'PICNIC' 12G, 3D

Cleveland, March 13.

"Rose Tattoo," strong in nine days of second round at State, is rolling up the outstanding gross here this stanza. "Our Miss Brooks" looms modest at the Allen, lone newcomer in current week. "Picnic" also shapes as big in third session while "I'll Cry Tomorrow" is fine fourth canto at Stillman.

Estimates for This Week

Allen (3,000; 70-$1)—"Our Miss Brooks" (MB) and "Steel Jungle" (WB). Fair $11,000 or near. Last week, "Man Who Never Was" (20th), $10,000.

Hipp (Telem't) (3,700; 70-$1) —

(Continued on page 18)

WAYNE, 'PICNIC,' 'CRY' LEADERS

Detroit, March 13.

Turnstile tempo is picking up here currently with the entrance of four strong newcomers. Total for eight firstruns likely will hit $192,000. "Conqueror" looks to be all-conquering at the Palms, with $37,000. "Picnic" shapes smash $24,000 at the Madison.

"Rose Tattoo" is in for a brilliant week at the Michigan. "I'll Cry Tomorrow" looms mighty at the Adams. "Oklahoma" continues to build with a great $30,000 at the United Artists. "Carousel" is slowing down at the Fox to a minor gait, after a routine session opening week. "Cinerama Holiday" still is big in 57th Music Hall week.

Estimates for This Week

Fox (Fox-Detroit) (5,000) ($1-$1.25)—"Carousel" (20th) (2d wk). Slowing to a mild $18,000. Last week, far less than expected at $24,000, for a very disappointing first round.

Michigan (United Detroit) (4,000; $1-$1.25)—"Rose Tattoo" (Par) and "Diane" (M-G). Vivid $28,000. Last week, "Court Jester" (Par), $16,000.

Palms (UP) (2,961; $1-$1.25)— "Conqueror" (RKO) and "Sudden Danger" (AA). Best in town, sensational $37,000 for Wayne starrer. Last week, "Golden Arm" (UA), $20,000 in third week.

Madison (UD) (1,900; $1-$1.25) —"Picnic" (Col). Great $24,000. Last week, "Benny Goodman Story" (U), $7,000 in fifth week.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Ransom" (M-G) and "River Changes" (WB). Dull $9,000. Last week, "Body Snatchers" AA) and "Shack Out on 101" (AA) (2d wk), $15,000.

United Artists (UA) (1,667, $1.25-$2.75)—"Oklahoma" (Magna) (4th wk). Great $30,000. Last week, $29,000.

Adams (Balaban) (1,700; $1-$1.25) — "I'll Cry Tomorrow" (M-G). Mighty $25,000. Last week, "Guys and Dolls" (M-G) (15th wk), $8,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (57th wk). Still big at $19,000. Last week, $20,100.

'Goodbye' Brisk $11,500, Omaha; 'Darling' Fancy 6½G, 'Harry' Sharp 7G

Omaha, March 13.

Despite a deluge of live talent ("Ice Capades," Sports Show, Kabuki Dancers, Marian Anderson, Boston Pops Orch) which is getting part of the amusement buck this week, downtown firstrun trade is holding well. "Never Say Goodbye" is bright at the Orpheum. "Forever Darling" looms fast at the State. Excellent reviews are credited with making "Trouble With Harry" trim at the Omaha. Lone h. o., "Conqueror," is only okay in its third stanza at the Brandeis, and bows out after this session.

Estimates for This Week

Brandeis (RKO) (1,000; $1-$1.25) —"Conqueror" (RKO) (3d wk). Looks okay $4,000. Last week, $6,500.

Omaha (Tristates) (2,000; 70-90) —"Trouble With Harry" (Par) and "Jaguar" (Rep). Sharp $7,000 forecast. Last week, "Picnic" (Col) (3d wk), $6,000 at 75c-$1 scale.

Orpheum (Tristates) (2,890; 70-90)—"Never Say Goodbye" (U). Looms good $11,500. Last week, "Court Jester" (Par), $9,000.

State (Goldberg) (860; 80-$1) — "Forever Darling" (M-G). Bright $6,500. Last week, "Benny Goodman Story" (U) (3d wk), $3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way: 'Richard' in Fast Bow, 'Juan' Big $14,200, Vaude 'Jungle' Tame 17G, 'Carousel' 74G, 4th, 'Hunt' 16G, 2d

Lent and income tax headaches along with the weather are being blamed for the current downbeat on Broadway. But the surplus of longruns actually is a big contributory cause of the offish tone at firstrun theatres. Trade spotlight is on "Richard III," which bowed at the Bijou Sunday (11), same day as the television exposure. Too early to figure the gross, but it's been solid so far.

Best showing for a newcomer is being made by "Don Juan," which ended a smash opening week with $14,200 at the Little Carnegie. "Steel Jungle" with vaudeville looks fair $17,000 at the Palace.

The Music Hall and Roxy continue to be the big grossers. "Picnic" with stageshow at the Hall is heading for a good $115,000 in fourth session, not bad for season and stage of run. "Carousel" at Roxy looks to hit fancy $74,000 in fourth round with an assist from the freshow onstage.

"All That Heaven Allows" hit good $14,000 in second week at the Mayfair. "Last Hunt" in same stanza at the State was okay $16,000. "Sins of Borgias" is holding at good $9,000 at the Globe.

"Rose Tattoo," which is being supplanted today (Wed.) by "Meet Me in Las Vegas," completed its 13th round with fine $15,000 at the Astor. "Court Jester" finished its sixth frame with an okay $29,000 at the Paramount. "Golden Arm" is holding with sturdy $15,500 in current (13th) session at Victoria.

"Cinerama Holiday" garnered an amazing $45,600 in its 57th week at the Warner. "Goodman Story" was mild $20,000 in third stanza at the Capitol. "Oklahoma" is heading for a sturdy $30,200 in 22d session at the Rivoli. Tickets being sold into May. "Slightly Scarlet" opens at the Criterion Friday (16) after "Helen of Troy" ran for seven weeks. Paramount brings in "Anything Goes" on March 21.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Meet Me in Las Vegas" (M-G). Opened yesterday (Tues.) with preview benefit. Regular run starts today (Wed.). Last week, "Rose Tattoo" (Par) (13th wk), fine $15,000 after $17,500 in 12th week. This concluded a highly successful longrun here.

Bijou (Lopert) (603; $1.50-$2.80) —"Richard III" (Korda). Opened with a bang Monday (12), with capacity take expected in first week.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Don Juan" (Times) (2d wk). First session ended Sunday (11) hit smash $14,200, with fine crix appraisal. Looks in for a run.

Baronet (Reade) (430; $1.25-$1.50) — "Adorable Creatures" (Cont) (10th wk). Ninth week finished Monday (12) was fine $5,400 after $5,800 in eighth round. "Re-

(Continued on page 18)

'Tattoo' Tall $13,000, Mont'l; 'Mitchell' 15G

Montreal, March 13.

"Tattoo" and "Picnic" at the Palace and Loew's respectively are holding for fourth weeks and both are doing nicely. Best newcomer "Court-Martial of Billy Mitchell" at the Capitol, where it is rated fine. "Target Zero" looms nice at Orpheum.

Estimates for This Week:

Palace (C.T.) (2,625; 60-$1) — "Rose Tattoo" (Par) (4th wk). Good $13,000 following $16,000 in third.

Capitol (C.T.) (2,412; 50-85) — "Court-Martial Billy Mitchell" (WB). Fine $15,000. Last week, "Indian Fighter" (UA), $16,500.

Princess (C.T.) (2,131; 40-65) — "Mad at World" (FM). Fair $9,000. Last week, "Lone Ranger" (WB) (3d wk), $10,000.

Loew's (C.T.) (2,847; 60-$1) — "Picnic" (Col) (4th wk). Big $15,000 after $17,000 in third.

Orpheum (C.T.) (1,048)—"Target Zero" (WB) and "Cross Channel" (WB). Nice $5,000 or near. Last week, "Storm Fear" (UA) and "Secret Venture" (UA), $4,500.

'Picnic' Lofty 18G, Prov.; 'Battle' 8G

Providence, March 13.

A holdover, "Picnic" at Loew's State, is leading the firstruns here currently. "Man Who Never Was" at Majestic and "Battle Stations" at Strand, are among the more active first weekers. RKO Albee is fair with "There's Always Tomorrow."

Estimates For This Week

Albee (RKO) (2,200; 50-85) — "There's Always Tomorrow" (U) and "Naked Sea" (AA). Fair $7,000. Last week, "Goodman Story" (U) and "Lady Godiva" (U) (2d wk), $6,000.

Majestic (Fay) (2,200; 50-85) — "Man Who Never Was" (20th) and "River Changes" (WB). Okay $9,000 or less. Last week, "Our Miss Brooks" (WB) and "Steel Jungle" (WB), $6,500.

State (Loew) (3,200; 75-$1) — "Picnic" (Col) (2d wk). Lofty $18,000. First week, $23,000.

Strand (Silverman) (2,200; 50-85) —"Battle Stations" (Col) and "Joe MacBeth" (Col). Attractive $8,000. Last week, "Rose Tattoo" (Par) (3d wk), ditto.

'Cry' Rousing $14,000, Seattle; 'Picnic' 13G, 2d

Seattle, March 13.

Big news here this stanza is tremendous figure being rolled up by "I'll Cry Tomorrow" at 800-seat Blue Mouse. "Invasion of Body Snatchers" is rated good at Coliseum. Elsewhere, trade is way off with a plethora of holdovers helping to slow down the pace.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"I'll Cry Tomorrow" (M-G). Huge $14,000. Last week, "Guys and Dolls" (M-G), (11th wk), $4,800.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Invasion of Body Snatchers" (AA) and "Atomic Man" (AA). Good $9,000 or near. Last week, "Man Who Never Was" (20th) and "Paris Follies" (FF) (2d wk), $6,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Rose Tattoo" (Par) and "Deadliest Sin" (Indie) (3d wk). Okay $5,500. Last week, $7,400.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Never Say Goodbye" (U). Slow $5,500 in 10 days. Last week, "Helen of Troy" (WB) (2d wk), $6,500.

Orpheum (Hamrick) (2,700; 90-$1.25) — "Conqueror" (RKO) (3d wk). Good $6,000. Last week, $8,700.

Paramount (Evergreen) (3,039; 90-$1.25)—"Picnic" (Col) (2d wk). Great $13,000 after $17,200 last week.

'Picnic' Terrif $13,000, Pitt; 'Cry' Ditto, Both In 3d, 'Conqueror' 9G

Pittsburgh, March 13.

Third-week holdovers of "I'll Cry Tomorrow" at Penn and "Picnic" at Harris continue to spark downtown business. Others are not doing much. "Cry" comes out Friday for "Meet Me in Las Vegas" but "Picnic" sticks again. "Conqueror" winding up three weeks at Stanley with okay take. Only new picture in firstrun sector is "World in My Corner" and it's weak at Fulton. "Trouble With Harry" still is strong in fourth week at Squirrel Hill. "Cinerama Holiday" looks big in 57th Warner week.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)— "World in My Corner" (U). Will be lucky to get fair $4,500. Last week, injection of "Love Is Splendored Thing" (20th) (reissue) on second day of "Bottom of Bottle" (20th) date all that saved it from a possible new low. As it was, managed to do $4,200.

Guild (Green) (500; 65-$1)—

(Continued on page 18)

PARAMOUNT STARTS SPRING SPRING

NATIONWIDE INVITATIONAL THEAT

ON "THE BIRDS AND THE B

TUESDAY, MARCH 26

GEORGE GOBEL

MITZI GAYNOR

DAVID NIVEN

in the

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Introducing the sensational title song:
"The Birds and The Bees"

NG WITH

RE SCREENINGS

EES DAY"—

TH *

birds and the bees

Exhibitors, press and opinion-makers will go-go-go ...to this great, great show! Write down the date—plan to bring the family—your tickets are on the way! Come see a famous TV star grow to tremendous boxoffice stature in VistaVision!

Gobel garbles the facts of life as he sings and dances with that "Anything Goes" girl— Mitzi Gaynor in a lush and lavish romance with more music and laughs than there are birds and bees in May— the month you'll be playing it!

Co-starring
REGINALD GARDINER
FRED CLARK

Produced by PAUL JONES
Directed by NORMAN TAUROG
Screen Play by SIDNEY SHELDON *and* PRESTON STURGES
Based on a Story by MONCKTON HOFFE
Musical Numbers Staged by NICK CASTLE
New Songs by HARRY WARREN and MACK DAVID
Color by
TECHNICOLOR

* U.S. Weather Bureau Official Report: Spring, 1956, arrives March 20th at 10:21 A.M.—Eastern Standard Time.

1 Out of 10 Cinemas in Britain Operating at Loss, CEA Reports

London, March 13.

At least one in 10 of Britain's 4,500 picture theatres is operating at a loss. That's the estimate given in the annual report of the Cinematograph Exhibitors Assn., which will be considered at today's (Tues.) annual session.

In his first report since he assumed the general secretaryship, Ellis F. Pinkney inststs, however, that exhibitors are not all despondent as to the future. The picture theatre continues as an established feature of the British way-of-life and, given a fair chance, he believes it can hold its own in the field of entertainment against all comers.

He lists 1955 as another year of decreasing attendances and increasing troubles. An exceptionally fine summer took more than its usual toll of patrons, and the fall was well advanced before there was much improvement.

Added to that situation were the difficulties arising from the unrelenting increase in operation costs "and it is not to be wondered that there are many who are hanging on in the hope of admission tax relief in 1956." The need for many theatres to re-equip and modernize to meet increasing competition from television adds to the burden.

Pinkney comments on the expansion of tv in Britain and indicates that on this score exhibitors are not complacent as to the future. The CEA, he suggests, will have to act on the tv situation in a three-fold way. Firstly, by tackling the sale of motion pictures to tele; secondly, by agreeing on the use of trailers and, finally, by deciding their attitude in regard to American remakes of classics which are being imported into Britain.

Among the problems which the association will have to tackle in the coming year the CEA general secretary names the renewal of the Quota Act, the future of the Eady levy, the increasing need of tax relief and the scarcity of product.

WB Still Hunting For Cuban Youth to Play In 'Old Man' Picture

Havana, March 6.

A month before filming of "Old Man and the Sea" is scheduled to begin, Warner Bros. reputedly is still seeking a Latin-American youth to play the second lead opposite Spencer Tracy's "old man."

Several were given screen tests in N. Y. recently. Among those flown to N. Y. for the tests were the Cuban tele star, Rolandito Barral; Dominican actor Rafael Campos and the Yank Sal Mineo. Although WB may sign Barral for some other pic, it was decided he was too old to play in "Old Man."

Nevertheless, upon the urging of Ernest Hemingway, a Cuban boy was sought for the role. The search was concentrated in the town of Cojimar, actual site of the novel. Likeliest candidate was the 12-year-old son of a fisherman, Guillermo Rivero Chavez. Guillermo (William) himself is a fisherman. However, Guillermo knows no English; hence, it was decided to place him in an American school in Havana, where he would be required to speak only English.

But last week it was reported that WB has turned its search to Mexico for the Manolin role.

DON COSSACKS, DUNHAM SET FOR DOWN UNDER

London, March 6.

British impresario S. A. Gorlinsky is sending the Don Cossacks, under Serge Jaroff, on tour of Australia and New Zealand for 10 weeks, opening May 14, after their five-week tour in Japan. They then return to U.S. for their annual holiday, resuming their European tour in September. This is the Cossacks' first return to Australia in 25 years.

Gorlinsky has also lined up an Australian tour for Katherine Dunham and her company of 28, starting in Sydney in May for 12 weeks with option. They then proceed to New Zealand and Japan, after which they return to Europe.

Mex Film Makes Deal For Clasa-Mohme Pix

Mexico City, March 6.

Purchase for $300,000 by Mex-Film, organization of Mexican pic producers, of Clasa-Mohme, Inc., distributor of Mexican product in the U.S. (Gustave Mohme, ex-20th Fox manager in Mexico, founded it), was announced by the Mexican film trade's bank, Banco Nacional Cinematografico. Mohme remains as Mex-Film manager but he won't own any of its stock, the announcement added. Deal is to be inked in L.A.

Commenting on the transaction, Eduardo Garduno, the bank's prexy, "profits of Mexican pictures will now be 100% for Mexican producers."

Dublin Gate On Tour of Egypt

Dublin, March 6.

Hilton Edwards, Michael MacLiammoir and 20 members of Dublin Gate Theatre cast have sailed on a four-week tour of Egypt. It will be one in Alexandria and three weeks in Cairo at invitation of Egyptian government. Options may extend the trip.

Plays to be staged are "Merchant of Venice," "The Seagull," "Oedipus Rex" (translated by W. B. Yeats), "Picture of Dorian Gray" (Michael MacLiammoir's adaptation of Oscar Wilde story), and Jean Anouilh's "Ring Around The Moon" and "The Lark."

Another overseas trip is being mulled for the Abbey Players to the Paris International Drama Festival, but choice of play is holding up the decision. It is known that Paris wants a Shaw play from Dublin, and Irish Department of External Affairs has put out inquiries to other companies, without takers.

Shaw is not in the Abbey repertory, except "The Showing Up of Blanco Posnet." Abbey is also cagey about a trip which proved costly last year. Decision is awaited on the return of managing director Ernest Blythe, currently recuperating from pneumonia.

Mex Censor Bars Peron Pic; Distrib Plans Appeal

Mexico City, March 6.

Jorge Ferretis, Mexican head censor, has forbidden the exhibition here of the Argentine-made feature, "El Mito de Peron y Evita" (The Myth of Peron and Evita). Distribution Indipendiente is handling the film locally.

Still hoping for some sort of adjustment, Jesus Sotomayor, the distrib's manager, plans taking the case to the Secretary of the Interior, Angel Garbajal. Even though Mexico is one of the few South American countries which still holds to a democratic free speech program, Ferretis is quoted as stating that freedom of the press politically is one thing, freedom of the screen politically another.

London Lab Expands Eastmancolor Setup

London, March 13.

An extension of the George Humphries film laboratories, of which a major part is earmarked for processing Eastmancolor positive and negative film, was inaugurated last week. Five new Eastmancolor processing machines have been added to the plant, which previously included one positive and negative printing machine.

New plant was designed and built by the company on the basis of experience in British and American labs. Some of its top technicians went to the U. S. last year to inspect lab developments and glean technical data to guide them in designing the new plant. The present Humphries lab is now operated by a public company headed by Sir Arthur Jarratt, the board of which includes Sidney and Cecil Bernstein, and Paul Adorian of Associated-Rediffusion.

Rank Shooting Scenes In Paris for 'Secrets'

Glasgow, March 6.

The Rank Organization is to use exterior locations in Marseilles and Paris for a new film, "House of Secrets." It will be produced by Vivian Cox and directed by Guy Green.

Cox, here to help bally his latest pic, "Lost," said no ma'e star is yet pacted. Femme leads include Vienna-born Julia Arnall, star of "Lost," and Brenda de Banzie. "House of Secrets" will have an Interpol theme.

New French Film Setup Rates Biz as Industry; Railway Chief Top Man

Paris, March 13.

After some attempts by film syndicates to get placed under the Ministry of Beaux Arts, a conclave of the Counsel of Ministers definitely kept the picture industry in the orbit of the Ministry of Industry and Commerce. Once more, the cinema gets treated as primarily an industry, but special payments to films of merit are assuaging the group which wanted the Beaux Arts' banner. Thus, the nominal head of French Cinema is now Maurice Leamire, the Minister of Industry and Commerce. Michel Plouvier has been appointed to be directly in charge of film affairs under Leamire's iMnistry.

Leamire is 60 years old and came up in biz as a railroad executive. In 1946, after a fine resistance record, he was made head of the State-controlled railways, the SNCF. He held various other Ministerial posts before his latest one.

Plouvier is 50 years old and was an attorney until he entered politics in 1948 as director of the administrative branch of the Ministry of Education. In 1954, he already was in charge of film matters under M. Ulver for the Ministry of Commerce and Industry. He has been the treasurer of the Cannes Film Fest since it resumed in 1947. Thus, Plouvier has a good background for his job as government liaison man with the Centre National De La Cinematographie, the governmental body, and the various private filmic syndicates and organizations.

BFPA NIXES PLAN FOR EUROPEAN FILM UNION

London, March 13

A project to launch a European Film Union has been nixed by the British Film Producers Assn. At the executive confab last week BFPA turned down a proposal which emanated from Paris film makers to join a new body.

A major factor in determining the BFPA attitude was that, in its opinion, there are already too many international bodies. One of the stated objectives of the union is to establish a common market for European films. Although the venture has received some Italian support, British interests felt it was contrary to the principles of the General Agreement on Tariffs and Trade.

20th-Fox's Pocket Editions

London, March 6.

A series of pocket editions of famous films, made by 20th-Fox in Hollywood in conjunction with General Electric for the tv market, is being offered in Britain exclusively for theatrical release. They are being used as supporting features by the distributing company to go out with its CinemaScope feature pix.

First two releases in the series will be "Christopher Bean," which opens at the Rialto on Thursday (8) with "Beyond the River," and "Laura" which will go on general release with "The Rains of Ranchipur."

Mex Shorts Prods. Hit

Mexico City, March 6.

Producers of film shorts and documentaries of Mexican national interest must find financing from other sources other than that of film trade's own bank, Banco Nacional, for the remainder of this year.

Bank prexy Eduardo Garduno explained this was necessary because "we just haven't got the money, since there is no allowance for such financing in our 1956 budget."

More Entries as Paris Legit Season Wanes; Some Look Set for Runs

Paris, March 13.

Legit entries still keep coming in as the last part of the season approaches. New entries are a farce, comedy and a reprise of Maxime Gorki's "The Lower Depths." At least two look in for runs. Jacques Fabbri Co. has brought P. A. Breal's "Jules" to the Theatre Antoine and it shapes as a mistake. Fabbri made a name as a Left Bank theatre group with resounding farces, but coming over to the Right Bank, with a weak new entry to boot, this is a lagging affair. It will probably be short-lived.

Farce about a notary who runs off with the funds of his clients to find an old sweetheart in Paris never has the spark for audience acceptance. It lacks the invention to keep it bowling along. Company knocks itself out in movement but nothing can save this unfunny affair.

Theatre Porte Saint Martin has the Marc Gilbert Sauvajon-Stephen Wendt comedy, "La Guele Du Loup" (The Wolf's Mouth) which may be in for a boulevard run on its obvious tactics aligned to catch out-of-town trade. Splicing a theme of capital vs. labor on a love story is outmoded. However, here it is firmly written and brightly played. This looks like the type of show that will run. It looks to have little interest for the U. S.

Theatre De L'Oeuvre has a restaging of Gorki's "Depth" to commemorate the 50th anni of its first production. This tale of a group of derelicts in a flop house, though somewhat dated in outlook, still retains a deep pathos and it is amply underlined by the excellent staging and homogeneous player lineup. It is still topnotch theatre and it looks to be in for a rewarding return playing. This could again be an interesting, worthy piece for the U. S. off-Broadway scene. *Mosk.*

Irish Radio, Stars Offered U. S. Market

Dublin, March 6.

Former advertising exec Gerry Power has sailed for New York on a six-month mission to exploit Irish artists for TV, radio and stage, and to market Irish-taped radio shows. His first artist is ex-Abbeyite comedian Joe Lynch, who is skedded to leave shortly for N. Y., where he's set for the Arthur Godfrey show.

Power's mission will take him to the Hollywood. Later he may be joined by BBC gabber Eamonn Andrews, who is also chairman of Broadcasting and Theatrical Productions Co., which Power is repping on this tour.

French State Opera Shakeup

Paris, March 13.

The State-subsidized Opera is getting a shakeup here. Ailing head Jacques Ibert has not had enough time to devote to it, and is being replaced by a former director George Hirsch. The latter headed the house from 1945 to 1953 when he was supplanted by Maurice Lehmann. Falling off of the Opera boxoffice receipts and the extremely bad showing recently of a reprise of "Thais" were the direct causes for this change.

It is felt in operatic circles that the State Opera needs a complete overhauling in reperfoire and policy. Changes in public taste should be taken into consideration, it is thought, and the rep should be enlivened and changed in accordance with this.

Lehmann brought in spectacle with "Les Indes Galantes" and "Oberon" which put the Opera in the black, helped by such an old faithful as Gounod's "Faust" Changes in direction and styling are also in the offing to bring back the renown of the Paris Opera. Instead of the type of lyric theatre museum it has become, a change to that of a living, vital theatre sums up the consensus of musical opinion here.

Instead of keeping to the old formula, it has been suggested that about nine new entries should be brought in every year, and that they go into the next season as new works are being prepared.

Last Thomas Mann Novel To Be Done in Germany

Frankfurt, March 6.

"Felix Krull," last novel by the late Thomas Mann, will be filmed in Germany for release on next winter's programs. Titled "Confessions of Swindler Felix Krull," for the screen, it will be made by Filmaufbau of Goettingen for Europa release. Rights have been secured from Erika Mann, daughter of the late novelist, who is the heiress to his properties. She will also cooperate on the production.

She also recently released the rights to "Magic Mountain," which will be produced in Germany and directed by Hollywood director Robert Siodmak. The team which made the German film hit, "Canaris," will repeat in "Felix Krull." The stars will be O. E. Hasse, Martin Held and Hardy Krueger. Alfred Weidenmann is set as director and Herbert Reinecker will do the script.

Bavaria Film Studios Sold to German Group

Munich, March 6.

A strictly German group, not William Dieterle, will take over the big Munich film studios Bavaria. To the group belong a banking house, Agfa, the NDF filmproducing company and the Schorcht Film Co. (distributors).

NDF and Schorcht together hold 25% of the shares and the bank 50%. Remainder of the shares will be taken by Agfa. At first, the group will have to pay $1,600,000 in cash. William Dieterle had offered to take over 25% of the shares, but his offer was turned down.

Dragon Films, Backed By Yank Coin, to Launch 'Affair' in Britain Soon

London, March 13.

A new Anglo-American production unit, financed exclusively with American dollar coin, swings into activity next Monday (19) with its first venture, "The Silken Affair." This will be lensed at the Associated-British Elstree studios with David Niven starring.

Known as Dragon Films, company is headed by Fred Felkamp, with Richard Coit as financial adviser. Aim is to film at least two pictures in Britain this year.

The initial project has been scripted by Robert Lewis Taylor from an idea by John McCarten, the New Yorker film critic. He is currently working on a second film. Roy Kellino, who will direct, arrived here last week. "Affair," budgeted at about $500,000, will be filmed in monochrome. It is being made in association with Fred Felkamp Productions of New York. Pic will probably be released world wide through RKO.

GONZALES-KOGAN IN SPANISH-MEX DEAL

Mexico City, March 6.

Spain and Mexico, the two countries controlling the largest amount of pic production for the Spanish language market, will join in a three pic co-production deal shortly, it was announced here. Wealthy Spanish film magnate Cesareo Gonzales plans to enter production probably in conjunction with Sergio Kogan, Mexican producer.

First in the triple pix deal will be "El Cantor de Mexico" (The Mexican Singer) to be shot locally and on location in France and Spain, with Luis Mariano starring. Thesp is due here at the end of March to begin filming. Also expected shortly are Carmen Sevilla and Jose Suarez, both of whom are scheduled to appear in future pix under the new co-prod set up.

COULD DO 'HONEST' FILM ON U.S.

Hollywood-Trained Russian Seeks U. S. Films—But Uses Interpreter

The Soviet Union's first official move to obtain American films, on either a flat sale or exchange basis, was disclosed last week amidst indications that, if the condition are right, a deal might be agreed on.

The pitch for Hollywood pix came from Gregory Alexandrov, Russian producer-director, visiting New York and was coupled with the observation that the Soviet film, or any art for that matter, couldn't flourish in a vacuum. "We need international contact," he stated.

Alexandrov was echoing a line set in Moscow earlier in that same week when Nikolai A. Mikhailov, Soviet Minister of Culture, told a well-attended news confab that Russia was planning for a broad program of artistic exchange with the U. S., Britain, France and Asian countries.

Yuri Gouk, head of the Soviet Embassy's cultural division, who acted as interpreter for Alexandrov (although latter, who once worked in Hollywood, seemed to understand English perfectly well and also spoke it), said he had had a conference with Motion Picture Export Assn. president Eric Johnston and had informed him of Russia's desire to obtain films. Gouk reported that Johnston seemed interested in a widening of the East-West contact and said he got the impression the American companies "might" decide to do something.

(In New York, an MPEA spokesman said Johnston had told Gouk that the question of picture sales to the Soviet orbit was up to the MPEA board, but that the companies would be ready to listen to any offer.)

Alexandrov, once assistant to Sergei Eisenstein ("Ten Days That Shook the World," "Potemkin," etc.), said Russia needed between 12 and 24 American films a year for its commercial circuit of some 40,000 houses. He said payment would depend on the number of films sold and their quality, and that the Soviets would have no objections to American supervision of the distribution of these films.

In addition, Alexandrov, who belongs to the committee of three who run the film industry in the Soviet Ministry of Culture, said Russia was anxious for the exchange of technical and artistic talent with Hollywood and would be interested in coproduction, particularly in the realm of art and documentary films. He repeated that his government was eager to arrange an American film festival in Moscow.

In that connection he said a similar British fest would be arranged this July or August, and that negotiations are under way for the Soviet to purchase a sizable batch of British films. There are currently two British pictures showing in Russia.

Prior to leaving N. Y., Alexandrov huddled with 20th-Fox v.p. Charles Einfeld last week, the latter acting as the rep for Spyros P. Skouras, who was on the Coast. Murray Silverstone, 20th International prexy, attended the meeting with the Russians.

Alexandrov indicated the Russians wanted to discuss coproduction and the "exchange" of film. Skouras has said he intends to visit Russia this fall. At the press huddle last week, Gouk stated categorically that, as of a week ago, no Skouras applications for a visa had been received at the Embassy in Washington.

Alexandrov saw no reason why American and Soviet filmmakers couldn't work together. For instance, he noted, he was making a picture, "The Tourists," telling of the visit of the Soviet Union of an American, a Frenchman and a Britisher. "We are interested in getting an American to play himself," he declared. In return for such arrangement, Alexandrov saw Russian talent coming to the U. S. He said there was a vast area of possible exchange among other performers, too, such as dancers and concert artists.

"The development of any picture industry in a closed circle is impossible. There must be international contact. The film can be a medium for people to get one another to know better," he commented.

It was noted, in that connection, that the Russians two weeks ago allowed the exhibition in Moscow of a color travel film showing big American cities. Pic was shot by visiting Soviet filmmen. Dispatches said the travelog was very popular.

Alexandrov held that his country would prefer the exchange of pictures because, he explained, that would get us much wider exhibition in the U. S. He said that any picture shown in Russia would automatically go over the 40,000 theatre circuit whereas, in the U.S., exhibition of Russian films was limited. He felt that by dealing with individual American distribs, that problem might be licked.

Gouk explained later that Johnston had okayed the Russian party's contact with 20th. Question of pix sales to the Soviets has been handled entirely by the MPEA, i.e. by the whole industry, in conjunction with the State Department. Gouk said the Department has been informed of his bid to Johnston. There'll be further talks between Gouk and the MPEA when Johnston gets back from his Far Eastern jaunt. Meanwhile, the last known position of the State Dept. was that it favored film sales to Russia.

Alexandrov said "something happened" with the 1949 film deal negotiated by Johnston, calling for the Soviets to purchase 25 pix for $1,000,000. "We never got any film," he said. The MPEA version puts the blame on the Soviets who found they couldn't pick 25 films out of more than 100 actual features and titles submitted.

U Quarter Lags by Nose

For the 13 weeks ending Jan. 28, 1956, Universal and its subsidiary companies racked up a net profit of $1,122,420 as compared with $1,136,928 for the same quarter of the previous year. Current earnings, after the deduction of $1,120,000 for Federal taxes and dividends on preferred stock, are equivalent to $1.10 per share on the 968,518 shares of common stock outstanding on Jan. 28.

Indie Producer

Continued from page 3

such a case the "stretching" to, say, a 90 minute feature tends to diminish the values of the original.

Film-maker also stresses that the ideal tv story is one where the characters can be further explored and motivations for their actions given more explanation in pictorial terms.

Fennelly, continuing, states another problem crops up when it comes time to sell the finished production if, like "Crime," strong marquee names are lacking. Approach he's taking is to expose the film via national tradeshowings and multiple private screenings to build the word of mouth. Allied Artists, distributor of the entry, will show the pic at the rate of nearly five nights a week in New York, for example, until it goes into release in a couple of months.

Another important part of the job, the producer believes, is to "reach" exhibitors. In pursuit of this, he's now on tour of key cities for conferences with theatreowners to give them the sales message first-hand. Fennelly's concern is the usual exhib reluctance to buy product without strong star values. Topping the "Crime" cast are John Cassavetes, Sal Mineo and James Whitmore.

This is the producer's 50th picture in his seven years of producer activity. He brought it in at close to $500,000 in negative costs, with the biggest budget item being construction of an entire city (Gotham) block on the Goldwyn lot where he worked. Overhead at a major studio would have upped the total price 30% to 40%, he claimed.

Fennelly's future lineup includes "Cavalcade of Radio," an original script by James O'Hanlan which focuses on present-day tv and then flashes back on the predecessor medium.

Lucite Floor

Continued from page 1

rial is strong enough to withstand the weight and pounding it would have to take. The cost of the lucite would presumably be little more than for a regular board floor.

The material would be in segments, so as to be movable. It's figured the lucite surface would be suitable for dancing, but there may be a question of it becoming scratched and losing its translucent quality.

"Shangri-La," to be produced by Robert Fryer & Lawrence Carr, is a musical adaptation of the late James Hilton's novel about a dreamily ideal community in remote Asia. The adaptation is by Hilton, Jerome Lawrence and Robert E. Lee, with lyrics by Lawrence-Lee and music by Harry Warren.

King Bros. $1 Warrants, Non-Transferable, Offered Present Stockholders

Hollywood, March 13.

Stockholders in King Bros. Productions Inc., are being offered non-transferable warrants for purchase of 100,000 shares of common stock, at par value of $1. On a pro rata basis, stockholders of record March 12, 1956, may buy one share for each seven now held.

Net proceeds will be used in connection with production, and operation, and operation of company's business generally. An additional 7,500 shares, at $1 par, are offered seven company employees. The 107,500 shares are part of the remaining 300,000 shares of common of a total of 1,000,000 originally authorized.

Consider British Party To Study U. S. Telemix

London, March 13.

Eric Johnston's invitation to the British film industry to send a delegation to the United States to probe the films-for-television situation will be considered by a committee of the four major trade associations on Thursday (15).

By that date it is assumed that each of the associations concerned, repping producers, distribs, exhibitors and short films, will have given individual consideration to the suggestion. It will be one of the top items on the agenda for tomorrow's (Wed.) meeting of the new general council of the Cinematograph Exhibitors' Assn.

CRITIC'S HOME TOWN HONOR

Washington Groups Unite to Fete Jay Carmody

Washington, March 13.

Jay Carmody, drama and film critic of the 'Evening Star,' recently selected "critic of the year" by the Screen Directors Guild in Hollywood, was honored last week with a luncheon given him by show biz and other civic groups.

Sponsoring the affair which brought out more than 500 guests, were the Hams Club, Variety Club, Board of Trade and Women's Advertising Club. All branches of D. C. show biz were represented. In from New York were James Riley, of the League of New York Theatres; Willard Swire, of ANTA; Larry Golob, WB; Mori Krushin, UA exploitation chief; Ray Bell, Columbia Pictures public relations, etc.

Speakers and entertainers included Helen Hayes, Lisa Kirk, Shoreham Hotel show, and music courtesy of the AFM Music Performance Trust Fund.

SAYS RED VISITOR 'WE SELL IDEAS'

A Russian film producer and director maintained last week that he had "complete freedom" in the Soviet Union to make any film he wished and that he would certainly be able to turn out an "honest" picture about capitalistic America.

Gregory Alexandrov, member of the triumvirate that supervises the Soviet film industry in the Ministry of Culture, acknowledged in Manhattan that the Communists take a different view in the function of the motion picture, but declared that any picture could be made. "Of course, if a writer writes a script he may be criticized," he added.

Alexandrov said it was the Russian industry's policy to make pictures showing all sides of life, and he noted in this connection that it wasn't enough for a picture to be merely entertaining; that it had to be educational, too. "Love alone doesn't reflect the life of man," he declared through his interpreter.

Asked whether, in any exchange of film with Yankee companies, the propaganda content of the Soviet pic wouldn't be a handicap, Alexandrov came up with a torrent of Russian which, in the words of the interpreter, simply resolved itself to this: There is propaganda in Soviet films, but the percentage of such pictures to the overall total varies; what's wrong with "propagandizing" (i.e. selling) Russians to go and help cultivate their country's vast virgin lands? He added that Russian music pictures have no propaganda whatever.

A little later on, Alexandrov seemed to indicate that the Soviets might make strictly entertainment films for export purposes. He acknowledged that, not long ago, there had been a good deal of discussion in Moscow on whether enough attention was focussed in films on people and their problems.

There is an art council at each studio which advises on production and approves it, Alexandrov said. Financing comes wholly from the Government. At his own studio, Mosfilm, 30 pictures will be produced this year at a cost of 150,000-000 rubles.

Alexandrov saw no difficulty in cooperation between Russian and American filmmakers on any given project. "There is no conflict between us," he said. "We have the same feeling for freedom as you." Pressed at this point, he seemed a little annoyed, stressing that when he worked in Hollywood (at Paramount) in 1929, "they wouldn't let us make any of the projects proposed." Among them he cited the Dreiser novel, "An American Tragedy." [This is incorrect; Par eventually produced it under title of "A Place in the Sun."]

Alexandrov seemed to feel some nostalgia for the silents when, in his view, the artist was of foremost importance. He allowed that there had been a decline in the quality of Russian production since the war due to the destruction of studios and the killing of many specialists. "Now we have formed a new base, and good pictures should be forthcoming," he said.

COMPETITIVE BIDDING HAS MANY FACES; DISTRIBS PUZZLED BY TOA'S NEW SLANT

In Gotham distribution quarters, comment on the Theatre Owners of America's plea for the elimination of competitive bidding, is regarded as a "popular-sounding battle cry" but like some other exhibitor complaints "general without covering the mechanics and specifics." The request for the end of competitive bidding was made last week by TOA's board and executive committee—meeting jointly in New Orleans.

New York company executives point out that competitive bidding is such a complex subject and that it is handled differently in "a 100 different places" that it is difficult to be sure just what TOA had in mind in asking for its elimination. Typical distrib query "what do we substitute for competitive bidding?" It was stressed that nobody has suggested a solution and that it was exhibitors originally who brought about the current bidding practice.

Small Town Angles

One general sales manager said his company had attempted to discourage competitive bidding in small towns by trying to divide the pictures going to each theatre. He noted, however, that no matter how the pictures were divided there were bound to be beefs because one theatreowner would complain that his rival had received the better boxoffice pictures.

The sales topper pointed out that there is nothing a film company can do if theatres in a certain area insist on bidding. "If theatres insist on bidding," he said, "we have to accede to the request. Unless somebody can come up with another way of conducting competitive negotiations, we'll have to continue with bidding."

Since its inception of the practice, TOA has been historically opposed to competitive bidding. The staunchest opponents of the system have been TOA leaders Mitchell Wolfson and S. H. Fabian. In rapping the selling method, TOA's board at New Orleans said that the distributors are using competitive bidding mainly for the purpose of getting higher rentals. Prexy Myron Blank said TOA is prepared to meet with members and other exhibitor groups in an attempt to eliminate the "unwarranted and unjustified" practice through legal and other means.

TOA's action brought immediate support from other exhibitor quarters. Allied States Assn.'s general counsel Abram F. Myers welcomed TOA's stand and charged that "forced" competitive bidding "has been foisted upon the exhibitors although condemned by the Supreme Court in the Paramount case." Myers said that the TOA step was in line with action taken by Allied in 1950 at its convention in Pittsburgh.

Henry Brandt, president of the Independent Theatre Owners Assn., expressed himself as being "totally in favor" of the TOA move. He declared that competitive bidding should be eliminated because "at this late date and age every distributor knows who his customers should be and under the consent decree they have the right to choose their own customers." He agreed with TOA that the practice was "only an excuse to get extra film rental."

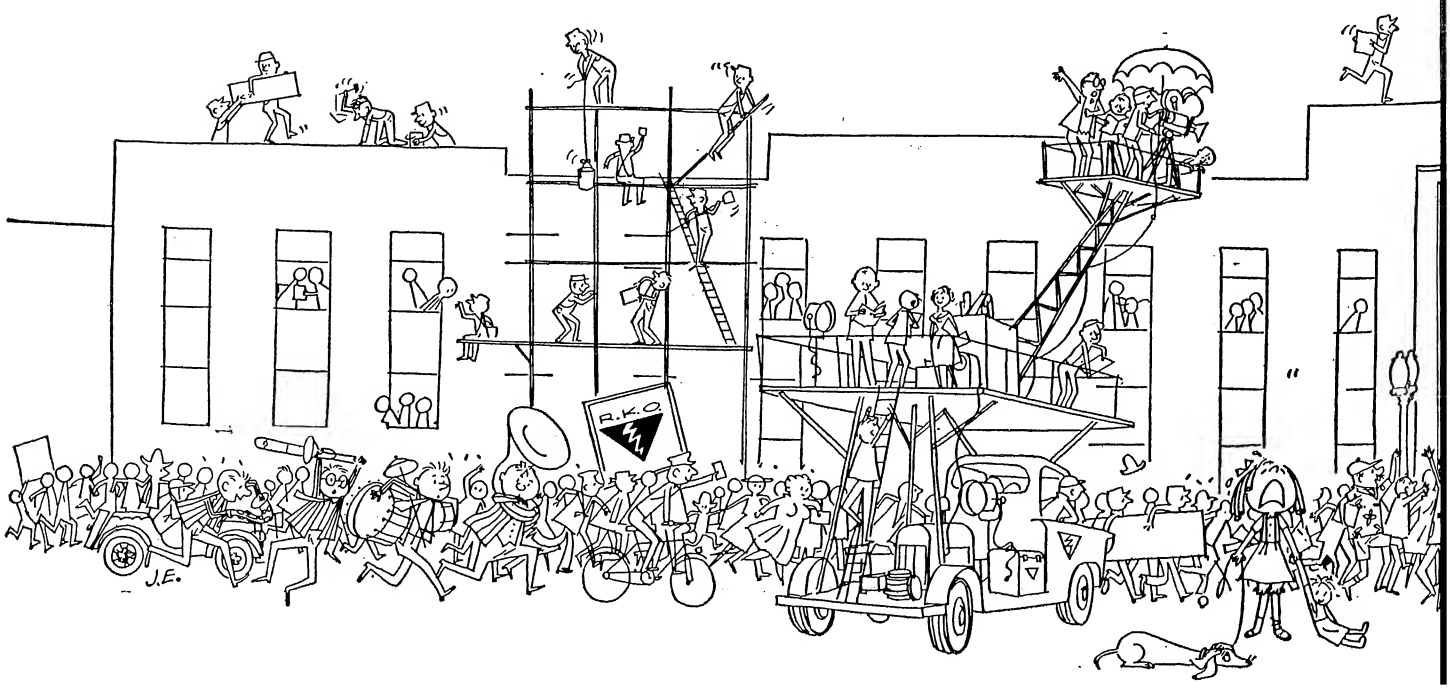
New Studio in Poland

New studio, capable of handling production of 20 features a year, is going up in the suburbs of Warsaw, at Bialoleka Dworska, according to the Polish Embassy (Washington) news bulletin. First part of the film center is skedded for completion about 1960.

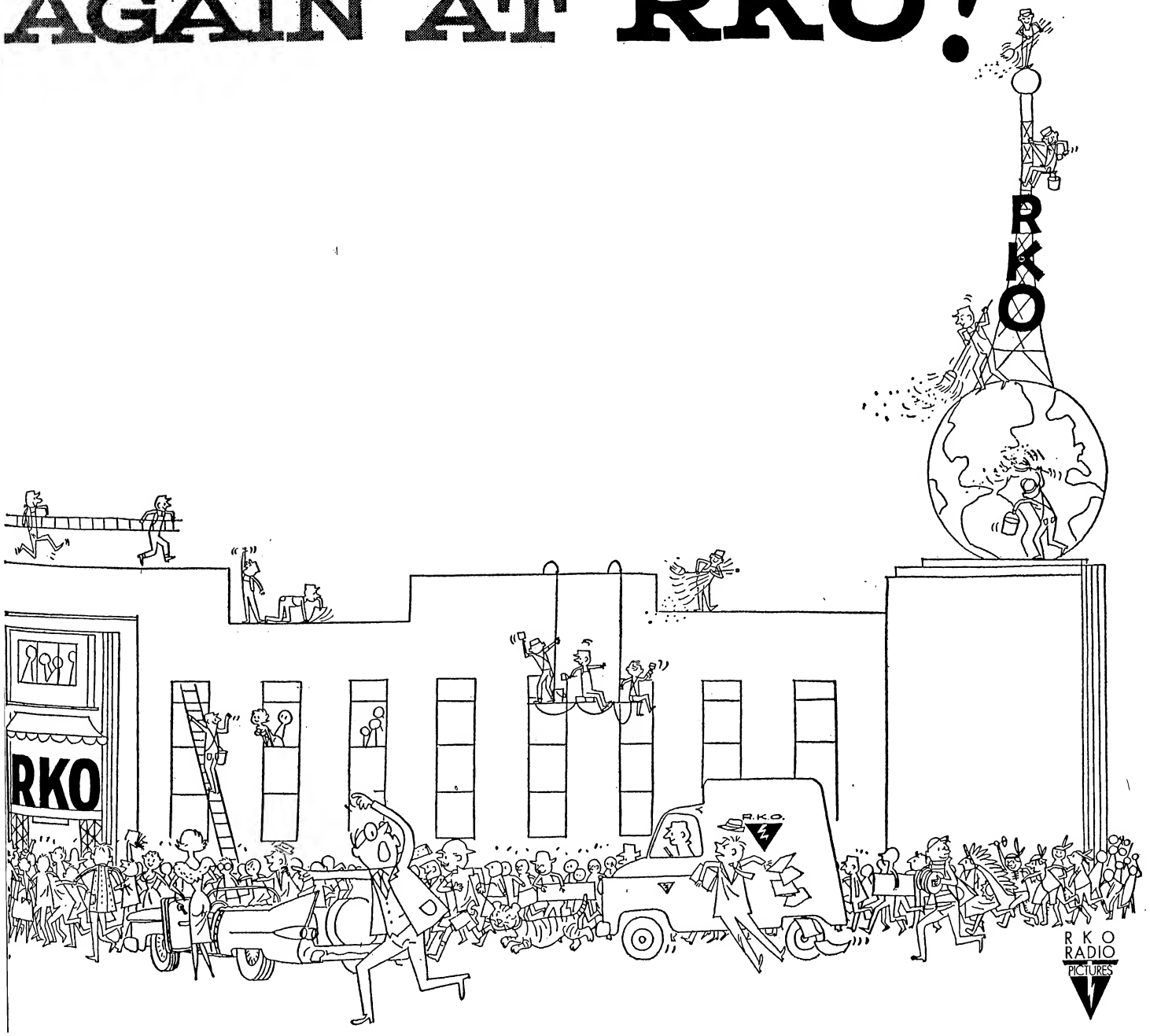
New studio, part of which will be designed in Russia, will double Poland's production capacity. There are now two studios—one at Lodz and the other at Wroclaw—with an annual capacity of 10 films each.

A museum of film technique is to be established in Warsaw. New educational film studio also is planned.

THEY'RE ROLLING



AGAIN AT RKO!



Picture Grosses

BROADWAY

(Continued from page 11)

turn of Don Camillo" (IFE) opens March 26.

Capitol (Loew's) (4,820; $1-$2.50) —"Goodman Story" (U) (4th wk). Third finished last night (Tues.) was mild $20,000 after $23,000 for second. "Alexander the Great" (UA) due in next.

Criterion (Moss) (1,700; 75-$2.20) —"Helen of Troy" (WB) (7th wk). This frame winding up today (Wed.) looks like light $9,000. Sixth was $11,500. "Slightly Scarlet" (RKO) set to open Friday (16), "Helen" staying only one extra day past seventh week.

Fine Arts (Davis) (468; 90-$1.80) —"Diabolique" (UMPO) (17th wk). The 16th week finished Monday (12) was smooth $7,200 after $9,000 in 15th week. Stays on indef. at this gait.

Globe (Brandt) (1,500; 70-$1.50) "Sins of Borgias" (Indie) (2d wk). Initial holdover stanza ending Friday (16) is heading for good $9,000. First was $12,500. best opener here in some time.

Guild (Guild) (450; $1-$1.75)— "Golden Demon" (Indie) (7th-final wk). Sixth session concluded Sunday (11) was just okay $4,000 after $5,000 in fifth. "Touch and Go" (U) opens March 19.

Mayfair (Brandt) (1,736; 79-$1.80)—"All Heaven Allows" (U) (3d wk). First holdover round ended Monday (12) was good $14,-000 after $18,000 for first week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Fantasia" (BV) (reissue) (6th wk). Fifth round ended Monday (12) was big $6,200. Fourth was $8,000. Stays on.

Palace (RKO) (1,700; 50-$1.60)— "Steel Jungle" (WB) and vaudeville. Week ending tomorrow (Thurs.) looks to reach fairly good $17,000 or less. Last week, "Killer Is Loose" (UA) plus vaude, $18,-500.

Paramount (ABC-Par) (3,664; $1-$2)—"Court Jester" (Par) (7th-final wk). Sixth session concluded last night (Tues.) was okay $29,000. Fifth was $34,000. "Jester" plays only until about 3 p.m. on final day because Par flagship is holding invitational preview of "Birds and Bees", (Par) night of Tuesday (20). "Anything Goes" (Par) opens March 21.

Paris (Pathe Cinema) (568; 90-$1.80)—"Letter From My Windmill" (Indie) (13th wk). The 12th round ended Sunday (11) was oke $5,500 after $6,100 in 11th. "Ballet of Romeo and Juliet" (Tohan) opens April 2.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Picnic" (Col) and stage show (4th wk). This session winding today (Wed.) looks to hold with good $115,000 after $125,000 in third week. "Serenade" (WB), the Easter pic for the Hall, now is set to open March 22, with annual Easter stageshow.

Rivoli (UAT) (1,545; $1.50-$3.50) —"Oklahoma" (Magna) (22d wk). Current round ending today (Wed.) is headed for nice $30,200 after $32,000 for 21st week. Stays on. Special added performances helping here.

Plaza (Brocker) (556; $1.50-$1.80) —"Prisoner" (Col) (13th wk-9 days) Week ended Sunday (11) was okay $3,200 after $3,100 in 12th wk.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Carousel" (20th) with ice-show onstage (4th wk). Present stanza finishing tomorrow (Thurs.) is heading for big $74,000. Third was $85,000. Holds indefinitely, and now likely through Easter.

State (Loew's) (3,450; 78-$1.75)— "Last Hunt' (M-G) (3d wk). Second week ended last night (Tues.) was okay $16,000 after $19,000 in first.

Sutton (R&B) (561; $1-$1.80)— "The Ladykillers" (Cont) (4th wk). Third session finished Monday (12) was great $14,300 after $16,-700 for second week. Holds on indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.90)—"Doctor at Sea" (Rep) (3d wk). Initial holdover stanza ended last night (Tues.) held with rousing $12,000 after wow $15,000 in first week. Continues on.

Victoria (City Inv.) (1,060; 50-$2) —"Golden Arm" (UA) (13th wk). Present week ending tomorrow (Thurs.) looks to hold with fine $15,500 after $17,500 for 12th round. Stays.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (58th wk). The 57th week ended Saturday (10) was big $45,-600 after $49,700 for 56th round. Stays until "7 Wonders of World" (Indie) opens April 10.

World (Times Film) (285; $1-$1.50)—"Dark River" (Times) (3d wk). Looks like okay $4,000 after $4,400 in second.

'Goodman' Giant $36,000, Toronto; 'Heroes' Hotsy 31G, 'Tattoo' 16G, 2d

Toronto, March 13.

Despite two-day storm handicap, during which newspaper, radio and tv advised people to stay at home, "Benny Goodman Story" whammed across at first two-house Loew combo since Marcus Loew established his initial Loew's Theatre here in 1913. Rival chain of Odeon h / also inked five houses, including Arthur Rank's showcase here, for preem of "Cockleshell Heroes," which looms big. "Man Who Never Was" shapes good at Imeprial.

Estimates for This Week

Christie, Hyland (Rank) (877; 1,357; 75-$1)—"Touch and Go" (Rank) (3d wk). Oke $5,500. Last week, $9,000.

Circle, Towne (Taylor) (750; 693; 60-$1)—"Littlest Outlaw" (BV) (3d wk). Passable $4,000. Last week, $5,000.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (838; 1,330; 1,165; 1,203; 2,318; 60-$1)—"Cockleshell Heroes" (Col). Big $31,000 for five-house lineup, with Odeon taking lead at $12,000. Last week, "Guys Dolls" (M-G) (11th wk), $8,000 at Odeon only.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 995; 694; 696; 994; 40-75)—"Teenage Crime Wave" (Col) and "Inside Detroit" (Col). Fine $16,000. Last week, "Texas Lady" (RKO) and "Hell's Horizon" (Col), $13,500.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Rose Tattoo" (Par) (2d wk). Hefty $16,000 after $22,-500 opening week, which was over expectations.

Imperial (FP) (3,344; 60-$1)— "Man Who Never Was" (20th). Good $12,000. Last week, "Last Frontier" (Col), $13,500.

International (Taylor) (557; $1.50-$2)—"Richard III" (IFD) (2d wk). Turnaway biz at $7,000. Last week, same.

Loew's, Uptown (Loew) (2,096; 2,745; 75-$1)—"Benny Goodman Story" (U). Wham $36,000. Last week, Loew's, "Indian Fighter" (UA) (2d wk), $9,000; Uptown, "There's Always Tomorrow" (U) (2d wk), $8,500.

Shea's (FP) (2,373; 60-$1)— "Picnic" (Col) (4th wk). Big $12,-000. Last week, $16,000.

WASHINGTON

(Continued from page 10)

$3,000. Last week, "Come Next Spring" (Rep), $2,800.

Capitol (Loew) (3,434; 85-$1.25) —"Carousel" (20th) (3d wk). Fine $15,000 after $20,000. Stays.

Columbia (Loew) (1,174; 70-95) —"World in Corner" (U). Pleasing $7,000. Last week, "Last Hunt" (M-G) (2d wk), $8,000 in 9 days.

Dupont (Lopert) (372; 75-$1.10) —"Samurai" (Indie). Oke $5,500. Last week, "Diabolique" (UMPO) (9th wk), $3,500.

Keith's (RKO) (1,939; 75-$1.25)— "The Conqueror" (RKO) (2d wk). Great $21,000. Holds on. Last week, $24,000.

Metropolitan (SW) (1,200; 75-$1) —"Our Miss Brooks" (WB). Slow $5,000. Last week, "Come Next Spring" (Rep), $4,700.

Palace (Loew) (2,360; 85-$1.25)— "I'll Cry Tomorrow" (M-G) (3d wk). Rousing $17,000 or near after $21,-000 last week. Stays.

Playhouse (Lopert) (456; 75-$1.10) —"All Heaven Allows" (U) (6th-final wk). Landing $3,000 for final 6 days. Same last week.

Plaza (T-L) (276; 70-$1.25) — "Littlest Outlaw" (BV) (7th wk). So-so $2,000 for second consecutive week. Holds again.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (22d wk). Extra shows for group bookings brings this up again to fine $16,000 after dipping to $13,000. Stays.

Trans-Lux (T-L) (600; 90-$1.50) — "Picnic" (Col) (4th wk). Sock $16,000 for third consecutive week. Still capacity on weekends. Stays on.

BOSTON

(Continued from page 10)

(20th) and "Sudden Danger" (AA). Just okay $18,000. Last week, "Rose Tattoo" (Par) (3d wk) (10 days), $20,000.

Paramount (NET) (1,700; 60-$1) —"Court Jester" (Par) and "River Changes" (WB) (2d wk). Bright $10,000. Last week, $16,500.

Orpheum (Loew) (3,000; 60-$1) —"Picnic" (Col) (3d wk). Hotsy $15,000. Last week, $28,000.

State (Loew) (3,000; 60-$1)— "Picnic" (Col) (3d wk). Great $9,-500 in 9 days. Last week, $15,000.

SAN FRANCISCO

(Continued from page 11)

wk). Big $17,000 or near. Last week, $20,000.

Paramount (Par) (2,646; 90-$1)— "Rose Tattoo" (Par) (2d wk). Solid $19,000. Last week, $28,000.

St. Francis (Par) (1,400; $1-$1.25)—"Court Jester" (Par) (3d wk). Oke $9,000. Last week, $12,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (32d wk). Fancy $17,000 or over. Last week, $18,200.

United Artists (No. Coast) (1,-207; 70-$1)—"Killer is Loose" (UA) and "Shadow of Eagle" (UA). Good $9,500. Last week, "Golden Arm" (UA) (6th wk), $6,500 in 5 days.

Stagedoor (A-R) (440; $1-$2.20) —"Guys and Dolls" (M-G) (17th wk). Okay $6,000. Last week, $7,000.

Larkin (Rosener) (400; $1)— "Diabolique" (UMPO) (11th wk). Big $4,800. Last week, $5,100.

Clay (Rosener) (400; $1)—"Samurai" (Indie). Nice $3,400. Last week, "Lease of Life" (IFE) (3d wk), $1,900.

Bridge (Reade-Schwarz) (396; $1-$1.25) — "Lover Boy" (Indie) (2d wk). Good $1,500. Last week, $1,600.

Coronet (United California) (1,-250; $1.10-$2.75) — "Oklahoma" (Magna) (3d wk). Smash $27,000. Last week, $27,400.

LOS ANGELES

(Continued from page 10)

— "Helen Troy" (WB) and "Steel Jungle" (WB) (2d wk). Mild $14,-000. Last week, $19,000.

Warner Beverly (SW) (1,612; $1-$1.75) — "Picnic" (Col) (3d wk). Good $20,000. Last week, $21,300.

Hillstreet, Pantages, Wiltern (RKO-SW) (2,752; 2,812; 2,344; $1-$1.50) — "Conqueror" (RKO) (3d wk). Fair $24,000. Last week, $31,300.

Vogue (FWC) (885; 90-$1.50) — "Rose Tattoo" (Par) (3d wk). Fine $5,500. Last week, with Orpheum, $13,000.

Chinese (FWC) (1,908; $1.40-$2) — "Carousel" (20th) (4th wk). Smooth $20,000. Last week, $24,300.

Fine Arts (FWC) (631; $1-$1.50) —"Trouble With Harry" (Par) (5th wk). Okay $4,500. Last week, $4,400.

Fox Beverly (FWC) (1,334; $1.50-$1.75)—"Goldon Arm" (UA) (11th wk). Pushed up to good $7,200. Last week, $6,200.

Four Star (UATC) (868; $1.25-$1.80) — "Cry Tomorrow" (M-G) (12th wk). Steady $8,000. Last week, $8,100.

Hollywood Paramount (F&M) (1,430; $1.25-$1.80) — "Guys and Dolls" (M-G) (16th wk). Brisk $10,-000. Last week, $10,400.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (17th wk, Egyptian, 12th wk, U.A.). Nifty $47,000. Last week, $46,300 after losing day at Egyptian to Academy showing.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama Holiday" (Indie) (18th wk). Started current frame Sunday (11) after smart $34,000 last week.

CLEVELAND

(Continued from page 11)

"Picnic" (Col) (3d wk). Big $12,000. Last week, $15,400.

Ohio (Loew) (1,244; $1-$1.25) — "Guys and Dolls" M-G) (12th wk). Nice $7,000 after $6,000.

Palace (RKO) (3,286; 70-$1) — "Conqueror" (RKO) (3d wk). Good $11,000. Last week, $15,000.

State (Loew) (3,500; 70-90) — "Rose Tattoo" (Par) (2d wk). Great $17,000 in 9 days. Last week, $22,000.

PITTSBURGH

(Continued from page 11)

"Special Delivery (Col). Foreign-made comedy starring Joseph Cotten a weak entry; won't reach $1,800, if that. Last week, "Hill 24 Doesn't Answer" (Indie) (3d wk), $1,600.

Harris (Harris) (2,165; 85-$1.25) —"Picnic" (Col) (3d wk). Terrific staying power and should top $13,-000, great for this stage of run. Sticks, natch! Last week, $16,500.

Nixon (Rubin) (1,700; 90-$1.50)— "Guys and Dolls" (M-G) (6th wk). Profitable $9,000. Last week, $9,500.

Penn (UA) (3,300; 85-$1.25)— "I'll Cry Tomorrow" (M-G) (3d wk). Fine $13,000 on windup. Last week, $18,500.

Stanley (SW) (3,800; 85-$1.25) —"Conqueror" (RKO) (3d wk). Sliding off at the finish but not many complaints at $9,000. Last week, $15,000.

War. er (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (57th wk). With end of run only about a month away, last-minute trade picking pic up to nearly $13,000, bright. Last week, $12,000.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (13)

1956 High	1956 Low		Weekly Vol. 'n 100s	Weekly High	Weekly Low	Tues. Close	Net Change For Week
27¾	24⅝	Am Br-Par Th	431	27¾	25⅛	27¾	+2⅜
26⅞	23¾	CBS "A"	193	27	26⅝	27⅞	+1¼
26⅜	23½	CBS "B"	165	27⅞	25⅜	27¾	+1¼
26¾	22⅜	Col Pix	40	23⅞	23⅛	23¼	+ ½
16⅞	14⅛	Decca	313	16⅞	15⅝	16	+ ¼
84⅛	75¾	Eastman Kdk	121	85	8°	84¾	+1
4⅞	3¾	EMI	144	4	3¾	3¾	—
23¼	18⅞	Loew's	948	24¼	22⅝	23¾	+1¼
9	8	Nat. Thea	143	8⅝	8¼	8¼	—
36½	30¼	Paramount	107	35¼	33⅜	35¼	+2¾
34¼	31⅜	Philco	263	36⅜	32⅝	35⅞	+3⅜
47¼	41⅛	RCA	689	49½	45	49⅛	+3⅜
8⅞	8¼	RKO Picts	39	9	8¾	8¾	— ⅛
12	9½	RKO Thea	316	11¼	10⅝	7⅞	-2⅞
8⅞	7⅝	Republic	51	8⅛	7¾	7⅞	+ ⅛
15⅛	14	Rep., pfd	4	14⅜	14¼	14¼	+ ⅛
17¾	16	Stanley War.	28	16½	16⅛	16¼	— ¼
24¼	22⅛	Storer	29	23¾	23¼	23⅜	— ⅛
25½	21⅛	20th-Fox	247	26⅞	25⅛	26⅛	+ ⅞
29½	25⅛	Univ. Pix	28	29¾	28¾	29	—
79½	77	Univ., pfd	140	77½	77	77	—
24¾	18⅜	Warner Bros.	74	21⅝	20½	20½	— ⅛
141¼	120	Zenith	106	139¾	129¾	139⅜	+10⅜

American Stock Exchange

6¼	4⅞	Allied Artists	70	5	4⅞	4⅞	— ⅛
13¼	10½	All'd Art., pfd.	6	11½	11¼	*	—
10	8	Du Mont	112	8¾	8⅛	8⅜	—
3⅝	3	Nat'l Telefilm	58	3⅝	3¼	3⅝	+ ⅛
5	2¾	Skiatron	120	4¾	4	4⅜	— ⅛
12¼	11½	Technicolor	144	11⅝	11⅜	11⅜	— ¼
4½	3⅛	Trans-Lux	9	3⅛	3⅛	*	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3¼	4	— ¼
Cinerama Inc.	1¾	2¼	+ ⅝
Cinerama Prod.	4¾	5¼	+1⅛
Du Mont Bdcast	7⅛	7½	—
Guild Films	3¼	3⅞	— ¼
Official Films	2	2½	—
U. A. Theatres	9	10	—
Walt Disney	45½	49½	+4¾

† Actual Volume.
* No Trading Tues.

(Quotations furnished by Dreyfus & Co.)

Will Rome Be Their Home?

Continued from page 7

on local stage) and Chris Hofer, who went right from "War and Peace" into a role in "London Calling North Pole." Americans in and out for co-production oncers here have included Broderick Crawford, Lex Barker, Errol Flynn, Francis Lederer, Kirk Douglas and many others.

Fewer actresses have been used. One vet is Marilyn Buferd (Miss America 1946), with a total of 17 local films playing American girls and often Italians as well. Virginia Belmont, an ex Goldwyn doll, became a local fixture, usually in costumers, and has over a dozen credits. Harriet White, remembered as a partisan in "Paisan," has worked little since then as an actress, though she's been busy as a dialogue coach, and has married an Italian set designer.

Lois Maxwell, a Canadian, has made some 10 Italian films, often playing a schoolteacher. Mitzi Roman, Tamara Lees (27 films), Pamela Mathews, Barbara Shelley, April Hennessy, Ivy Nicholson, are among others rounding out the English-language actress group. The last two double in modeling. Latest arrival here is Helen Portello, a young Californian whose career seems headed up following a role in a local production.

In a different category are the cases of Ingrid Bergman, Marta Toren, Binnie Barnes, Dawn Addams, Constance Smith, Faith Domergue, Mara Lane, Abbe Lane, and others, who arrived here with some or much Hollywood experience tucked away. Miss Bergman and Miss Toren, both Swedes, have impersonated Italian women, while Dawn Addams seems most firmly entrenched as an "Italian" name via several successful leads, the latest in "London Calling North Pole."

Xavier Cugat's singer-wife, Abbe Lane, has also appeared in four pictures here and is headed for more, also starring on the Italian telenet. She has portrayed fiers southern Italian girls. Irisher Contance Smith also plays a Neapolitan girl in her latest (while by a strange bit of casting her costar, Italian Gabriele Ferzetti, plays a US officer!). Faith Domergue (whose husband, Hugo Fregonese, is busy with a set of Italo productions) has also made a couple of local appearances. Gertrude Flynn, another Roman regular, has appeared in Italian-made vidpix as well as a good number of features, while one-shot appearances were made here by Pat Neal ("La Tua Donna"), Rhonda Fleming, Shelley Winters, and others. (Linda Darnell has made two Italian pictures in recent years, both for producer Giuseppe Amato.)

Hollywood-on-the-Tiber has also employed various American writers, directors, and assorted technicians. Current in this capacity are the aforementioned Fregonese (now directing "I Girovaghi") and Vincent Sherman (directing "To Defend My Love") both for Italian companies, while writer Sam Taylor has written and soon will direct "Monte Carlo" for Titanus Studios.

Olivier on TV

Continued from page 1

the video version was bound to suffer by comparison. He arrived in the U.S. only hours before the theatre preem at the Bijou in N.Y. and between naps at the Carlyle Hotel took a gander at his telescreen, in black-and-white and hues.

As to the commercials (General Motors), Olivier said a tv edition was not planned in the original filmmaking intentions. He was glad that GM made the tv showing possible, of course, and while not too sure of the proprieties, had no specific objections on the blurbs. (He boosted Pontiac as "a beautiful car.") The Britisher also grabbed Jinx Falkenburg's script to do the Slenderella commercial, dittoing Danny Kaye's appearance on the show several weeks ago when he was in for plugging his "Court Jester" pic.

K&E in Camp Shows

Continued from page 1

client, the Mennen Co. Defense is well aware of this phase. Thus, heading up the layouts are Eugenie Baird, Mennen's "Miss Skin Bracer" singer, plus Buddy Morrow orch and other acts. Mennen, which has sponsored GI tours before, launched into the new trek this week with shows at Fort Leonard Wood (Mo.), Kirt AFB (Albuquerque, N. M.), Francis E. Warren AFB (Cheyenne), Scott AFB (Bellcville, Ill.), and next week's stands include Eglin AFB (Pensacola, Fla.) and Fort Campbell, Ky.

MEMO

From 20th to Exhibitors

Re: ON THE THRESHOLD OF SPACE

You need a whole new vocabulary to describe this picture. Rocket-sleds, freefalls, windblasts, balloon-gondola ascensions. These are the intriguing new sounds--and new sights--of this fascinating motion picture adventure.

Movies have shown new frontiers before; but never the most dangerous one of all, located just 17 miles from home, straight up. There have been movies about space and movies about medicine; nobody ever put them together before and came up with the very latest exploits of our U. S. Air Force--space medicine. There have been movies about the air age and the jet age, but none that captures the force of riding a rocket-sled at 1000 miles an hour, the shock of bailing out at 100,000 feet, the fear, the courage, the stunning impact of supersonic speed.

Never before a true story of such vision, such imagination, such daring, caught so completely by the cameras of CinemaScope and the color of De Luxe. They may have never seen strato-flyers before, but they'll never forget them after ON THE THRESHOLD OF SPACE. It's breathtaking, and they'll gasp; it's also memorable, and they'll talk. It will take new words to tell it, as it has in this memo. And one thing more: a good supply of superlatives.

AVAILABLE NOW!

ON THE THRESHOLD OF SPACE

Exhibs Gorge on Concession Samples

Newest Food Item for Theatres: Three Fantail Shrimps and Potatoes, in a Bag, for 50c

Kansas City, March 13.

Missouri-Kansas exhibitors put some meat and beat into their convention (38th annual) here last Tuesday and Wednesday with renewed vigor in the business sessions, especially the advertising-exploitation clinic on Tuesday. A new willingness to participate and share ideas and experience was plainly evident throughout.

Trade show in connection was a beehive of activity both days, exhibs free to gorge from a layout of popcorn machines, barbeque hot dogs, a new malted milk machine and the usual array of fountain drinks.

Regarded as one of the newest of concession ideas, the shrimp deal will be three jumbo fantails with french fried potatoes in a paper basket for 50c. Cost on the item is figured to be about half, and shrimp basket is expected to be a popular newcomer in drive-ins hereabouts this season. It will bring a new high to the concession price list, but is expected to be a popular snack.

Opening business of the convention was to elect new officers for the Kansas-Missouri Theatre Association. They are Don Burnett, Larned, Kans., president; H. B. Doering, Garnett, Kans., vice president;—Paul Ricketts, Ness City, Kans., secretary; Lauren Turner, Independence, Mo., secretary.

The board adopted a resolution endorsing action of TOA in recommending to the Dept. of Justice that circuits formerly affiliated with distributors be allowed to produce motion pictures, and KMTA approved TOA's action in withdrawing approval of arbitration as proposed by the distributors, for the reason that arbitration of film rentals is not included in the proposal.

Note of sadness prevailed at the convention at the loss of two of industry's leaders here, R. R. Biechele, who died previous Saturday, and Robert Shelton, president of Commonwealth Theatres, who died early Tuesday morning. Arthur Cole, president emeritus of the Motion Picture Association of Greater Kansas City, led the convention in a tribute.

Some Film Ad Budgets Seem Unrealistic To Col's Paul Lazarus

Chicago, March 13.

Columbia will sell its pictures "with confidence and less cash," v.p. Paul N. Lazarus told the company's convention in session here. He stated that Col is not retrenching or adopting any economy program, but simply intends to "rely more upon showmanship in the coming year and less upon huge advertising expenditures." In this connection he emphasized the value of television guest spots and sending stars on bally tours.

Lazarus rapped other outfits in the picture business for sending ad budgets to the point where, in one instance, the campaign "ante is $2,000,000." This, presumably, was in reference to Hecht-Lancaster's "Trapeze," which is slated for a king-sized campaign. The exec continued: "We feel that segments of our industry are replacing showmanship with dollars. Various companies are vying for greater and greater expenditures, and advertising spending has reached the point of economic hari kari."

Bosustow's London Studio For Cartoons, Teleblurbs

Hollywood, March 13.

UPA Pictures Inc., will set up a London office and open an English cartoon studio late this month when prexy Stephen Bosustow and Ernest Scanlon, vp-treasurer, go to British capital to establish an English corporation, UPA Ltd.

New studio will service the European market both with theatrical short subjects and teleblurbs. A managing director to supervise entire project, including sales, also will be appointed.

Double-Trucking 'Alex' In 12 Key Situations

United Artists claims to be establishing a promotion "first" with two-page ads in nearly all daily newspapers for "Alexander the Great" in the 12 key cities where it's opening Easter week.

Budget for this double-truck phase of the campaign is said to be $190,000.

Williams, Parker Step Up At Hawaii's Top Chain

Honolulu, March 13.

Fred G. Williams takes over as president of Consolidated Amusement Co., Hawaii's major theatre chain, effective Thursday (15). He's currently vice-president.

Esmond I. Parker, who's occupied presidency since 1934, becomes chairman, succeeding Alan S. Davis, who is retiring. Davis also is relinquishing his position as president of C. Brewer & Company, one of Hawaii's "Big Five" companies.

Both Williams and Parker joined Consolidated in 1924.

Evil-Doers

Continued from page 5

of Hollywood to twist any story to punish the heavy was outdated, and that the Code section advocating this inevitable consequence to wrongdoing should be modified. It's stressed that this does not, of course, apply to criminals, i.e., no one says the screen should glorify the bankrobber who machineguns police and makes his getaway.

Shurlock, while refusing to be drawn into a discussion of Code changes now under study by a special committee under Eric Johnston, did comment that he didn't see how there could be a system of two Code seals—one for family and one for adults. That suggestion has, in the past, been put forward most vigorously by producers of foreign films.

In this connection he pointed to a buried footnote of the Code which notes that "If there should be created a special type of theatre, catering exclusively to adult audience . . . it would seem to afford an outlet . . . for pictures unsuitable for general exhibition."

When the Code was written, that kind of outlet didn't exist. Today, there are plenty of art houses specializing in films for the "mature" audience. It's possible that the committee studying Code revisions may expand on that original footnote and somehow fit it into Code operations.

There's no question that the taboo on narcotics theme will be struck from the Code. It's not felt, however, that other taboos will be knocked out along with it. Asked Shurlock: "How many producers want to do stories dealing with homosexuality or veneral disease?" Actually, from Shurlock's position, the taboos in their absolute form make his job a lot easier since there's no arguing about them.

Shurlock was in New York last week to address the Broadcasting & Film Commission of the National Council of the Churches of Christ. Before returning to his Coast headquarters over the weekend, he huddled in Washington with the MPAA's Kenneth Clark on an agenda for the Code committee. While staff work is going on, the group itself isn't going to meet until Johnston returns from his Far Eastern trip in two or three weeks.

Shurlock said that so far he had not been asked to submit his own recommendations on possible Code changes. It's considered likely that, if changes are decided on, they'll be more in the realm of the administration of the Code than in the wording and provisions of the document itself. It's expected that efforts will be made, for instance, to bring in the exhibitors.

U's Sales Drive Up 25%

Domestic billings of Universal for the first 10 weeks of a current 17-week sales drive which started Jan. 1 are reported 25% higher than the similar 10 weeks of the company's 1955 campaign, close to 13% over 1954 and about 9% over 1953—all record years for the company. The present drive, as the previous ones, is known as the "Charles J. Feldman annual sales drive" in honor of the company's v.p. and general sales manager.

Increase in business is attributed to company's policy of "making all types of theatres. . . ." U's releases during the 10-week stanza included "The Benny Goodman Story," "All That Heaven Allows," "Never Say Goodbye," "The Spoilers," "The Square Jungle," "There's Always Tomorrow" and "World in My Corner."

Catholic Protests Cancel 'Camera'

Canajoharie, N. Y., March 13.

"I Am A Camera" (DCA) got the boycott-threat works here. Protests of Holy Name Society, Rosary Society of St. Peter and Paul's Church, Catholic Daughters of America, accompanied by a threat to stay away from all showings in your theatres and influence others to do so," led the Kallet Theatre Circuit of Oneida, to withdraw the film from the Strand here and to substitute another feature.

This was the first reported cancellation of a date, in the Albany Catholic Diocese, for the film "condemned" by the Legion of Decency and also lacking a Production Code seal. The picture has not played Albany Troy or Schenectady.

Catholics wire to Kallet home office referred to refusal of Loew's to distribute "I Am A Camera" and stated "You showed 'The Moon Is Blue' and 'Forever Amber' here at Canajoharie, two condemned pictures. If this is your policy, as members of the Legion of Decency we must stay away from all showings in your theatres and influence others to do the same. Condemned pictures should not be shown in this town. Please cancel Wednesday and Thursday's showing by substituting something that will raise the moral standard of the community not lower it."

The Evangelist, diocesan weekly, in a Page 1 story Friday (9) on the incident, said "good-will on the part of a local theatre manager and intelligent action on the part of Catholic laymen and women augur for a better moral tone for motion pictures shown at the Strand Theatre in Canajoharie." It credited "alert teen-agers" with bringing "home word that the condemned picture was to be shown."

'Richard III' Angles

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among those who saw the film on the air will plunk down their money to see it again on the large screen and in color.

Dual preem has generated a great deal of laypress comment on a new pattern of film release. Morris Helprin, the Korda rep in the U.S. who negotiated the NBC deal, said this week he didn't think the speculation had merit.

"I think the experiment is being overestimated," he declared. "To be able to do this you have to have a truly extraordinary picture, like 'Richard.' A great many people must want to see it. Otherwise, two things might happen: (1) The networks wouldn't be interested. (2) Once it's been on the air, it would be a tough proposition to sell to the circuits."

Helprin said he was fully convinced that a great many people who'd seen the telecast would come back to see the picture again in the theatres.

New Segregated House

Dallas, March 13.

Forest Theatre has been reopened here as a deluxe picture house for Negroes only by the Interstate Theatre Circuit.

Robert Holland is manager with Albert Patterson as assistant.

Appeal Canton, N.Y., Trust Dismissal

Legally Snarled Issues Purposely Left Open by Judge —Schines and Majors Originally Sued in 1951

Albany, March 13.

An appeal to the U. S. Circuit Court of Appeals for a ruling "on law, not fact" was planned by St. Lawrence Investors Inc., operator of the American in Canton, which had its antitrust suit against Schine Chain Theatres Inc. et al (including the eight major distributors) dismissed by U. S. District Judge Stephen W. Brennan in Utica last week, after a 12-day trial.

Attorney Leonard L. Rosenthal (Albany) said that the appeal would be based on the failure of the District Court to admit franchise agreements between the Schine interests and the distributors. The attorney, who failed to get them admitted as evidence during the second week of testimony, cited decisions in two cases argued before the U. S. Supreme Court involving the Schines and Paramount Pictures. Frank R. Raichle, of Buffalo, attorney for the Schine defendants, had objected, but Judge Brennan did not rule on the question at the time.

Dismissal of the case "on the merits" allows the plaintiff to appeal on questions other than damages.

Judge Brennan's statement pointed out that "So everyone can be protected and any decision given here reviewed, I am going to dismiss the case in its entirety for failure of proof." He did not limit dismissal to the question of damages.

The Judge took this action because of the method of computing "draw areas" adopted by plaintiff's expert witness—Sidney E. Samuelson, of Philadelphia — "ignored" the draw area outside the city of Ogdensburg, where the Schine-operated Strand is located.

Under cross-examination, Samuelson conceded that he had based an estimate of $223,500 damages to the American—conducted by Alec Papyanakos—on the draw area of the town of Canton, but had not included all or parts of four towns outside Ogdensburg which defense attorneys insisted were part of the city's "draw." Samuelson's Ogdensburg figures were the city's population.

"It seems obvious to me," commented Judge Brennan, "that this computation of the two items was without any basis. It seems to me that he (Samuelson), in effect, admitted his figures were faulty. There is no evidence of the Ogdensburg 'draw area' and no way to correct" the omission. So the Court has no way to discuss damages with the jury . . . "

The suit, brought in 1951, alleged a "conspiracy" by defendants to discriminate against the American in clearance, by pooling arrangements, long-term franchises and other means, between 1922 and 1950. A number of pre-trial conferences were held before Judge Brennan, who had dismissed two motions for dismissal, before the action came to trial.

Defense lawyers included: Edward C. Rafferty and Willard McKay for Loew's, Paramount, Universal, RKO and United Artists; Schwartz & Frohlich through Everett Frohlich, Myles Lane and Bernard Sorbin, for Columbia; John R. McCllough and Herbert Earnshaw, for 20th-Fox

Raichle, Tucker & Moore represented the Schines. Thomas V. Kenney, of Troy, and D. Arthur Leahy, of Albany, were associated with Rosenthal.

NW Tent's TV Party On Academy Awards

Minneapolis, March 13.

Northwest Variety club, comprising mostly exhibitors and film men, plans its first tv party. Occasion will be network telecast of Academy awards night of March 21. Members and friends are being invited to watch telecast at the clubrooms with a number of sets available.

They will also receive ballots on which to vote their advance predictions in the various categories. Prizes will be awarded to those nearest correct. Each person participating in the prize contest will be invited to attach a dollar or more to his ballot. All money so realized will be turned over to the heart hospital fund, which the Tent sponsors.

Father Lord's Book

Continued from page 5

whether the industry would accept a Code of morals, but meanwhile Lord worked on the writing of the document.

"The first draft of that Code is still in my files with . . . my penciled notations on the margins. I set myself to write a Code that beyond all else would be short and simple."

Halsey Stuart Angle

In concise and appealing language, Father Lord traces the beginnings of the idea of the Code, and here—again—he introduces a new element. He writes:

"Once a week Cardinal Mundelein of Chicago had lunch with the officials of Halsey Stuart & Company, one of the world's largest and most influential financial firms. Across the luncheon table the bankers told the Cardinal how into their laps had been dumped the control of motion picture companies. They were frankly shocked with what they now owned. They wanted no part of the crime and vice movies that were all too common from Hollywood."

Concerned with the same thing (even though, as Father Lord points out, the Quigley publications carried advertisements for objectionable pictures and "supposedly objective critiques"), Quigley broached the idea of industry self-censorship to Father Dinneen, who in turn spoke about it to the Cardinal. Latter than proposed the idea to Halsey Stuart & Co. "The bankers, relieved at the possibility of cleaning up the dirtiest and most annoying of their financial babies, agreed to pressure the companies," Father Lord writes.

When the Code document was completed, Father Lord says that, via arrangements made by Quigley, he then went to the Coast to present it to industry leaders and to explain it. "I came with the Code in my hand, and instructions to take half an hour to present it as only the actual author of the written document could do," he writes.

According to both Hays and Breen, this was actually the third of a series of powwows prior to the adoption of the Code. The result, Breen has noted, "was that the Hollywood producers unanimously approved the Quigley proposal. Father Lord was pressed into service by Mr. Hays to prepare a summary of the document." The priest, who wrote his autobiography with death staring him in the face (he died of cancer), never mentions this.

He does recount that, later, he found the industry breaking faith with his Code and "faking" its observance. He then wrote a booklet, charging the companies with being a menace to decency; whereupon Quigley called him up to inform him that Hays and the industry were thinking of bringing suit against him. "Nothing ever pleased me more," he writes. Towards the end of his chapter, Father Lord pridefully recalls how he started the first "boycotts" among Catholic youths against "indecent" films.

Tatelman Talks UA Release

Independent producer Harry Tatelman and United Artists are talking a deal whereby the latter would finance and distribute the film-maker's upcoming "Wait for Tomorrow." Property, a novel by Robert Wilder, was acquired by Tatelman last week under an agreement which also provides for Wilder to do the screenplay.

Tatelman, who's now on the Coast, heads for England next month to confer with Ingrid Bergman about taking the lead femme role in "Tomorrow."

AT M-G-M EVERYTHING IS UP!

"THE SWAN" PREVIEW TERRIFIC!

The industry was electrified by the Preview in a New York theatre of Grace Kelly's new M-G-M picture "THE SWAN" —The Love Story Of A Princess. This magnificent production in CinemaScope and Color co-stars Alec Guinness and Louis Jourdan.

"VEGAS" HITS JACKPOT!

Everything predicted at the Nationwide Theatre Previews for the CinemaScope-Color "MEET ME IN LAS VEGAS" came true as M-G-M's Gold Mine of Entertainment had its gala Premiere at the Astor, N.Y. Starring Dan Dailey, Cyd Charisse with a big cast.

"TRIBUTE" TO BOX-OFFICE!

James Cagney's honors, including Academy Nomination and magazine awards, are enhanced by his great performance in M-G-M's CinemaScope-Color "TRIBUTE TO A BAD MAN." A Big production, filmed in Colorado, it has guts and a May-September romance that lift it to the Western skies. Film Row interest predicts sure-fire, box-office action!

"GABY" IS GREAT!

In the tradition of the screen's most famous stories of young love, M-G-M's "GABY" in CinemaScope and Color gives Leslie Caron her biggest starring opportunity and John Kerr of the stage's famed "Tea and Sympathy" his first smash success. Chance romantic meeting of soldier and dancer, their separation and reunion. A drama that's MONEY.

★

MANY HONORS FOR M-G-M!

Tops in Academy Nominations! M-G-M got 31, leading all companies, with 5 alone for "I'LL CRY TOMORROW."

M-G-M Sweeps Look Awards! More "Best Pictures" than any company, including "I'LL CRY TOMORROW."

M-G-M Gets Redbook Award! Redbook Award annual Silver Cup to M-G-M for leading the industry in product. Including "I'LL CRY TOMORROW."

M-G-M Tops Film Daily's "10 Best"! M-G-M leads all companies with Four!

Film Reviews

Continued from page 6

The Steel Jungle

ulation, but the freshness of the casting is a help. Lopez, married to the expectant Miss Garland, is a smalltime bookie loyal to the syndicate. This loyalty has him going to prison rather than spill what he knows, even though his wife needs him at home. Remainder of the plot deals with how he gets himself straightened out and learns the bookie combine holds no loyalties except to itself.

Some prison fight scenes develop the proper suspense feel and the 86 minutes of footage is fairly well paced through the unfoldment, even though Doniger's scripting doesn't always hold water. Walter Abel plays the warden for moderate results and Ted de Corsia is the menace as the combine head who rules his bookies from behind prison bars. Kenneth Tobey fares well as the prison psychiatrist and Allison Hayes shows up nicely in a small spot. Gregory Walcott, a crooked guard; Leo Gordon, Kay Kuter, Bob Steele and Ralph Moody are among others with formula characters to play.

Lensing, editing, scoring and other technical points are made satisfactorily for budget. *Brog.*

Singing in the Dark
(SONGS)

Moishe Oysher-Joey Adams in modest entry for big city nabes.

Budsam Distributing Co. release of A. N. O. (Joey Adams) production. Stars Moishe Oysher and Adams; features Phyllis Hill, Lawrence Tierney. Directed by Max Nosseck. Screenplay, Aben Kandel, Ann Hood, Stephen Kandel, from story by Aben Kandel based on idea by Oysher and Nosseck; camera, Boris Kaufman; editors, Leonard Anderson, Marc Sorkin. At Midtown, Ascot and St. Mark's Theatres, N.Y., week of March 7, '56. Running time, 84 MINS.

Leo	Moishe Oysher
Joey Napoleon	Joey Adams
Ruth	Phyllis Hill
Biff	Lawrence Tierney
Luli	Kay Medford
Barry	Mickey Knox
Larry	Dave Starr
Fran	Cindy Heller
M'Sieu La Fontaine	Al Kelly
Dr. Neumann	Henry Sharpe
Stan	Stan Hoffman
Refugee	Paul Andor
Thug	Abe Simon

Rise of a onetime Nazi concentration camp inmate from wartime misery to happiness through a new life in America is haphazardly unreeled in "Singing in the Dark." A modest entry, it has little b.o. potential aside from minor prospects in metropolitan area nabe houses. In those sites name of co-star Moishe Oysher, vet of the Yiddish theatre, will help. His marquee partner, comic Joey Adams, may also generate biz at the wicket in sectors where he's known.

Although the story is credited to Aben Kandel, longtime toiler in Hollywood's script mill, it does not emerge with the clarity and polish that one would expect from such a writer. For he, along with fellow scripters Ann Hood and Stephen Kandel, has whipped up a curious screenplay that at times borders on the inane. Oysher, after surviving a Hitler camp, is troubled with amnesia but manages to succeed in the U. S. as a hotel clerk, nitery singer and eventually a cantor.

His ability as a vocalist is discovered by chance by Adams, a "Broadway chiseler" who takes him under his wing. Oysher's voice, it seems, pours forth only when stimulated by liquor, hence the phrasing of a VARIETY review of his performance as "Leo Drinko Singo Socko." Sandwiched in the footage before Oysher becomes a cantor are a number of situations and routines reminiscent of burlesque blackouts.

Oysher's thesping is much to be desired but his singing voice manages to rise above the mediocrity of the material handed him. As for Adams, he seems more at home on a nitery floor than before the cameras. Among other players involved in this low-budgeter are Phyllis Hill, who portrays Oysher's romantic interest with a wistful touch; Lawrence Tierney, tough bookie to whom Adams is in hock; Al Kelly, who does his famed doubletalk routine; Kay Medford, cast as a nitery op, and Cindy Heller, as a moll who's pleasant to look at.

Rambling script and meagre production values appear to be too much of a hurdle for Max Nosseck's direction to jump. Boris Kaufman's lensing is adequate but editing of Leonard Anderson and Marc Sorkin is rather choppy. Film, incidentally, makes liberal use of stock shots and at 84 minutes the footage is overlong. *Gilb.*

The Creature Walks Among Us

Third time around for U's amphibious monster, the Gill Man. Exploiteer offering.

Hollywood, March 13.

Universal release of William Alland production. Stars Jeff Morrow, Rex Reason, Leigh Snowden; features Gregg Palmer, Maurice Manson, James Rawley. Directed by John Sherwood. Screenplay, Arthur Ross; camera, Maury Gertsman; special photography, Clifford Stine; editor, Edward Curtiss; music, Joseph Gershenson. Previewed March 1, '56. Running time, 78 MINS.

Dr. William Barton	Jeff Morrow
Dr. Thomas Morgan	Rex Reason
Marcia Barton	Leigh Snowden
Jed Grant	Gregg Palmer
Dr. Borg	Maurice Manson
Dr. Johnson	James Rawley
Captain Stanley	David McMahon
Morteno	Paul Cerro
Mrs. Morteno	Lillian Molieri
State Trooper	Larry Hudson
Steward	Frank Chase
Creature	Don Megowan and Rico Browning

Universal's Gill Man, an amphibious monster twice seen before (in 3-D), is back for another session of chills and thrills for the program exploitation market. To get the monster on land, the plot has him captured by a scientific expedition headed by Jeff Morrow, Rex Reason, Gregg Palmer and Leigh Snowden. During the capture the creature's scales and gills are destroyed by fire but the clever medicos discover he has a land animal's lung structure so a quick tracheotomy is performed and the sea monster is evoluted into an air-breathing thing. Things are going along fairly well until Morrow gets jealous of Palmer's attentions to his wife, Miss Snowden, and kills the rival, wounding the creature as well. The latter escapes and is last seen heading for the Pacific Ocean.

The scripting by Arthur Ross is shadowy in detailing some of the human relations and motivations but still holds together sufficiently in keeping interest centered on the main character. The trouping of the lead foursome, as well as that by Maurice Manson, James Rawley and others, comes off acceptably enough for this type of show under John Sherwood's direction. Don Megowan does the creature on land while Ricou Browning is seen in the underwater shots.

The William Alland production goes in for quite a bit of underwater footage in the earlier sequences during the hunt for the creature. Miss Snowden is the beauty among the male beasts in these. Lensing by Maury Gertsman and special photography by Clifford Stine head the competent technical credits. *Brog.*

A Town Like Alice
(BRITISH)

Picturization of incident from last war when Jap conquerors forced British women and children to march across Malaya; spotty returns.

London, March 6.

Rank production and release. Stars Virginia McKenna and Peter Finch. Directed by Jack Lee. Screenplay, W. P. Lipscomb and Richard Mason; camera, Geoffrey Unsworth; editor, Sidney Havers; music, Matyas Seiber. At Odeon Theatre, Leicester Square, London. Running time, 117 MINS.

Jean Paget	Virginia McKenna
Joe Harman	Peter Finch
Japanese Sergeant	Takagi
Captain Sugaya	Tran Van Khe
Miss Horsefall	Jean Anderson
Mrs. Dudley Frost	Marie Lohr
Ellen	Maureen Swanson
Ebbcy	Renee Houston
Mrs. Frith	Nora Nicholson
Mrs. Holland	John Fabian
Ben	Vincent Ball
British Sergeant	Tim Turner
Captain Yanata	Vu Ngoc Tuan
Captain Takata	Yamada
Captain Nishi	Nakamishi
Kempiei Sergeant	Ikeda
Solicitor	Geoffrey Keen

A reconstruction of a true episode in the last war but using fictitious characters, "A Town Like Alice" can best be described as a worthy picture made more with an eye on prestige than the boxoffice. In good class situations, it should do fairly well, but generally speaking, can only hope for spotty returns.

Filmed largely on location in Malaya and Australia, story is based on Neville Shute's novel of the same name. Film describes how a handful of women and children were forced-marched through Malaya at the hands of the Japanese. For months on end they tramped from one camp to another, through swamp and storm, through dust and heat. Many died on the roadside, but the few survivors eventually found refuge in a village after their guard had succumbed.

During the period of their cross-country march the women and kids are befriended by a couple of Australian P.O.W.'s who have been assigned to truck driving duties for the Japs, and over a shared cigaret and an exchange of minor confidence, a bond develops between Virginia McKenna and Peter Finch. He was formerly a cattle farmer in a district known as Alice Springs and he paints a picture of his home town which captures Miss McKenna's imagination.

After one meeting he promises them chicken for the next day's lunch and when he's charged with stealing the bird, the Jap officer orders him to be crucified. The order, however, is not fully carried out and after several hours nailed to a tree he is taken away and sent to hospital. Some years later at the end of the war, Miss McKenna hears that he survived the ordeal and follows him to Alice Springs for the inevitable reunion.

The subject matter is necessarily grim, but wherever possible the script and Jack Lee's direction endeavor to infuse a touch of lighter relief. The focus, however, is almost constantly on the trials of the women and children as they fight against famine and disease. Mainly, their Japanese conquerors are portrayed unsympathetically; only the guard who escorts them is shown to have human instincts.

From a technical standpoint, the film is beyond reproach. The acting is on a consistently high level, the direction is smooth and the camerawork is firstclass. In a big cast, in addition to the stars, there are tender performances by Marie Lohr, Renee Houston, Joan Anderson and Maureen Swanson. *Myro.*

Don Juan
(AUSTRIAN—COLOR)

So-so telescoping of Mozart's 'Don Giovanni' with ballet added. Okay for some U.S. arties.

Times Films release of Akkord Film production. Stars Cesare Danova, Josef Meinrad, Evelyne Cormand; features Hans von Borsody, Lotte Tobisch, Jean Vinci, Marianne Schoenauer, Fred Hennings, Senta Wengraf. Directed by H. W. Kolm-Veltee. Adaptation by Veltee, Prof. Alfred Uhl, Ernest Henthaler; camera (Agfa color), Willy Sohm-Hannes Fuchs; choreography, Dia Luca. Sung by members of the Vienna State Opera. Danced by the Opera Ballet. Previewed in N.Y., Feb. 22, '56. Running time, 89 MINS.

The Actors

Don Giovanni	Cesare Danova
Leporello	Josef Meinrad
Zerlina	Evelyne Cormand
Masetto	Hans von Borsody
Donna Elvira	Lotte Tobisch
Don Ottavio	Jean Vinci
Donna Anna	Marianne Schoenauer
Commendatore	Fred Hennings
Elvira's maid	Senta Wengraf

The Singers

Don Giovanni	Alfred Poell
Leporello	Harald Progelhof
Zerline	Annie Felbermayer
Masetto	Walter Berry
Donna Elvira	Hanna Loeser
Don Ottavio	Hugo Meyer-Welfing
Donna Anna	Annie Felbermayer
Commendatore	Gottlieb Frick

(In German—English Subtitles)

Somewhere along the line in "Don Juan," director H. W. Kolm-Veltee should have made up his mind whether he wanted to have Mozart in his film or not. He failed to do this, and the result is something of a handsome hodgepodge that serves as a dim reminder that once there was a charming opera called "Don Giovanni."

"Don Juan," acted out by one cast and sung by another, undoubtedly represents a considerable investment and in its more spectacular moments carries with it considerable visual impact. On the whole, it's a disappointing film that's neither here nor there and will need some concentrated selling even in the arties since it is, in a manner of speaking, neither fish nor fowl; neither opera nor action-romance. Apart from that, the sound recording isn't up to snuff.

Story of "Don Juan," essentially following the opera yarn, needs no retelling. In the lead role, Cesare Danova cuts a handsome figure, but goes in for some excessive posturing. Alfred Poell does the singing and his "Reich mir die Hand, mein Leben" is a delight.

In the smaller parts, Josef Meinrad is a comic Leporello; Evelyne Cormand, a pretty Zerlina and Lotte Tobisch a commanding and sorrowful Donna Elvira.

Among the biggest assets of the picture is its Agfa color lensing. Tint effects are dramatic, particularly in the final scene when the mad Don Juan perishes in the flames. Fencing bit looks staged but has some excitement. Party sequence incuding the dancing, as well as the final ballet, are done in good taste, and here again the vivid Agfa color hues are a help.

Kolm-Veltee's direction seems handicapped by the confusion of purposes but comes up with some good effects. Costumes are handsome and some massive sets are used for scope. Film is aimed obviously below the highbrow level, but lands shy of its target. Herman Weinberg's titles keep pace with the German. *Hift.*

Private's Progress
(BRITISH)

Life in the British army circa 1942, depicted in lighthearted vein.

London, March 6.

British Lion release of a Charter Film (Boulting Brothers) production. Stars Richard Attenborough, Dennis Price, Terry-Thomas and Ian Carmichael. Directed by John Boulting. Screenplay, Frank Harvey, John Boulting; camera, Eric Cross; editor, Anthony Harvey; music, John Addison. At Rialto Theatre, London. Running time, 102 MINS.

Cox	Richard Attenborough
Bertram Tracepurcel	Dennis Price
Major Hitchcock	Terry-Thomas
Stanley Windrush	Ian Carmichael
Egan	Peter Jones
Sgt. Sutton	William Hartnell
Capt. Bootle	Thorley Walters
Prudence Greenslade	Jill Adams
Private Horrocks	Ian Bannen
Private George Blake	Victor Maddern
Private Dai Jones	Kenneth Griffiths
Sgt.-Maj. Gradwick	John Warren
Padre	George Coulouris
Pat	Derrick De Marney
Gerald	David King-Wood
Windrush Senior	Miles Malleson

As a lighthearted satire on British army life during the last war, "Private's Progress" has moments of sheer joy based on real authenticity. But it is not content to rest on satire alone and introduces an unreal melodramatic adventure which robs the story of much of its charm. In its present form it should get by adequately enough in the home market; overseas prospects, particularly in America, are little more than modest.

Up to the point where they confine themselves to situation comedy, the Boulting Brothers rarely miss. But they obviously felt there must be some point to the plot and they've added an adventure tailpiece in which a War Office brigadier invades enemy territory to bring back valuable art treasures to Britain.

The basic comedy, however, derives from the depiction of the typical misfit into the army way of life. Ian Carmichael is shown as the earnest University student who interrupts his studies to join the forces. He is a lamentable failure in training, fails his officer's cadet course and then is wheedled into the worst habits of the army private.

Many weaknesses of the yarn are surmounted by the -allround performances of the cast. Carmichael has the biggest single role and does remarkably well. Richard Attenborough is in confident mood as a private who soon gets to know his way around. Dennis Price gives a smooth study as the brigadier and Terry-Thomas contributes an amusing cameo of an army major. Only femme role of any note is gracefully filled by Jill Adams. Expert British players take good care of the supporting parts. Technical credits are up to standard. *Myro.*

1984
(BRITISH)

George Orwell's glimpse into the future emerges as a grim, depressing picture; obvious marquee values, but subject will demand special promotion.

London, March 6.

Associated British-Pathe release of a Holiday (N. Peter Rathvon) production. Stars Michael Redgrave, Edmund O'Brien and Jan Sterling. Directed by Michael Anderson. Screenplay, William P. Templeton and Ralph Bettinson; camera, C. Pennington Richards; editor, Bill Lewthwaite; music, Malcolm Arnold. At Warner Theatre, London. Running time, 90 MINS.

O'Connor	Michael Redgrave
Winston Smith	Edmund O'Brien
Julia	Jan Sterling
Junk Shop Owner	David Kossoff
Jones	Mervyn Johns
Parsons	Donald Pleasence
Sellna Parsons	Carol Wolveridge
Outer Party Announcer	Ernest Clark
Inner Party Official	Patrick Allen
Rutherford	Ronan O'Casey
Outer Party Orators	Michael Ripper, Ewen Solon
Prisoner	Kenneth Griffiths

A sinister glimpse of the future as envisaged by George Orwell, "1984" is a grim, depressing picture. It has little entertainment value in the accepted sense of the word, but it has a distinct curiosity value which can be sparked by carefully planned promotional campaigns.

A BBC teleplay of the book a couple of seasons back provoked a horror reaction from the press, and a repeat performance effectively emptied picture theatres. There is considerable doubt, however, whether the film version will operate in a reverse trend. The production has substantial marquee strength, but the b.o. lure of the stars could be negatived by the subject-matter and word-of-mouth.

The action takes place after the first atomic war, with the world divided into three major powers. London, the setting for the story, is the capital of Oceania and is run by a ruthless regime, the heads of which are members of the inner party while their supporters are in the outer party. There are ministries of Love and Thought, anti-sex leagues and record divisions where the speeches of the great are rewritten from time to time to suit the needs of contemporary events. The story is built around the illegal romance of two members of the outer party, Edmund O'Brien and Jan Sterling; they meet furtively, join the underground headed by Michael Redgrave (a big shot of the inner party) and are eventually caught and put through a brain-washing process.

Orwell's picture of the ultimate in totalitarian ruthlessness is faithfully presented. Television "eyes" keep a day and night watch on party members in their homes and tv screens are to be found everywhere, blurting out the latest reports on the endless wars with rival powers. The city is plastered with posters warning that "Big Brother is watching you" and with slogans that "war is peace" and "freedom is slavery." The atmosphere throughout is chilling and forbidding. As Orwell saw it, there is no brave, new world ahead.

The characters are dressed in drab party uniforms and are obliged to participate in compulsory two-minute "hate" sessions, as well as in organized hate weeks. With such an atmosphere, it is a welcome relief to have the tender exchanges between O'Brien and Jan Sterling. Their eventual murder by party guards brings the picture to an inconclusive end.

Redgrave's portrayal of the top party man is in his usual polished style, David Kossoff contributes a neat twist as a junk shop man who is actually in the pay of the thought police. Mervyn Johns and Ronan O'Casey, as two party members who are purged by Big Brother, and Carol Wolveridge, as a member of a kids' espionage group, are best of the competent support. Michael Anderson has directed the piece officially and technical credits are up to standard. *Myro.*

Si Tous Les Gars Du Monde . . .
(If All The Guys In The World)
(FRENCH)

Paris, March 6.

Cinedis release of Ariane-Filmsonor-Francinex production. Directed by Christian-Jaque. Screenplay, Jacques Remy; adaptation, H. G. Clouzot, Jean Ferry, Jaque; camera, Armand Thirard; editor, Jacques Desagneaux; music, Georges Van Parys. With Andre Valmy, Jean Gaven, Marc Cassot, Georges Poujouly, Doudou-Babet, Helene Perdriere, Jean-Louis Trigntignant. At the Paris, Paris. Running time, 110 MINS.

Captain	Andre Valmy
Joos	Jean Gaven
Mohamed	Doudou-Babet
Mate	Marc Cassot
Wife	Helene Perdiere
Jean	Jean-Louis Trignignant
Cabin boy	Georges Poujouly

Thread of this film uses the dedicated work of a group of radio hams to get needed serum to a fishing boat (off the banks of Norway) whose crew has been poisoned by bad meat. Call for help is picked up by an amateur operator in Africa who gets in touch with one in Paris. Then the serum goes through Germany, the Russian Zone, Norway and finally to the dying crew members. Suspense is whipped up, but the film is primarily sketchy and lack of characterization throws the brunt of appeal on the chase aspects. This is well maintained. Pic shapes as an offbeater of interest for special spotting in the U.S.

Shipping boat is French and the crew a rugged group of Normans who have taken on an Arab this trip. The sickness sets off feeling against the Arab. Film deftly fills out the attempts of the various hams all over the world to bring aid to people they do not know. Here the cumulative effect is cheapened somewhat by dragging in obvious effects to try to build up a suspense which should have been inherent in the very nature of the drama. Serum gets into the Russian Zone into which an American soldier, alerted by a buddy who is the boyfriend of the daughter of the German amateur radio man, goes to reclaim it from a Polish airline stewardess. He is picked up by the Russians, but on confirmation about the need for the serum, the Russians rush it to the French.

All turns out well as the Arab sailor swims out to reclaim the dropped serum and all are saved. The theme of human solidarity is commendable but needs a more direct and sober treatment. However, director Christian-Jaque has kept this moving with the good chase melodramatic. Playing by a nameless cast is good and technical credits are fine. This shapes as a heavily exploitable pic, and will have its chances on the U.S. market via its theme and treatment. *Mosk.*

Film Stock Insider Buys & Sales

Washington, March 13.

Sales of AB-PT common stock by five officials of the company marked a busy month of "insider trading" by motion picture industry biggies. Securities & Exchange Commission has just released its report for the month Jan. 11-Feb. 10.

Late Walter W. Gross sold 2,500 shares of AB-PT common retaining 10,100. Edward L. Hyman divested 2,500, keeping 10,000. Robert H. O'Brien sold 7,000 but retained 5,600. Simon B. Siegel divested 2,000, leaving him 3,100. Robert M. Weitman unloaded 6,500, keeping 6,033.

Jack Warner added 1,100 WB common, building up his holding to 298,999 shares. He also has 13,400 in a trust account. Maj. Albert Warner added 1,000 shares; he now owns 166,000, plus 32,700 in a trust account.

Y. Frank Freeman upped his bundle of Paramount Pictures common to 3,100 shares, via purchase of 1,000. E. G. Rhoden added another 1,000 shares of National Theatres. He now holds 36,800 in his own name, and 47,525 in holding companies.

Steve Broidy acquired an extra 9,500 shares of Allied Artists common, under the company's stock purchase plan, for a total of 60,218 shares. Harold J. Mirisch bought 12,000 shares under the stock purchase plan. This gives him 40,440.

Abraham Montague divested 100 shares of Columbia common, retaining 9,506. Jerry Wald added 100, and now holds 368. Edgar J. Mannix reported belatedly that he unloaded his 3,000 shares of common in Loew's Inc. in two transcastions, in 1954 and last year.

Albert A. List reported making a gift of 20,000 shares of RKO Theatres common. He still owns 510,053. Donald T. Yates acquired another 125 shares of Republic Pictures common; he owns 3,130 in his own name and 196,536 in his Tonrud, Inc.

Preston Davie picked up 100 shares of Universal Pictures common and now owns 109 shares. Robert Lehman sold 1,000 20th-Fox common, but still owns 20,000.

Harry Brandt purchased 200 shares of Trans-Lux common for an H. Brandt Foundation. His G. Brandt Foundation bought 2,000, sold 1,000 and wound up with 1,000. Brandt also owns 125,215 in his own name; 17,000 in his wife's name; and 200 shares in a holding company.

Eastman $32,100,000 'Wage Dividend'

Figures as $30.25 for Each $1,000 of Salary Earned Per Employe, 1951-1955.

Rochester, March 13.

Eastman Kodak Co. employees in the U.S. will share a wage dividend estimated to be $32,100,000 or the largest distribution by the company to date. The actual distribution will be made today (Tues.). This wage dividend plan was voted by Kodak directors last November.

Under this, about 50,900 eligible persons are receiving $30.25 for each $1,000 they earned at Kodak during the five years, 1951-55. A year ago the total dividend payment in the U.S. amount to about $28,300,000 at a rate of $28.75 per $1,000 earned at Kodak during the five-year period of 1950-54. This was the previous high payment.

The wage divvy plan, started 44 years ago, recognizes the part that Eastman Kodak people have played in the prosperity of the company. The wage dividend is paid in addition to regular wages and has no effect on wage rates. Eastman men and women who left for active duty with the Armed Forces during 1955 will receive the wage divvy if otherwise eligible.

VOLKS FILE APPEAL

Will Argue Trial Judge 'Wholly Wrong in All Respects'

Minneapolis, March 13.

Lee Loevinger, counsel for the Volk Bros., is filing an appeal to the Federal circuit court of appeals from Federal district court Judge G. H. Nordbye's decision denying Volk's Terrace earlier than 28-day clearance now shared with a number of other houses.

In the decision following a lengthy trial, the judge also refused the plaintiffs any monetary damages for alleged clearance discrimination, although approximately $1,000,000 had been asked.

Loevinger reveals that his appeal will be based on the contention that in its decision "the court was wholly wrong in all respects" and that its rulings are counter to the various courts' findings in the Paramount consent decree matter which Judge Nordbye held did not apply in this case.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
WILLIAM HOLDEN in
PICNIC
with KIM NOVAK
co-starring ROSALIND RUSSELL
A Columbia Picture
and SPECTACULAR STAGE PRESENTATION

Courting School Trade

Minneapolis, March 13.

Martin Lebedoff, who operates two neighborhood theatres in this area, is achieving a good payoff from special attention he's giving to schools and other approaches to the youngsters.

Whenever he has product deemed particularly suitable for children, Lebedoff advises local teachers and community groups and they, in turn, encourage moppet attendance at his houses. Exhib makes it a point of planning many special shows for the juveniles, and this is a policy endorsed by school authorities.

Trade Eyebrows Up As Minneapolis-St. Paul Plums Go to Indies

Minneapolis, March 13.

Trade circles here are struck by manner in which independent loop exhibitors are grabbing off so many of the recent top boxoffice pictures for local first-runs. This is despite the fact these exhibitors are competing with United Paramount Theatres (Minnesota Amusement Co.) and RKO Theatres which have more, and larger, downtown theatres.

Although Paramount has three local loop first-run theatres, including 4,100 and 2,300-seaters, and RKO two, one of which is the 2,800-seat Orpheum, Ted Mann with his single 400-seat World got UA's "The Man With the Golden Arm" and Paramount's own "The Rose Tattoo" within recent weeks. And another likely boxoffice ace, Metro's "Meet Me in Las Vegas," goes into Bennie Berger's 1,000-seat Gopher.

In St. Paul, Mann gets "The Man With the Golden Arm," "I'll Cry Tomorrow" and "The Rose Tattoo" for his 600-seat World. Paramount has two and RKO one downtown theatre there. All three are much larger than the World. Mann also has secured the Alec Guinness "Lady Killer" for a Twin Cities' first-run at his local neighborhood "fine arts" Suburban World.

All this is supposedly the result of competitive bidding under the consent decree or, perhaps, disinclination of distributors to risk legal action for alleged favoritism in alloting product, or maybe product split agreements. At any rate, it's pointed, the Independents are getting a good product break.

'ALEXANDER THE GREAT' BALLY PLENTY EARLY

Minneapolis, March 13.

In line with the planned all-out exploitation campaign of United Artists' exploiteer-in-chief Mori Krushen, "Alexander the Great" has gotten one of the biggest far-in-advance ballyhoo campaigns of recent times. "Alexander" won't possibly open before May or June in this territory and no firstrun deal has yet been closed.

Close on the heels of the visit here of Dave Ballard, "the world's biggest press agent," in its interest, Ramsey Ames of Madrid, Spain, a member of the cast, was in town escorted by United Artists exploiteer Ward Bentley.

Miss Ames garnered an unusually large number of newspaper, radio and tv interviews during a three-day visit, appeared before numerous organizations and was introduced between halves before a crowd of 9,000 at Minneapolis Lakers professional league basketball game and took advantage of the occasion to plug the film.

Tell Theatremen: Go to Publisher

Five-point program on how theatres can work with hometown newspapers is presented by Dave Jones of Kerasotes Theatres, Springfield, Ill., in the first issue of Theatre Owners of America's Business Builders.

Pointing to the importance of newspapers as an outlet for theatre news and advertising as demonstrated by the discontinuance of Detroit papers because of a recent strike, Jones lists the following suggestions for developing the proper relationship between the theatre and the newspaper:

(1) Make you contact "at the top" with the publisher first.

(2) Establishing your contacts with the editor and advertising manager of the paper so that you are a "person" rather than just a "theatre name."

(3) Use the news columns whenever possible—when you install new equipment, decorate, remodel, have a club meeting, farm machinery film demonstration, cooking school, etc.

(4) When you run a promotion such as Ten Best Pictures or Audience Awards Poll, include the newspaper as co-sponsor and you will get better cooperation.

(5) Be sure the editor-publisher has a season pass to your theatre.

(6) Cooperate with the classified ad department with an exchange of space for tickets to entice new ads or readers of ads already in the paper.

(7) Work out an arrangement with the paper for carrier boys. Many papers give their carrier a "show ticket" for good jobs.

(8) Tie-in with the paper when sponsoring a summer children's matinee series.

(9) Whenever possible invite the editor to any special preview or appearance of a film personality in your town or sponsor his trip to take him to any such event in a nearby larger city.

OSCAR-GUESSING IN 20 CANADIAN PAPERS

Toronto, March 13.

Strong participation on the part of the public and excellent cooperation from the press is reported for the Oscar contests being conducted throughout Canada by the public relations committee of the Motion Picture Industry Council of Canada.

Contest is based on the results of the Academy awards due to be announced March 21. Canadian theatregoers are asked to vote for whoever they think will be the winner of the eight Academy categories.

According to Charles S. Chaplin, committee chairman, a total of 20 newspapers in key cities have joined the promotion. Merchants and manufacturers also have pitched in. Each locality is conducting the contest on an individual basis, with prizes contributed by local merchants. In the Toronto area alone, 500,000 ballots were taken within the first two weeks of the contest.

Screen Writers' Awards

2 Collaborations Get Special Undated Achievement Laurel—Jessel Toastmaster—Skits Spoof H'wood

Hollywood, March 13.

Frank Nugent and Joshua Logan won the award for best written American comedy for their screenplay of "Mister Roberts" (WB) from a play by Thomas Heggen and Logan; Paddy Chayefsky won the nod for the best written American drama for his screenplaying of "Marty" (Hecht-Lancaster, UA) from his own teleplay; and Daniel Fuchs and Isobel Lennart won the award for the best written American musical, for their screenplay of "Love Me Or Leave Me" (Metro), from a story by Fuchs—the awards being presented at the Screen Writers' eighth annual awards dinner Thursday night before 950 industryites in the grand ballroom of the Beverly Hilton hotel.

In addition, writing teams of Frances Goodrich and Albert Hackett, and Julius J. Epstein and the late Philip G. Epstein tied for the Laurel Award for Achievement, so both teams were awarded the Laurel—given to the screenwriter who over a period of years has made outstanding contributions to his industry and profession and has advanced the literature of the motion picture. It was the first time in the history of the guild that there has been a tie for the Laurel Award, and prexy Dan Taradash explained the board, which selects winners for this achievement, could not break the deadlock so voted both teams should receive it.

Appearing the day before he was due to open in a Flatbush cafe in deepest Brooklyn, George Jessel struck a serious note, declaring that writers' "hearts and minds must not be stunted and dwarfed by absurd censorship" but expressed the opinion that conditions were actually improved. "Your minds are not tied down as they were before. It is better now, and that's why pictures are better."

Added Jessel: "I am particularly proud that in the last three years, I've lived by my pen. With the exception of a few personal journeys on the electronic pushcart—I mean television—I've earned my livelihood by writing, and by speaking throughout the world the words I have written on paper."

Show for the occasion produced and staged by Edmund Hartman before the award presentation was generally regarded by the SRO crowd as one of the best. Satirical in vein, the various skits poked some fun at Hollywood and some of the film industry leaders who were present. The highlight of the night was a filmed satire a la "Dragnet," in which Don Hartman suddenly appeared to unveil hidden talents as an actor. Sgt. Joe Friday (Jack Webb) and his partner (Ben Alexander) have arrested Hartman, charging him with stealing a plaque from Dore Schary. First Hartman denies it, but when he's caught plaque-handed, he cries crocodile tears as he confesses he did it because Schary won 87 awards last year, compared to his 86.

Cinerama's Atlanta Bow

Atlanta, March 13.

Although a poorly-guarded secret, local newspapers waited the official handout that the Roxy here was being remodelled to house Cinerama. The news the newsmen passed by was dropped by Mayor William B. Hartsfield at a luncheon.

Some $140,000 is being spent, 1,000 seats on main floor removed for the three-booth setup, leaving the house capacity at 1,500. Advertising campaign for the April 2 opening will sweep a 500-mile arc.

Here to supervise opening is Zeb Epstein, Southeastern Division manager for Cinerama. Also on scene is Edward Howe, Roxy's managing director and publicity and advertising manager; Duke Harris, formerly with Loew's, who will manage house. Treasurer is Miss Genevieve Daly, who transferred from St. Louis Cinerama.

Proceeds of premiere will go to Atlanta Symphony Guild.

'Marty,' 'Umberto D,' 'Prisoner' Win in N.Y. Foreign Press Poll

The Hecht-Lancaster production of "Marty" gathered more kudos last week when the film critics' circle of New York's foreign language press named it the best picture of 1955. Ernest Borgnine was tabbed as the year's best actor, Hecht-Lancaster as the best producers, Paddy Chayefsky as best writer and Delbert Mann as best director. All for connection with "Marty."

Presentation of the awards was made Sunday (11) over WNYC, N. Y., with Mrs. Eleanor Roosevelt as the guest speaker.

Foreign press critics picked the Italian "Umberto D" as the year's outstanding foreign language film and "The Prisoner" as the best British picture.

Anna Magnani emerged as best actress for her work in "Rose Tattoo." Ballots for the poll were compiled from the film editors of 26 dailies and 43 weeklies, published in 19 different languages in the N. Y. metropolitan area.

Boston Traveler Expands Amusement Space 100%

Boston, March 13.

More space for film and legit critic Alta Maloney in the Boston Traveler and increased coverage of films is upcoming under new policy set this week by newly installed managing editor Hal Clancy, former executive editor, who took over with retirement of William G. Gavin. Several other changes in personnel, and in editorial makeup, are in the works.

One of the biggest expansions will be the amusement section, which Clancy said, will be upped 100%. Paper has used Hedda Hopper, but not on amusement page. Space is and remains problem, Clancy said, but he feels film coverage should be heavier, also legit and amusements generally.

Action is in keeping with the campaign conducted for the past several years by Mori Krushen, United Artists exploitation chief in Manhattan. Here in Boston and in key cities throughout U. S. Krushen has propagandized publishers and editors on neglect of films, an all-out believer in newsprint.

The Traveler, afternoon, has been running between a page and a page and one-half of picture, legit and nitery news and ads, top-heavy with ads. As an example, Thurs. (8) issue had almost a solid page of ads, with only screen timetable and three one paragraph stories on it plus a half-page which contained a film review, two one-col and one two-col-cuts for films plus three film shorts.

The proposed 100% increase was seen as a necessary step to hold the advertising. Copy cuts in other parts of the paper will be made to compensate.

U's 'Island Earth' Hailed As Best Sound-Edited

Hollywood, March 13.

Motion Picture Sound Editors ballotted Universal's "This Island Earth" as the best sound-edited feature film for 1955, with plaques going to editors Patrick McCormack and Ed Luckey and producer William Alland.

Best sound editing award in television (first time organization has turned to this field) went to "Lassie" teleseries, editor Joe Kavigan and producer Robert Maxwell.

Dore Schary's documentary short, "Battle of Gettysburg," was voted special award for its "unique and imaginative use of sound effects."

Artist of the Year
THE HOLLYWOOD KNICKERBOCKER

CBS-TV 'Adventure' to Unfold A New 'Cine-Graphic' Technique

A "revolutionary" film process for tv and bigscreen, with savings up to $80,000, will have its premiere on the 30-minute CBS-TV Sunday afternoon "Adventure" this week (18). Offhand, to the untrained observer as reflected in a "rough" demonstration last week at New York's Museum of Natural History, the creative and technical headquarters of the educational show (with museum as participant out of the web's public affairs department), it looks to be in the animation groove. Actually as defined by Jac Venza, producer of this particular segment for "Adventure," it's "cine-graphic" technique devoid of the usual "stop frame" gimmick. Process will make a strong bid to move in on the animation processes in television, as perhaps in Hollywood as well in time to come.

Venza, originally an artist and designer, looking for a "bringing to life" of certain areas of telescreen material (sciences, history, the arts, etc.) that essentially was in graphic form, made a survey of the leading animation studios in the city. The costs were way out of reach since "with the need for good tv commercials and industrial films there was far more work available than topflight talent." A one-minute blurb, he found, ran from $6,000 to as high as $12,000 and most of the animation companies were not interested in stopping to experiment with a low cost process.

On his prowls, Venza came across Abe Liss, a top director and alumni of UPA, who agreed that an experiment with "live action camera movement" over graphic material, as opposed to stop-frame animation, had "great potentials."

Made to Order for 'Hook'

Liss' enthusiasm was made to order for CBS public affairs director Irving Gitlin who, last November, had asked for a report on the possibilities of "cine-graphic" that could be effectively produced within the financial and time limitations of a tv format. Public affairs had for two years been "playing with" a short story by Walter Van Tilburg, author of "The Ox-Bow Incident," titled "Hook," the story of a hawk.

"It was a powerful poetic story which could not work with filmed live hawks even if such rare footage could be found," says Venza. (Story first appeared, incidentally, in 1940 in the Atlantic Monthly.) Out of that has come an 18½-minute segment which already is being primed for theatrical distribution.

As Venza explains it: He and Liss, with blessing of "Adventure" producer Charles Romine, in January began to plan the storyboard for "Hook" that would include some elements of both tv and animation but would evolve a "visual terminology" of its own. Though the wings of "Hook" will not move, the camera will "fly" for him. With a carefully planned sequence of camera pans, quick cuts, multiple exposures and effects, the screen will always have action. They created a "motion picture" with yet

(Continued on page 48)

'Ballet Ballads' Guild's TV Teeoff

"Ballet Ballads," the John Latouche-Jerome Moross 1948 legiter, has been tapped as the season's opener in the Theatre Guild's string of six spectaculars next fall for ABC-TV. Play, comprising three choreographic works, was presented on Broadway under sponsorship of the American National Theatre & Academy, with Nat Karson producing and directing. Guild has just cleared the property and is now setting about casting and adapting it for television.

"Ballads" is the third property definitely set by the Guild for its half-dozen for next season. "Take a Giant Step," the Louis Peterson legiter about a Negro adolescent, and J. M. Synge's "Playboy of the Western World," with Julie Harris as a possibility for the lead, are the other two.

DIGNIFIED BRA 'SELL'

Peter Pan's 'Institutionals' On Grace-Prince Nuptials

Peter Pan Foundations is going on a dignity & decorum kick insofar as its ABC Radio sponsorship of the Grace Kelly-Prince Rainier nuptials is concerned. Bra-girdle manufacturer is going to confine itself to institutional mentions of Peter Pan, according to sales v.p. Herb Mayer.

Mayer said that with three commercials on each broadcast (April 17-19), the company expects to get 54,000,000 commercial impressions (via an anticipated 6,000,000 listeners). "With this kind of impact, we can afford to confine ourselves to institutional mentions of Peter Pan. There's no need to spell out to American women 54,000,000 times what our Hidden Treasure bra or Two-Hue girdle is used for."

Dan Seymour Gets Directorship Nod For JWT TV Dept.

When Dan Seymour exited Young & Rubicam about a year ago to join J. Walter Thompson it was anticipated at that time that Seymour would ultimately move into the key tv berth at the agency.

It happened this week when JWT, in a move toward coordination of its principal domestic offices, designated Seymour as director of tv-radio over the New York, Hollywood, Chicago and Detroit offices.

Previously these various branches had functioned more or less independently and even in New York there had never been an overall director per se, with each key tv-radio exec supervising his own account. As such the move is somewhat historic in terms of JWT operation.

Cornwall Jackson continues as manager of the Hollywood setup. Don Thornburn is in charge of the Detroit office. Pete Cavallo has been manager of the Chi setup but he's resigning to join McCann-Erickson. No replacement has been designated as yet.

Can FM Pay Its Own Way Divorced From AM? KNBC Findin' Out

San Francisco, March 13.

KNBC is splitting off its FM outlet here from its regular radio programming and will broadcast 20 hours a week of longhair music starting tomorrow (14) night.

The idea, according to William K. McDaniel, general manager of the NBC station, is to see if FM can start paying its own way. KNBC is the first NBC outlet trying this experiment.

Four hours of music will be aired from 7 to 11 p.m. five nights a week to start with, and half this time is already sold, McDaniel said. The first hour will be devoted to dinner music—light classics, concert pops—and the next two will be spent of serious, longhair works. The final hour, according to McDaniel, is being tailored especially for hi-fi addicts, with very hi-fi music and sound platters.

John Grover, who handled the Standard (Oil) Symphony Hour for 15 years, will program and announce the 20 hours and McDaniel pointed out that if more time can be sold, the FM programming will be expanded.

Heretofore, KNBC-FM simply duplicated AM programming.

Gracie Fields' Teledrama

Hollywood, March 13.

Gracie Fields will star in "The Old Lady Shows Her Medals" on "U.S. Steel Hour" teleshow May 23.

Entertainer, who tomorrow (Wed.) winds her current Statler Hotel stint locally, first will tour Canadian cities before reporting for tv appearance in N. Y.

GF's 'Mighty Mouse'

General Foods takes on the Saturday morning CBS-TV "Mighty Mouse Playhouse" for a skip-week formation on the celluloid series. Pact, through Benton & Bowles, becomes effective April 7. Alternate week will ride as a sustainer.

"Winky, Dink and You," currently sustaining in the 10:30 slot, will shift to 11 o'clock.

Pete Cavallo To McC-E in Wrapup Of Agency Shuffle

McCann-Erickson has finalized its "Operation Total Overhaul" within the tv-radio dept., with the naming this week of Pete Cavallo as the third v.p. to operate under tv-radio chieftain Terry Clyne. Cavallo is resigning as radio-tv veepee of J. Walter Thompson in Chicago to join McCann-Erickson and completing the triumvirate of veepees that also include Ted Bergmann and Lance Lindquist.

Clyne meanwhile is "reappraising" the agency's network sponsorship picture with an eye toward next season. On April 1 agency officially takes over the Coca-Cola account, which it inherited from D'Arcy, and this will come under immediate review. Coke sponsors Eddie Fisher and while McC-E is high on Fisher, the question to be resolved is where best to slot him for the '56-'57. Thus there is a strong likelihood of Fisher being moved out of his current 15-minute early evening slotting on NBC-TV (a la Dinah Shore for Chevy) and into a new area of programming.

McC-E is also looking for a half-hour property for Chesborough and favorable time segments for Swift shows.

WALTER CRAIG EYES NBC-TV SUN. SLOT

Walter Craig, of the Norman, Craig & Kummel ad house, is negotiating with NBC-TV for the Sunday night 10:30 time. Slot will be vacated by Tareyton Cigs, carrying the coin on "Justice," at the end of this month.

Smith, Kline & French Labs will do a one-shot in the spot April 1 as part of its now and then "March of Medicine" series. It's titled "The Lengthening Span," about life expectancy.

In another NBC-TV defection in fringe time, Whitehall Pharmacal is calling it quits on the Wednesday 10:30 "Midwestern Hayride," the Cincy-originating cornpone stanza on which it's been rotating with Avco. Drug outfit will be joined on CBS-TV's "Name That Tune" by Lanolin Plus, latter becoming rotator for seven shows starting March 27, via Biow. Whitehall's weekly run will resume June 26.

Philco's Live Remotes As Plugs on 'Today'

Philco is pulling live remotes on its Supermarket Refrigerator for seven of its eight participations on NBC-TV's "Today" show. Fronted by "Today's" Lee Ann Meriwether, the ex-Miss America, spots were launched last week at historic Williamsburg, Va., and continues at points in New York and elsewhere, with three to be via a float outside the RCA Exhibition Hall.

Final Philco plug (May 7) will be on film shot in Detroit.

No One Left to Leave

Chicago, March. 13.

The exodus of Windy City network personnel is about ended for the simple reason there's so few left in that category to make the shift to either Coast. Latest to grab a New York bid is NBC-TV's Chi programming chief Alan Beaumont who checks out April 20 to take over the director's chair on "Home."

Unless a replacement is installed, and that's considered unlikely, the network's midwest programming adjunct will be down to two staffers—business manager Jim Troy and Harry Trigg, Beaumont's current assistant.

Hitchcock's 'Haunted House' Hurrah

If by chance it were Alfred Hitchcock's intention to call attention to his CBS-TV "Presents" thriller-dillers, he could hardly have improved upon the "haunted house" stunt held in an ancient brownstone on the snazzy upper eastside of New York last week. Everything about the jernt was made to match the "Hitchcock touch"—cobwebs, caskets, candles and a menu featuring Corpse Croquettes and Ghoulish Goulash.

There was a turnout that, in addition to diversified press coverage, embraced a few notables from the tv-H'wood-legit fronts. There was even drop-in representation from NBC, perhaps as a bow to Joe Derby, ex-trade editor of that network who, out of the stunt-minded kennel of v.p. Harry Rauch of the Young & Rubicam forces, was entitled to take substantial credit for the ghostly hoopla, "brought in" at a low $2,500, including 500 bucks for the "for sale" house.

There was a hot rumor that Y&R, operating for the sponsor, Bristol-Myers, wanted to rent the building next to Campbell's Funeral Church, just around the corner and diagonally opposite the town house of Gov. Averell Harriman. It's not true that the governor objected; what is true is that the adjacent spot was unavailable because the former mansion has long since been cut up into apartments for the "upper poor" like a certain tradepaper reporter who occupies the top floor. That made it "too close to home" to begin with, aside from the other tenants. But Campbell's supplied some of the "death" props.

NBC's radio flagship was also repped strictly in the interest of hot news, the Hitchcock "do" being recorded for inclusion on WRCA's morning "Pulse" show fronting Bill Cullen.

P.S.: "Operation Wraith" was specifically to fix attention on the upcoming (18) "There Was an Old Woman" segment of the Hitchcock show, starring Estelle Winwood as Miss Monica (no-relation-to-Charles) Laughton.

TV's Censored Caesarean

NBC Inviting Press to Lopped-Off Birth Sequence In Justifying Move

NBC-TV is openly inviting the press to screenings of the "Medic" chapter due the past Monday (12) but given the heave because of the Caesarean birth sequence. The network also emphasized as "pure coincidence" the fact that its decision to cancel the show occurred at about the same time that a protest was received from the Rev. Timothy J. Flynn, radio-tv director of New York's Roman Catholic Archdiocese, who called the Caesarean section "unsuitable" for tv.

"Medic" film arrived at NBC last Friday (9) and was nixed by Stockton Helffrich, web's continuity acceptance director, unless the 90 seconds of the "gory" birth sequence could be eliminated. Helffrich passed the ball to public relations v.p. Ken Bilby, who with press veep Syd Eiges and program publicity manager Milton Brown dittoed Helffrich's kibosh. Even if there were time to delete the 90 seconds, "Medic" producers Tony Miner and Frank LaTourette and scripter James Moser insisted that "it goes as is or not at all." At one time NBC was considering filling the Caesarean gap with stock surgical operation footage or have Richard Boone, in permanent role of Dr Steiner, cover the deletion with talk. But this became academic on the "all or nothing" ukase of the "Medic" masterminds. It's claimed in this connection that "Medic" is aiming to capitalize on "sensationalism."

NBC is so certain of its stand that its invitation to press screenings followed as a natural consequence of both its own view of the birth segment and to obviate criticism of "Catholic pressure." Cancelled show may be shown later on in the abridged form, provided there is agreement from the producers.

Arpege Hops on Nuptials

Another perfume house is in on the broadcasting phase of the Grace Kelly-Prince Rainier nuptials. Lanvin's Arpege is taking two of the four half-hour shows set by CBS Radio for beaming out of Monaco. Perfumery is down for the April 18 and 19 12:45 to 1:15 p. m. slot. David Schoenbrun, CBS Paris correspondent, will do the commentary.

Already pacted by other networks are Bourjois on NBC and Peter Pan Bras on ABC.

Nina Hits Road In 'Trendex Tour' Bid To 'Save Sponsor'

Those "Trendex Tours" with which NBC's exploitation department under Al Rylander has been experimenting may now be employed as last-ditch "client savers." Indication that the network is leaning heavily on the 15-city drumbeating, first to jack up a rating and subsequently to impress faltering sponsors, lies in the fact that the web is sending out Nina Foch to beat the drums on her appearance a week from Tuesday (27) on "Playwrights '56."

In the past, the "Trendex Tours" have spotlighted the web's personalities and series rather than individual dramatic entries or one-shots. But with Pontiac giving every indication that it's axing "Playwrights," Miss Foch's tour takes on the appearance of a "save our sponsor" crusade, particularly in light of the fact that the web wouldn't spend the exploitation money unless it had hopes that the show might continue next fall.

Miss Foch, who will costar with Cyril Ritchard in "The Undiscovered Country," left today (Wed.) for a three-city tour before planing to the Coast for rehearsals. She's in Philadelphia today with a seven-appearance lineup on radio and tv scheduled for her. She then goes to Detroit for p.a.'s, thence to Chicago and from there flies to the Coast.

Buzz Kulik to CBS-TV, To Helm 'You Are There'

Hollywood, March 13.

Buzz Kulik, former director of NBC-TV "Lux Video Theatre" series, has been inked to a producer-director contract by CBS-TV.

According to Al Scalpone, v.p. of CBS-TV proramming. Kulik's initial assignment will be to direct the "You There" series, which switches from film to live telecasts on Apr. 15.

Arthur Murray's 24-Week TV Ride

"Arthur Murray Party," which probably holds the record for on-again-off-again tv attractions, is set for another network ride, this time for a 24-week period. It's been bought by Toni, and will be installed in the Thursday night at 10 period on CBS-TV, which General Foods is vacating in two weeks following its cancellation of Johnny Carson.

But the Murray show is only an interim slotting. It's got to vacate the time period around Sept. 15, when the 90-minute "Playhouse 90" dramatic series preems on the network in the 9:30 to 11 period.

Irving Mansfield will produce the Murray stanza.

TELEVISION'S DISPOSSESSED

NBC-TV Juggling $60,000,000

The fate of about $60,000,000 in sponsored television programming on NBC awaits the return next week of board chairman Sylvester L. (Pat) Weaver from his skiing vacation in Switzerland. First order of business when Weaver's back at his desk will be huddles with prexy Bob Sarnoff, tv chieftain Tom McAvity, major troubleshooter Manie Sacks, et al., to resolve next season's lineup, particularly those areas, representing the aforementioned sum in sponsor commitments, that are up for reshuffling.

For example, Tuesday 8 to 9, which will determine next season's status of Martha Raye and Milton Berle, among others, is on the "immediate attention" agenda. So, too, is Sunday 8 to 9 and its present tenant, "Comedy Hour," which is not expected to survive beyond this season. Tuesday 9:30 to 10:30, with Pontiac asking out on "Playwrights '56," also needs fixin'. So do other spots.

The Saga of 'Joe & Mabel'

Hiatus Called With 13 Installments In the Can But Still No Slotting

"Joe & Mabel," redubbed "Joe and Maybe" in some quarters because of its still-dubious status as a CBS-TV situation comedy entry, can now boast of 13 installments in the can, representing an outlay in excess of $500,000. Those concerned with the show are now taking a hiatus. How long a hiatus it will be depends on what plans the network has for the show's exposure. So far there are none.

Initial batch of "Joe and Mabel" pix, made last year, were tossed out the window, for they didn't pass muster with the high brass. CBS started all over again this season. Then a few weeks back it looked like "Joe" might get off the ground under Nestle sponsorship in the projected Saturday night reshuffle of Jackie Gleason's "Honeymooners." But this, too, fell through when all that happened was a switcharound of Gleason and "Stage Show."

Joe & Mabel are still waiting.

Evans May Exit Hallmark Series

While Hallmark will be back in the fall for its Sunday afternoon NBC-TV series, it's probable that Maurice Evans will be lost to the show as producer. Evans plans to curtail his tv activities in view of his scheduled Broadway production of Bernard Shaw's "The Apple Cart," in which he has been happy with the ratings on the Evans-produced series, is trying to persuade him to stay, but it looks like no dice.

Since Leland Hayward has expressed some interest in finally making the tv plunge, some are speculating on the possibility of his moving into the Hallmark spot to get his tv feet wet.

Apparently there's nothing firm about the Hallmark show as to Sundaycasts. Greeting card outfit is currently toying around with representation on NBC's proposed 90-minute Friday night spec array, which would drop it out of Sabbath afternoon exposure. Meanwhile Hallmark is buying heavily into the web's crossboard "Matinee Theatre" daytimer, taking a minimum of 36 spots. NBC, incidentally, is talking up a spec groove for "High Button Shoes," Broadway musical of a few seasons back which showcased Phil Silvers and Nanette Fabray, with latter a possibility for the televersion. But CBS-TV was also reported yenning "Shoes."

'Sy' Frolick Upped

S. J. "Sy" Frolick has been named veepee in charge of the consolidated tv-radio departments at Fletcher D. Richards agency. He succeeds Edwin S. (Red) Reynolds, who resigned last week.

Frolick was formerly director of the tv-radio commercials dept. He'll now be responsible for all programming in addition to writing and production of commercials. He has been with the agency for 10 years.

Cab & Jane Hit It Big

The Jane Russell-Cab Calloway segment of CBS-TV's "Person to Person" Friday nighter hit fourth spot on the March Trendex with a rousing 28.6. It's all the more surprising in view of the show's 10:30 fringe time.

One-two-three are all CBS entries—"I Love Lucy," "Ed Sullivan Show" and "$64,000 Question."

Leland Hayward In Long-Delayed TV Bow Next Fall?

That long delayed debut of Leland Hayward as a tv impresario and producer may happen in the fall. He's already told friends he would like to move in on the medium, now that he's restored to good health. Hayward was all set to take over at the launching of NBC-TV's 'Producers' Showcase" in '54, but his serious illness (followed by a long period of recuperation) forced him to bow out.

Since his lawyers, Jaffe & Jaffe, had been working closely with him on preparations for the project, J & J were given the nod, packaging themselves as "Showcase Productions" and parlaying the 90-minute Monday night spec series into a resounding click. Rather than disturb the status quo, Hayward's move-in, when and if, would thus be in another area of programming.

It's considered a certainty his allegiance would still be to NBC although it's regarded as equally certain that CBS would grab him off if the opportunity presented itself.

KTLA Rigs Up Its Own Full-Scale Circus For Pair of TV Sponsors

Hollywood, March 13.

KTLA (TV), here, Paramount Pictures station, debuts a weekly full-scale circus as a new attraction, staged under a 90 x 125-foot tent erected on the station's parking lot. Station topper Klaus Landsberg auditioned over 300 circus acts, which will rotate weekly on hour-long show. Some 800 bleacher seats have been installed under the big top for live audience.

Landsberg disclosed that "Circus," which debuts Thursday (15), is completely pre-sold to Swift Packing Co. and Bell Brand Foods, through McCann-Erickson agency.

Meanwhile, station reports that show has already proved a boon to local small biz. Parking lot is on busy Sunset Blvd. and motorized gapers have been paying too much attention to tent and posters. As result, a body and fender shop across the street reports up to seven fender-crunching clients daily.

WEBS DUMPING OUTSIDE SHOWS

By GEORGE ROSEN

It was inevitable that the old restraint-of-trade rap would pop up in some manner when the CBS-TV program execs let it be known that they were dumping some half-hour "outside" packages to make way for new CBS-owned king-size entries next season. This is a touchy business these days, what with the Congressional-Justice Dept. sleuths gunning for the networks and already shouting "antitrust" and "monopoly." Thus the situation in regard to program dumping may be even more serious than the networks had even anticipated.

It wasn't too surprising when Dick Powell, a co-owner of "Four Star Playhouse," sounded off against CBS-TV last week because the show, in the face of what Powell claims are peak ratings for the series today, is one of the Thursday night casualties to make way for the projected "Playhouse 90" hour and a half series next fall. (Along with "Four Star," "Quiz Kids," another outside-package owned by the Louis G. Cowan org, also gets the heave, with the General Foods sponsored Johnny Carson entry already axed.) Not particularly salving to Powell's wound is the fact that CBS has practically clinched a deal with the "Four Star" clients, Singer and Bristol-Myers, to hop aboard the "Playhouse 90" series.

All told seven CBS half-hours are taking the rap at season's end to make room for three "big ones" in either the 60 or 90-minute category. And in more than 50% of the cases the casualties are among the "outside packaged" entries. Along with "Four Star" and "Quiz Kids" the Friday night brace of "Mama" and "Our Miss Brooks" go down the drain (making way for the full hour CBS-owned Herb Shriner variety show) and on Saturday night "Two For the Money" and "It's Always Jan" are slated for thataway with the new Perry Mason mysterioso film series jointly owned by CBS and Paisan Productions headed for Saturday berthing. "Mama" is a Carol Irwin package; "Money" is out of the Goodson-Todman stable. And if the Saturday night Jackie Gleason-packaged "Stage Show" gets the heave—and it's almost certain that it will—CBS is in for a lot of fireworks from Mr. G. himself if it tries to install its own entry in place of a Gleason Enterprises package.

True, CBS is knocking off some of its own half-hour shows as well ("Brooks," "Jan," etc.) And who is to say, in a day and age when the major tv networks, particularly NBC and CBS, have practically cornered the market on top-flight creative personnel, that the networks aren't in a far better position today to evolve the entertainment patterns most likely to succeed? Certainly with but one or two exceptions, all the plus program elements in tv in the past couple of years have been network-

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'What's This About My Not Doing a 3d Spec?' Nuts, Sez Coward's Rep

Noel Coward will "definitely" appear on May 5 and in his own script to make his third entry on CBS-TV's "Ford Star Jubilee," according to a spokesman for Coward just back from the latter's Jamaica, BWI, hideout. Coward is pacted for a third show on CBS this season, but it won't be in a tv version of his "Present Laughter," retitled "Twinkle Twinkle Little Star."

A draft of "Twinkle" was turned down by CBS board chairman William Paley as "too sophisticated"—more so than this season's "Blithe Spirit"—even with the spicy expletives deleted. "Laughter" was a London smash both in 1943, when it opened, and in revival three years later when it played

(Continued on page 48)

'56-'57 Status of Auto Companies (TV's Top Spenders) Big Question Mark; Some Already Retreating

There are considerable doubts as to whether the auto companies, on which the tv networks have been putting such great reliance, will play the same dominant role in television program sponsorship next fall. There are already indications that their stake in the medium (where they've moved into No. 1 position among the giant spenders) may be considerably lessened when the fall curtain goes up.

Both Chrysler and the automotives under the General Motors corporate umbrella seem to be the most "iffy" at the moment. It's a virtual certainty that Chrysler will call it quits on the Sunday night at 7 "It's A Great Life" film series on NBC-TV, both from the standpoint that the time period isn't conducive to inviting a rating and the show has more or less run its course. It's doubtful whether Chrysler will retain the time.

While it's practically a foregone conclusion that Chrysler will be riding along next season on its CBS-TV hour "Climax" show, there is even some apprehension here, in view of the network's "block programming" of two-and-a-half hours of back-to-back Thursday night dramatic programming, with the 90-minute "Playhouse 90" taking up where "Climax" leaves off. It's a calculated risk for the network, for no one's yet attempted practically a whole evening of dramatic fare. Chrysler's initial anxiety stems from the fact that viewers may decide 90 minutes of drama is enough for one evening and hold off until "Playhouse 90" comes on at 9:30. Any such audience defection would, of course, invite sponsor trouble.

Pontiac is also taking it on the lam with its Tuesday night "Playwright '56" hour showcase on NBC-TV and it's now fairly certain that it won't be back for the fall ride.

Oldsmobile is another in the GM house that may retreat from its present big budget spending, with reports that the Oldsmobile tab will be missing from the Saturday night NBC spec series upon expiration of present season commitments. Understood Olds may settle for one-shot "specials" such as its current bankrolling of the Academy Awards, Emmys, etc.

Ford has yet to make up its mind about the Saturday night "Jubilee" series on CBS-TV, despite the fact that the series has been regarded as a remarkably successful one, flaunting some of the season's highest spec ratings. But even if Ford pulls out, it's understood there's a waiting list of potential clients to snare the one-a-month series.

What Else?

As though they could have done anything else, the CBS brass is giving the nod to Ed Sullivan and passing up the Broadway opening tomorrow (Thurs.) of the "My Fair Lady" musical legiter for which CBS put up all the cash ($360,000).

It so happens the premiere conflicts with the Friars gambol at the Waldorf-Astoria, at which Sullivan will be guest of honor. Despite the yen to "catch" the Broadway preem in what shapes up as perhaps the hottest musical since "South Pacific" Bill Paley & Co. are all too aware they can't sluff off their No. 1 Sunday night breadwinner.

Anyway, it's figured they'll probably have at least two years, on the basis of advance notices, to catch up with "Lady."

RCA & Sunbeam Buy Half of NBC Political Package

The political convention tv-radio grabbag is winding up, after all, as a three-network competitive battle among the radio-tv set and white goods manufacturers, now that RCA has established a $1,500,000 stake in the NBC Chi-Frisco gabfests. RCA is buying a fourth of the NBC politico packages, with Sunbeam coming in for another quarter, at the same approximate $1,500,000 price.

That leaves 50% still to go in NBC's bid for an SRO sponsorship status on the two-city convention pickups. According to web sources "the other half of the bankrolling is practically set."

CBS some months back brought in Westinghouse for the convention roundelay at $5,000,000. ABC sold the package to Philco (which sponsored the '52 coverage on NBC) for a reported $4,000,000.

Meanwhile, NBC is also peddling Dave Garroway's "Today" as a separate convention package.

Jack Webb 'Editorial' Rap on 'Dragnet' Seg Being Taken to FCC

Hollywood, March 13.

BevHills attorney and Democratic National Committeeman Paul Ziffren has retained Joseph Brenner, former FCC counsel here, to file a complaint with the Commission over alleged editorializing on Jack Webb's NBC-TV "Dragnet."

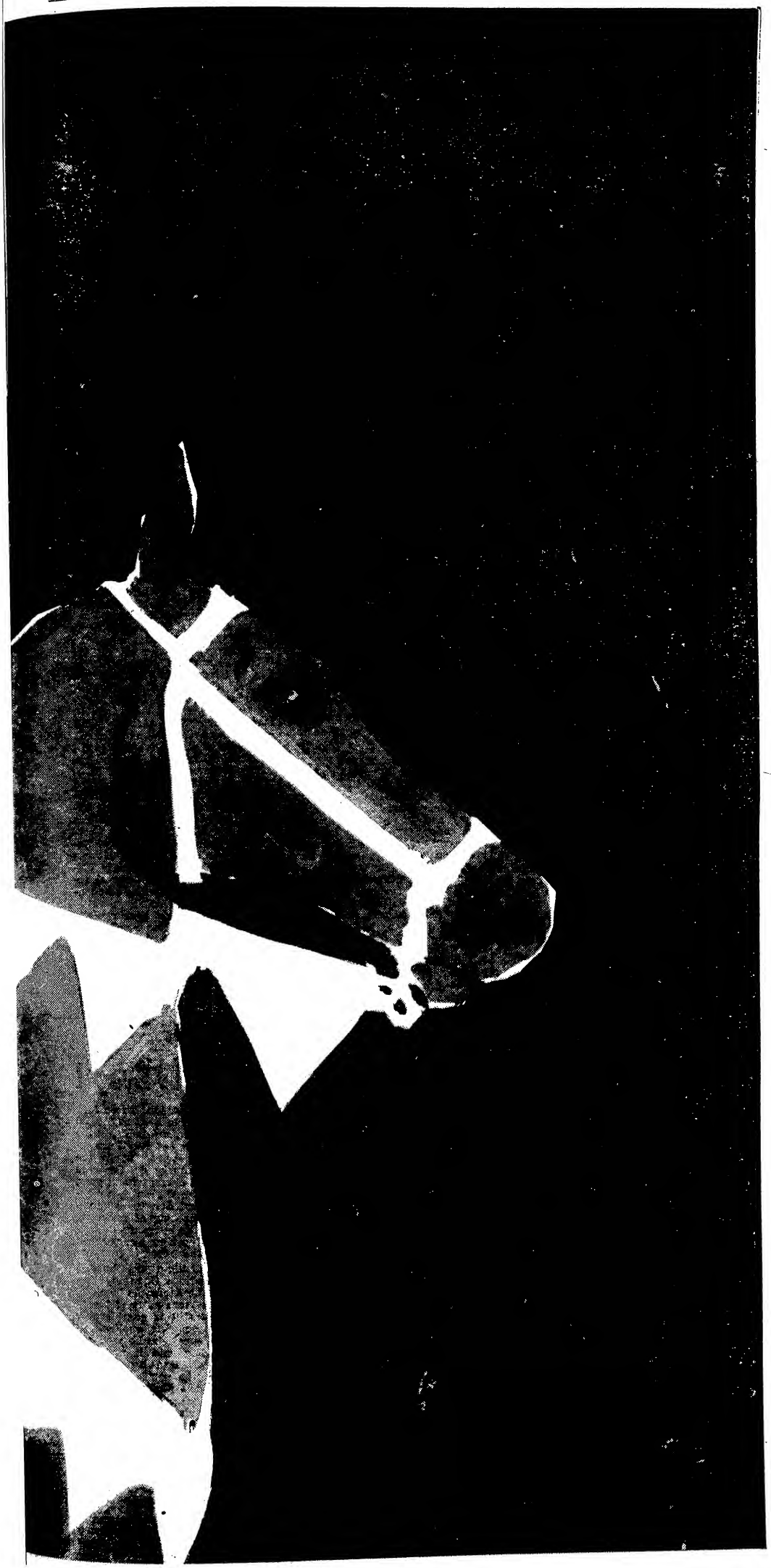
Ziffren disclosed that he had turned down a net offer to stage a debate on California search and seizure law on "American Forum" program, which airs Sunday mornings. This offer doesn't "balance out" the Webb stanza, which dwelt on controversial California State Supreme Court decision. Ziffren complained to net and asked a comparable chance to present other side of issue, in talks with NBC v.p. John K. West and net counsel Richard Graham.

"Forum" and "Dragnet" not only do not draw the same type of audience, but their ratings aren't comparable, Ziffren pointed out in nixing "Forum" offer. The Demo politico's position is that he wants to reach essentially the same audi- a similar dramatized form.

Hazel Bishop To Scram 'Life' TV'er

Hazel Bishop, original sponsor of NBC-TV's "This Is Your Life," is scramming the Ralph Edwards Wednesday night fixture after an "amicable disagreement." Raymond Spector, bossman of the cosmetic house and of the ad agency bearing his tag, "couldn't see" going along with the show this summer as per the usual "kine repeats" stanzas, as specified in the contract. At least that's the surface explanation.

Bishop's sponsorship will end after the March 28 segment, with Procter & Gamble, which joined up some time back as alternator, taking over wholehog. Spector is interested in another summer show with the possibility of riding it into next season. It's also high on sharing "Arthur Murray Party" (replacing Johnny Carson) with already contracted Toni.



An estimated 45 million viewers watched Sir Laurence Olivier's masterpiece, Richard III, on the afternoon of March 11th. It was the largest audience ever to watch a theatrical event on television during the daytime.

Richard III was Shakespeare, and three hours long— an unprecedented form of television entertainment. Its triumph again demonstrates a simple truth: fine entertainment always finds an audience.

Exciting things are happening on

NBC

TELEVISION

a service of

RCA

Westinghouse B'casting's Public Service Now Comes in Bundles

Westinghouse Broadcasting Corp., which inaugurated "group" public service - educational programming this season via intra-company projects carried by all the WBC stations, plans to do the same thing on an even greater scale in the fall. Programming v.p. Dick Pack has set out four major series, of which stations will pick three, plus a request for a "Project X" which would have each station picking its own pubservicer designed to make its community a better place in which to live.

Pack has designated as the four major projects for the year American History, Mental Health, The Teacher and America's Need for More Scientists & Engineers. Each station will be required to undertake any three of the four, giving each its own treatment. Stations can schedule the projects any way they like—as a 13-week series, as a 52-wecker, as a "local spectacular" as an hourlong one-a-month series. Both radio and tv stations in the WBC chain are in on the project.

American history series would best be undertaken in conjunction with local historical societies or schools and colleges, stressing the local angles as the most colorful manner of presentation. At the national level, a tie-up with the American Heritage quarterly is being effected to supply material and research. On the mental health project (a continuation of this season's jingle campaign among the WBC stations), the emphasis would be not on "mental illness but on mental health" with a positive approach.

WBC's group pubservice schedule this season had embraced in radio the "Sing Along for Mental Health" campaign, the Bergen Evans-starring "Of Many Things" and extensive coverage leading up to and into the White House Conference on Education. The television side concentrated on the White House Conference with extensive news coverage and the "Big R" documentary film series, with both the radio and tv projects garnering lots of trade and public plaudits.

Pubservice campaign was strongly backed in a followup memo to stations by WBC prez Don McGannon, who in a "damn the profits" mood, called on the stations to put out their best in the extra stanzas. That the parent Westinghouse Electric is eyeing the pubservice venture as a means of strengthening public relations is inherent in McGannon's memo, which for one thing, states, "I want you to consider any profit objectives for 1956 on the basis of excluding money spent for public service from the normal course of operation." In another oblique reference to corporate goodwill, McGannon states that "these projects are just as vital to our operation as our commercial activities."

Pitching in with Pack to develop the projects were Bill Kaland, program manager, and Gordon Hawkins, WBC educational director.

Hub Bans Cameras

Boston, March 13.

TV cameras were barred from the State House hearing on Governor Herter's recommendations for the reorganization of the Massachusetts courts system.

A majority of the legislative committee on the judiciary favored a tv hearing, Rep. Edmond J. Donlan of West Roxbury said, but Senator Ralph V. Clampit of Springfield, chairman, was against it.

Senator Newland H. Holmes, floor leader of the Senate, said he would not put the matter to the rules committee for a vote unless Chairman Clampit requested approval. He noted that the Judicial Council opposed tv and radio public hearings in its recommendations to the Governor and the Legislature.

'Emmy' & 'Oscar' To Marry? 'Not A Chance': Seaton

Hollywood, March 13.

Both George Seaton, prexy of the Academy of Motion Picture Arts & Sciences, and Howard Mayer, its press agent, have denied emphatically a claim by Don DeFore, prez of the Academy of Television Arts and Sciences, that the pix acad is seeking a merger with its video counterpart.

Mayer, in denying DeFore's claim, said he happened to be on the same plane with DeFore two years ago, and urged DeFore sit down with reps of the pix Academy to iron out certain areas of confusion between the two academies, such as the similarity in title. Tv acad calls itself the Academy of Television Arts and Sciences.

Meanwhile, a press conference was called by the Academy's board last week ostensibly to discuss the Emmy awards dinner, but it was generally known that the question of the criticisms against the Acad's nominations and structures by such stars as Jack Webb, Jerry Lewis, Dick Powell, Groucho Marx and Danny Thomas would come up, and it did.

First prexy Don DeFore let it be known the request by producer M. Bernard Fox for a three-months postponement to straighten it all out would be ignored, commenting "these people can't come in just before our show and seek a postponement." He also said the board had invited critics Lewis, Powell, Webb, Thomas and Groucho Marx to the meeting, but none was present. Webb wired he couldn't make it due to the fact he is in production, while Marx wired: "I would find it rather humiliating, at this late stage of my career, to appear before a tribunal at a press conference and contend that I am a comedian. I cannot understand calling in the press at what should be, if anything, a meeting between the board of governors and members of the Academy. Had the press not been invited I would have been only too happy to appear."

DeFore made it clear the board felt that since Groucho has first aired his beef against the Academy through the press, it felt no con-

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Bachem Back to CBS

Jack Bachem is back in CBS Radio's camp as an account exec after a seven-year hiteh with DuMont. In latter affiliation, he moved up from an a.e. to assistant director of sales, national sales manager and general manager.

Bachem's first CBS hookup was in the period 1937-49. Prior to that he was with NBC in various top sales positions, moving into the broadcasting sphere after 13 years in ad and sales berths with leading mags.

Wrigley's 'Crisis' On Autry AM Sub

Chicago, March 16.

There was some mighty fast footwork at CBS here last week when word came down from the front office to whip up a network radio package for the Wrigley Co. to replace the Gene Autry Sunday night show while the cowboy star takes a doctor-ordered hiatus effective last Sunday night (11).

With CBS vecp H. Leslie Atlass taking a personal hand in the "crisis," deejay Howard Miller was drafted as a producer and Burgess Meredith was signed to emcee the variety show slated for a five-week interim run while Autry takes a rest. Meredith is doubling from his starring role in the "Teahouse of the August Moon" legiter.

Others lined up in rapid fire order for the 25-minute show were gospel singer Mahalia Jackson, Gogi Grant, the Four Lads with comic Lenny Collyer a late added starter.

NBC-TV in Chi Leasing Prudential Bldg. Aud

Chicago, March 13.

NBC-TV is finalizing a lease arrangement with the new Prudential Bldg., for the use of its commodious auditorium as auxiliary studio space for network shows and commercials during the Democratic political convention here next August.

The establishment of a "working agreement" with the Prudential Bldg. could conceivably also provide NBC with an audience studio of adequate proportions for use by shows like "Tonight" for their occasional Windy City visits.

Pharmaceuticals Pump Adrenalin Into Pub Affairs

The pharmaceutical and medical houses are the "last outposts" on sponsorship of public affairs programming, now that institutional advertising via tv has practically flown out the window. (Lack of sponsor interest, for that matter, is the primary reason why the ambitious study-in-depth programming ventures off the networks' public affairs shelves are fast becoming extinct, with "See It Now" as the lone major survivor, and even this is obliged to play sustaining time.)

Thanks to the pharmaceuticals, however, the tv webs are still breathing life into the costly one-shot presentations in the public affairs area, with result that the upcoming "Out of Darkness" mental health telementary on CBS-TV scheduled for next week may be brought in under the sponsorship wire bearing a pharmaceutical tag. (Program will preempt the Sunday afternoon "Omnibus.") Although the network is keeping the identity under wraps, it's understood that the pharmaceutical may go for a succession of such one-shots.

Renewed advertiser interest stems primarily from the campaign recently engineered by the CBS Public Affairs Division, which brought in Bob Lang (ex-director of Radio Free Europe) to head up sales development in this area of programming reporting directly to chieftain Sig Mickelson.

"Out of Darkness" will have commentary by both Orson Welles and Dr. William Menninger.

American Safety Razor Into 'Game of Week'

American Safety Razor is in on a co-sponsorship deal for CBS-TV's "Baseball Game of the Week" spreading over 26 Saturdays. With Falstaff Beer fixtured on a regional network, ASR will take the whole crosscountry ride, including the Falstaff stations, and in latter case the non-beer outlets (about 100) will cut away and function co-op.

ASR's Gem Razor plugs will prevail during second half of the games, with four spots running 45 seconds. Hugh Beach is producing the ballcasts.

Also sold is the pre-game "Preview" series, 2:15-25, alternating Colgate and Viceroy Cigs, with Dizzy Dean the pivotman.

Hewitt's AFSTAR Tag

New York.

Editor, VARIETY:

As an actor who cheerfully belongs both to AFTRA and to SAG, in order to work in television, I am writing to the governing boards of both unions, urging them to consider a merger of the two, as the only practical and statesmanlike way of averting further senseless jurisdictional conflict. To borrow an old advertising slogan: "Eventually, why not now?"

I even have a possible name for the merged association: American Federation of Screen, Television and Radio (Artists), or AFSTAR. That has a pleasant connotation, and looks better, and sounds better than AFSTRA, or STRAG.

Alan Hewitt

Senate Probe of TV Practices Entering Controversial Phase

Washington, March 13.

Developing steam as it goes along, the Senate Interstate Commerce Committee inquiry into tv problems will hold nine hearings this month, beginning tomorrow (Wed.), and will continue well into April. Further testimony on allocations and the UHF situation will be heard this week.

The Committee plans to explore several highly controversial areas of tv in April, including subscription tv and network practices. At least three days will be devoted to these subjects, with Zenith, Telemeter, and Skiatron on the pro side of toll tv and the networks, NARTB and the exhibitors Committee Against Pay-As-You-See testifying against. It's likely that other witnesses will appear.

There are indications the hearings on pay tv may prompt a demand for early action by the FCC on the pending proceeding. Comr. Robert E. Lee's recent article in Look Magazine proposing to give the public an opportunity to try out the service can be expected to arouse UHF stations and marginal V's to pitch for the plan. The Senate inquiry provides a powerful forum for this purpose.

Testimony to be heard on network practices, probably from independent stations, wil doubtless serve to give support to the Bricker bill to regulate the webs. Whether the networks will enter this phase of the hearings will probably depend on the nature of the anti-network allegations.

Six witnesses are scheduled to appear tomorrow. They are John Engelbrecht, prexy of WTVK (UHF), Knoxville, Tenn.; S. A. Cisler, head of KEAR (AM), San Mateo, Calif.; Benito Gaguine, Washington counsel for WKOW-TV (UHF) Madison, Wis.; John H. DeWitt Jr., head of WSM-TV (VHF), Nashville, Tenn.; Paul W. Morency, manager of WTIC (AM), Hartford, Conn.; and Elmer Engstrom, senior exec veepee of RCA.

Among organizations to be heard at Thursday's session are the AFL-CIO, Americans for Democratic Action, American Civil Liberties Union and NABET.

Leslie Hoffman, president of Radio-Electronic - TV Manufacturers Assn., is scheduled to testify Friday in favor of Congressional action to spur production of all-channel sets.

After this week's hearings, the Committee will recess until March 26 for three more days of testimony on the allocations problem. The witness list for these hearings has not yet been compiled but will definitely include the networks.

Nix Pay-TV Guinea Pig

Washington, March 13.

FCC finally got around last week to acting on the application filed seven months ago by WFMZ-TV (off the air) in Allentown, Pa., to serve as a pilot station for commercial subscription tv. The agency turned it down.

Commission said that because of the voluminous comments filed on the toll tv proceeding and the complex issues involved it will require more time to decide whether it would be useful to authorize an experimental operation or to establish the standards and criteria which would govern the project.

WB Asking 100G Per Telefilm In '56-'57 Stymie

Hollywood, March 13.

Warner Bros. studio production v.p. Jack L. Warner is holding out for $100,000 per telefilm for next season's "Warner Bros. Presents" series on ABC-TV, thus creating a temporary stymie in negotiations on a new pact.

In this, its first season in tv, WB received $65,000 per vidpic on the hour-long shows, and the contract with the web calls for an automatic hike to $75,000 for next season. However, Warner feels this isn't enough and is seeking the $100,000 figure for each of the 39 shows.

Warner pacts with the web and sponsors end April 16, but WB has given them a two-weeks extension, to try and iron out the financial differences. GE, Liggett & Myers and Montesanto Chemical sponsor the Tuesday night Warner Bros. show.

Meanwhile, with actual production on this semester's series near an end, Ellis St. Joseph, producer of the "Kings Row" series no longer in production, has exited the lot; Jerry Robinson, producer of the "Casablanca" segment of the WB trilogy and of one anthology, has ankled; Harold Palmer, assistant to production manager Oren Haglund, has left; also some clerical help.

Only trilogy producer left in the tv unit is Roy Huggins, who helms the "Cheyenne" portion of the ABC-TV series. Studio still has on its agenda for this season two "Cheyennes" and a pair of anthologies. There was a report that William T. Orr, unit's exec producer, may helm the anthologies.

MILLER BREWING'S 500G FOR 'TONIGHT'

Chicago, March 13.

Miller Brewing has earmarked nearly $500,000 for a year's ride on NBC-TV's "Tonight." Twice-weekly insertions for a total of 120 on the Steve Allen-fronted late evening strip start June 28. Brewer's agency is Mathisson & Assoc. in Milwaukee.

"Today" also had its fling at the cash register as Mobile Homes reordered a batch of 39 participations effective May 2. Agency for the trailer group is J. Walter Thompson.

Mutual Gets N.D. Grid

South Bend, March 13.

Mutual has grabbed off the exclusive network radio rights to Notre Dame's home football schedule thus ending the Catholic school's nine-year tieup with WSBT's "Irish Football Network."

Joe Boland, sportcaster and manager of the indie web which last year fed the gridcasts to a skein of 190 outlets, says this means the "termination" of the WSBT hookup.

House Votes FCC $7,800,000 Budget

Washington, March 13.

House voted the FCC $7,800,000 last week for expenses during the fiscal year beginning July 1, an increase of $930,000 over the amounts appropriated for the agency for the current fiscal year. The increase was granted to enable the Commission to catch up with a huge backlog of radio applications and to complete its network study. The House earmarked $141,000 for the latter.

In recommending the budget, the Appropriations Committee reported that the agency is "making progress in certain parts of the tv backlog" but still is considerably behind in processing applications for AM and special radio services. The Committee said it is "very anxious" that these backlogs be reduced and that it "doesn't want people who have filed applications to wait long periods of time through no fault of their own."

The increase enables the Commission to hire 70 additional employees for handling radio and tv work and to maintain until June 30, 1957, the special staff assembled for its network inquiry.

Kansas City—New sportscaster at KCMO and KCMO-TV in Bruce Rice, who takes over this week after coming from KWFT and KWFT-TV, Wichita Falls, Tex., where he was sports director.

'PARLOR HUCKSTERS' FACE RAP

TV Borrows From TV

Television may be in the throes of a new trend under which it borrows from its own material for musical versions. Like its sister fields, legit and films, the homescreen medium naturally goes everywhere, the selfsame Broadway and Hollywood, for its inspiration, in addition to a horde of originals on the teledrama shows. After nearly a decade of showcasers in the straight play groove, it would appear that the time is ripe to draw on some of them fo translation into tuneshows, as legit and the cinema capital have done over the years from their own and other show biz branches.

One of the first of these musicalizations was in the case of the comedy, "The King and Mrs. Candle," an original by Sumner Locke Elliott starring Cyril Ritchard and Joan Greenwood on the ex-"Philco TV Playhouse" nearly two years ago. Last August NBC-TV put "Candle" on "Producers Showcase" as a telemusical with book by Elliott, music by Moose Charlap and lyrics by Chuck Sweeney and cast, Ritchard, Miss Greenwood, plus Richard Haydn and Irene Manning as the toppers.

Coming up is "A Man's Game" in the musicomedy idiom and as a "baseball spec" with a new kind of curve which NBC will slot as a 90-minute show on Saturday or Sunday, somewhere between Sept. 1 and the World Series. "Game," like "Candle," had its genesis on the Philco "pioneer" program in June of 1952. Robert Alan Aurthur, its author, will be joined by David Shaw in providing the book, with words & music and talent credits not yet set. David Susskind (Talent Associates) will produce.

"Game" is about a bigleague scout on the prowl for a catcher who instead comes across a femme pitcher with a fast ball and lotsa curves (both ways). At a crucial time, the lady hurler announces her pregnancy. Patricia Benoit created the role in the original, with Vinton Hayworth as the harried scout.

Producers and program development chieftains will no doubt be "looking over" the files from here in to come up with other plays that lend themselves to tuner treatment. This would give tv a new-found status and perhaps provide the other fields with major properties, as is being done regularly in transposing teleshows to theatrical films and legiters.

ABC's Coaching Schools For Politicos in Grassroot Areas

Television coaching schools on a grassroots level for local and state political candidates are being set up on a nationwide basis by ABC-TV through its o&o stations and affiliates. Project, headed up by news-special events veep John Daly and station relations director Al Beckman, will comprise tuition-free coaching operations for those candidates facing the cameras for the first time.

"Students" will be briefed on production procedures, both for in-studio and remote programs, on camera angles and how they accentuate or distort the appearance, on how to take cues, how to sit and stand, how to face a camera, Course will include practiee sessions, with the politicos viewing themselves through monitors as they read, converse, etc., and a lecture by the station program director or news chief on general on-camera behavior. If a "graduate" wants more training or practice before hitting the television trail, stations will give it to him.

Initial reaction of affiliates to the plan has been almost universally favorable, with the web getting immediate okays from such grassroots outlets as KCCC, Sacramento; WLWA, Atlanta; KLOR-TV,

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Sunbeam's Stake In NBC Vidgrid

Sunbeam, already buying into the NBC phase of the Chi-Frisco political conventions (along with RCA), has taken a quarter share of the NCAA vidgrid for next fall. NBC has acquired the rights for the second consecutive season — making five out of six years that it will have carried the national "Game of the Week"—for $1,485,000. Last year's price was $1,250,000. The web was the sole bidder, with CBS-TV saying the NCAA sked "wasn't right" and beaming pro football, instead, and ABC-TV having been financially singed by the collegiate skein two years ago.

NCAA setup embraces eight national telecasts (seven Saturdays plus Thanksgiving Day) and five regionals, rights on latter being handled separately by individual colleges and conferences. Sponsorwise, three-fourths of the spread will be on a straight national sale basis and the other fourth available as co-op.

CBS-AM Ciggie Coin

CBS Radio is in with a brace of ciggie sponsors. R. J. Reynolds is backing a new half-hour show slotted Saturday night starting next week (24). This will feature Alan Freed, WINS, N. Y., disk jockey, and Count Basie orch in a swing and jive session at 7:30. Preem will guest Tony Bennett and the Chordettes. WCBS will ride it at 9 o'clock to avoid conflict with Freed's WINS show.

Brown & Williamson, already in on the web's "Amos 'n' Andy Music Hall," takes a segment of Edgar Bergen's Sunday hour starting April 2.

Negroes Boycott Columbus Station In Rogers Axing

Columbus, March 13.

A viewing boycott of WLW-C, the Crosley station here, has been instituted by this city's Negro population because the station refused to telecast a series starring Negro drummer Jimmy Rogers, a local favorite. Rogers was to have begun a variety show on the station last week, complete with sponsor, when WLW-C management yanked the show on the basis it didn't measure up to the station's standards. Yanking launched the boycott.

A Rogers fan club, constituting some 4,000 members, started a word-of-mouth campaign for a viewer boycott of the station. Each of the 4,000 members is said to have agreed to make phone calls to 100 persons listed in the directory to get the campaign underway. Columbus has a considerable Negro population, about 150,000, but the effectiveness of the boycott hasn't yet been measured. The Columbus Sentinel, the town's prestige Negro newspaper, hasn't taken a stand on the matter.

Rogers had just completed an 80-hour marathon fundraising appearance on television here, and a sponsor had been signed for a 13-week variety show starring the drummer, to begin last week on WLW-C. Show was to have been a half-hour variety layout with the Rusty Bryant orch.

'BAIT & SWITCH' TARGET OF FTC

Cambridge, Mass., March 13.

Federal Trade Commissioner Lowell B. Mason predicted here yesterday (Mon.) that Congress will direct the FTC to launch a joint investigation "in depth" next session of radio and tv "bait and switch" advertising and that out of it may come a ban on "airborne hucksterism."

(In an interview published in Sunday's New York Herald Tribune, Mason said he will recommend a $1,000,000 expenditure for a Federal monitoring system to "clean up" fraudulent advertising over the air.)

Addressing the Harvard School of Business Administration, Mason said that "viewers and listeners are undoubtedly being bilked of fabulous sums and the industry is letting itself be strangled by the sharpshooters. The situation cries for corrective measures."

He said, "The American home is being deluged from morning until night with spurious tv-radio advertising claims, gimmicks and the clamor of the shills." With the "instantaneous impact" of the broadcast medium, he added, "we can no longer assume that the abuses are trivial and will be corrected somehow, some way, some time by somebody."

Terming the "huckster in the parlor" as "a byproduct of a new and mushrooming industry," Mason saw a parallel in such "commercial juvenility with the early days of the motion pictures." "The flickers went through their growing pains," he said, "and it took a couple of Senate investigations and a few suits during their adolescence before they created the Hays office with its self-restraint on bad business habits."

Citing some of the "most common gimmicks" reported to FTC by Better Business Bureaus, Mason said the "quick sell" on tv is not limited to store windows, cars, jewelry and appliances but even includes sale of land.

Mason charged the broadcasting industry with being "dilettante" in tackling the problem. He said the NARTB Television Code Review Board "accomplishes some good in cutting down the bump and grind girls, leg art, beer guzzling and cigaret gasping."

But when it comes to doing anything "effective" in preventing type of advertising that the FTC could stop "if it had the money," Mason declared, "I would say the board works at an extremely low point of visibility."

First and only report, in 1953, of the Code Review Board, he said, reveals no instance of denying a subscriber the right to use of a seal of approval. "I doubt if the seal has accomplished anything besides giving a false sense of security to the gimmick purchasers who see it in close ploximity to some very elusive promotions," Mason added.

FLOOD STORY'S DELUGE

MacLeish Novelette Sold to Metro, Satevepost for $37,750

Boston, March 13.

Rod MacLeish, news director for WBZ-WBZA, covered the 1955 New England floods, touring the devastated areas for many days and came up with an idea for a novelette which paid off this week to the tune of $37,750.

MacLeish's flood novelette was sold to Metro and to the Saturday Evening Post. Contracts were signed by officials of the Post and the film company with Harold Matson, MacLeish's agent in New York. Metro paid $35,000 for the picture rights and the Post paid $2,750.

MacLeish's novelette is to appear in the April 14 issue, the magazine reported. M-G has not announced any shooting dates or cast for the film.

MacLeish, who joined WBZ radio news last May after working at other Hub radio stations, has published several short stories and has written for "Fireside Theatre."

'Festival of Favorite Roles' Eyed As NBC-TV 'Matinee' Feature

NBC-TV's "Matinee Theatre," the daytime cross-the-board dramatics in color which will achieve its 100th program next week (20), may pull the kind of "festival" that makes actors' mouths water. Winston O'Keefe, casting chief of the Albert McCleery Coast-based series, said while on a visit to New York last week that the show is in a good position to offer actors "the one role they've wanted to play and haven't." It could be, say, a Red Buttons enacting Hamlet or a serious pretender trying on one of the Bard's buffoons for size.

These are the extremes, but O'Keefe believes such a "festival of favorite roles" has merit, especially since the dramatic showcaser, with its full hour of "legit" slots daily, is flexible enough to provide a change of pace unlike any other show in tv.

O'Keefe is well aware that the statistics on "Matinee" since the Oct. 31 premiere are staggering as to man hours and "color cameras hours" expended, types of programs tackled, total properties purchased, new and going writers represented, talent used, etc., but declared that there's a more interesting facet. Actors tapped for "one-nighters" from the east, for example, don't stop there. "Most of them manage to pick about a month's work in television films and other live shows," O'Keefe noted. "They practically come in off the movie lots since our policy is to rehearse evenings. I should say it's a very nice setup for actors making the crosscountry trek.

Before his "matinee" assignment O'Keefe had been associated with Broadway and related matters a good part of his life—as an exactor, general manager of the Washington Theatre Festival, managing director of New Stages, founder-director of the American Theatre Wing's Pro Training Program postwar. So, as a visitor to "the scenes of his crimes," he'd be expected to boost New York over the Coast when it comes to emanation of live shows. "I wish I could," O'Keefe said. "The plain fact is that we have the superior facilities out there. It's tremendous and getting bigger. I'm not discounting New York, just giving the relative positions as to quantity."

Fact that there's a $500 top for "Matinee" actors—idols or otherwise—doesn't discourage the talent from seeking exposures on the show. Among the w.k.'s have been Louis Hayward, Sylvia Field, Jean Parker, Dorothy Shay, Gene Lockhart, Billie Burke, Judith Evelyn,

(Continued on page 48)

Gillette's Golf Spread

Gillette has bought an additional 30 minutes and latched on to "international" coverage on the Palm Beach golf tourney skedded for Wykagyll Country Club, New Rochelle, N. Y., June 10 on NBC-TV. Station spread has been upped to 177, with 11 of them Canadian. Original slotting of 4 to 5 p.m. has been extended to 5:30.

Understood this will be initial live "international" golfing event.

'Richard's' Giant 40,000,000-Plus Audience on TV

Laurence Olivier's "Richard III" was clocked at between 40,000,000 and 50,000,000 viewers in the historic three-hour colorcast of the film on Sunday (11) from 2:30 to 5:30. The estimates are from NBC-TV, with show hitting an overnight Trendex rating of 19 to swamp the opposition. At that giant pace, "Richard" was pronto enshrined as racking up the No. 1 daytime audience of all time as an entertainment entity, with perhaps sports specs, political conventions and certain special events (Kefauver hearings, the Army vs. McCarthy fuss, etc.) in the van of the sumptuous Shakespearean work.

The web's initial "Peter Pan," a two-hour show, has drawn the largest cuffo trade, 67,000,000 viewers, and the recent "Inside Beverly Hills" spec marked a peak for 90-minuters, with an estimated 54,000,000 looker-inners. In comparison with Sunday, one of NBC's biggest weapons on that day is "Wide Wide World," which has been pegging 13-14 on the Trendexes, equivalent to 32 on the Nielsens. ("Richard" occupied all of "WWW" time plus the preceding 90 minutes.) Of greater significance was sets-in-use, averaging 33.5 per minute, with 2.94 persons per set. Show's share-of-audience was 56.7.

"Richard" maintained its gait throughout, with low of 18.2 at the starting half-hour and highs of 19.5 at 3 and 4:30—or a disparity of but 1.3 between crest and trough. Opening salvo compared to the 1.9 of CBS-TV's "Adventure"; the other half-hour clusters were: 19.5 vs. 1.1 for "Face the Nation"; 19 vs. 3.9 for Eric Sevareid; 19.1 vs. 5.6 for "Front Row Center"; 19.5 vs. 7.1 for "Center" and 18.8 vs. 2.7 for the opening segment of "Omnibus."

Figured on the pair of 90-minute ratings purchased by NBC off the Trendex line, the scores were 18.9 for the first half and 19.1 for the second — again virtually a Mexican standoff. ABC-TV shows in that first half rated 5.2, with its segueing "Super Circus" chalking 5-plus. The Trendex for "Richard" gives it surefire Top Ten status on the Nielsens against the formidable nighttime lineup.

NBC's research sleuths said that number of viewers per set was higher than usual, due to the combination of Sunday family looking and the hoopla on the Bard classic, with its attendant student participation for both personal and homework reasons.

Zenith Net Up 41%

Chicago, March 13.

Zenith Radio's '55 net income jumped 41% to $8,034,491 on sales totaling $152,905,005. Net, equaling $16.31 a share, was the highest for any fiscal year in the company's history.

Profits in '54 were $5,676,264, or $11.53 a share.

TV 'Justice' Cues $1,000,000 Suit

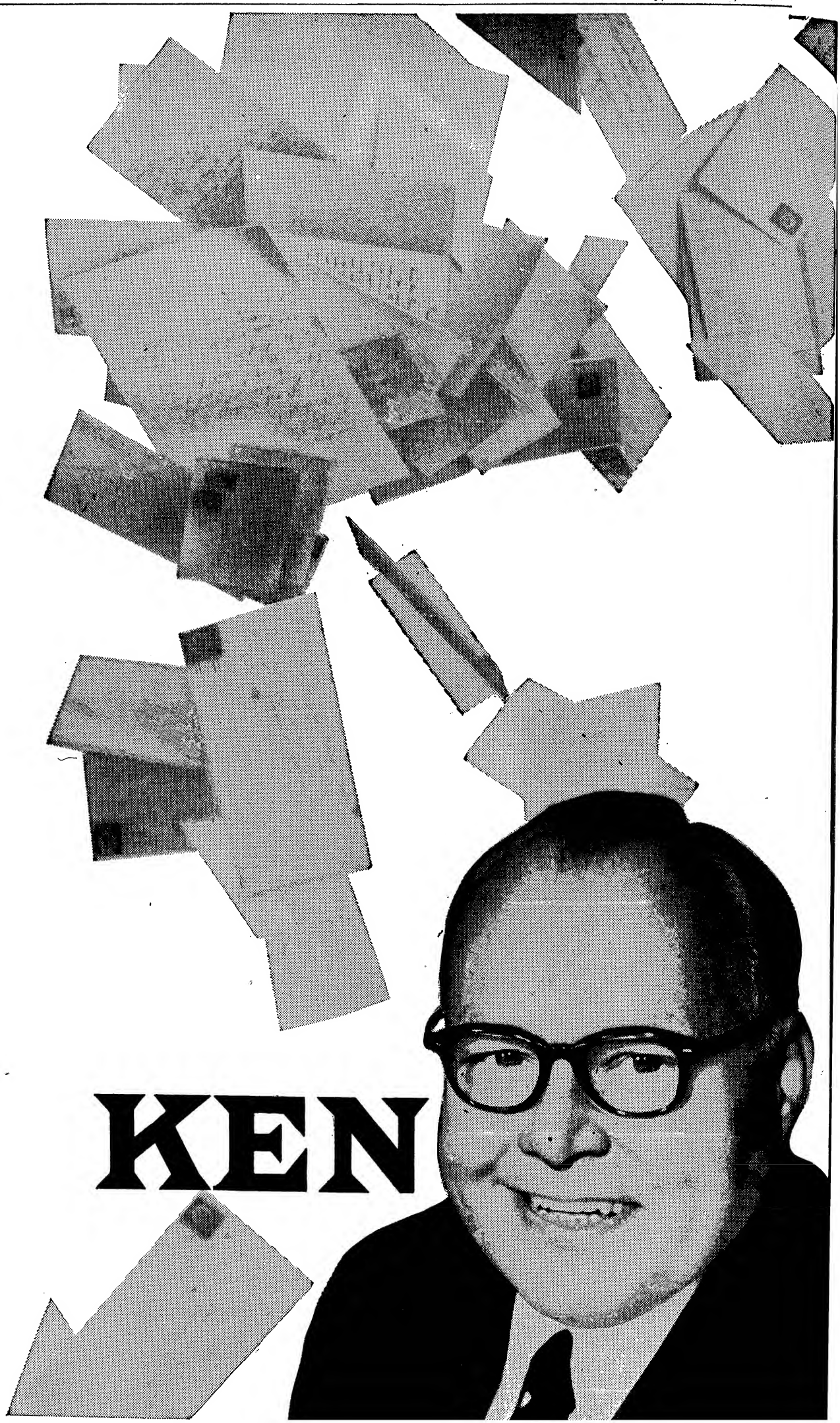
Columbus, March 13.

A Columbus firm has filed a $1,000,000 damage suit against the producer and sponsor of the tv show "Justice" claiming malicious libel.

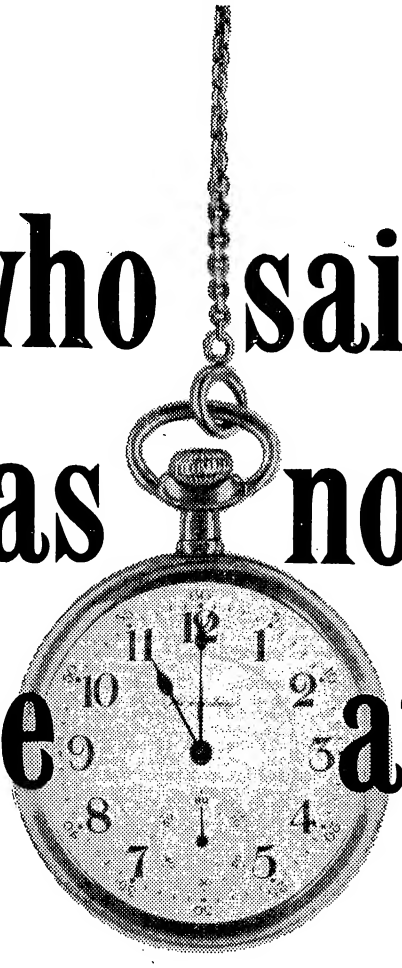
Attorney James Maxwell Jr., who said he represents the Buckeye Credit Advisors, Inc. here, filed the action in Common Pleas Court against NBC and American Tobacco Co.

Maxwell described the local concern as being a "small business engaged in advising clients in paying their financial obligation." On the March 4 "Justice" program, the plot concerned a "debt pool" which involved blackmail and fraud, Maxwell said. The attorney claimed in the suit that after the program, William Prince "departed from the play to urge the audience not to use the service of businesses of this kind."

The suit claimed this was malicious libel and implied malice with intent to damage, injure, and destroy the plaintiff's reputation and business."


KEN

who said there was nobody out there at 11 pm!*



Ken Banghart wanted to find out for himself.

On one of his weeknight newscasts, he made a single request for postcards or letters that would tell him who was listening. 9,635** listeners wrote in to say they were out there, all right — and that many had been there for ten years!

Projecting this figure conservatively by mail-order standards... figuring nineteen non-writing listeners for every one that wrote in... *on this one night alone,* Ken Banghart spoke to

192,700 LISTENERS!

Advertisers looking for a personality with fantastic listener loyalty, can buy two fine weekday newscasts on WRCA — at 6 pm and 11 pm — both conducted by one of the all-time greats in broadcast news...

BANGHART

* *one of the rating services, for its November report, couldn't find a measurable audience for Ken Banghart's 11 pm newscast on four nights out of five*

** *Audited and verified by an independent firm of Certified Public Accountants*

TV NEWSREEL
With Gunnar Back
Director: John Hoban
10 Mins., Mon.-Fri., 7 p.m. and 11 p.m.
RCA VICTOR
WFIL-TV, Philadelphia

To strengthen its news coverage and at the same time meet the name competition of the other two local tv stations (Taylor Grant, WRCV-TV, and John Facenda, WCAU-TV) WFIL-TV has brought in Gunnar Back, former NBC Washington correspondent, to act as director of news and special events.

Back's background as reporter and interviewer (the McCarthy trials) and as moderator (America's Town Meeting) shows through in his dispassionate approach and his lack of distracting mannerisms of voice and delivery. There is a complete absence of personal exploitation in Back's "no starch" appearance and his general attitude of one "who doesn't take it too big".

On session caught, he employed the newscaster's usual grabbag of information—the missing Globemaster; the segregation issue; Soviets and oil; France and the Moroccan situation, and the firing of Glubb Pasha. In 10-minute span he also ran down purely local happenings and sports scores. An informal touch, as well as a plug, was the interview with Pennsylvania's Congressman Hugh Scott on civil rights. Scott welcomed the newsman with a warm "We all enjoyed working with you in Washington."

Program makes use of film clips. Newscaster also does the commercials and is fortunate sponsor-wise, plugging such items as the Benny Goodman album and a tape-recorder, which add interest without lessening dignity. *Gagh.*

JO PORTARO SHOW
With Jo Portaro, Joan Olson, Jeanne Hughes, Marge Reid, guests
Director: Bob Huber
30 Mins.: Sun., 3:30 p.m.
WXEL, Cleveland

This half-hour Sunday afternoon stint is a glamorized beauty commercial for the Jo Portaro Salon. But, because of its friendly overtones, gentle approach and deft handling by Portaro himself, the entire stanza comes up with heavy results on the plus side of the ledger.

Utilizing a series of "before and after" presentations, with the "treated" women themselves appearing on the show, Portaro scores with a showmanship stroke proving the positive facts of his claim that a woman who knows what to do with her hair-do, etc., can achieve an additional touch of beauty. That, in itself, should assure him a heavy audience in this area.

As additional fillips, the attractive models—Joan Olson, Jeanne Hughes, Marge Reid, Rayline Hill and Audrey Kapel — provide for eye arrest. Miss Hall is particularly effective with commercial pitch. On stanza caught, (4) Higbee fashion coordinator, Helene St. Andrews, presented new hat show, that added to pleasant viewing. *Mark.*

Bob & Ray Boston Exit Cues More Upheavals In Hub Program Skeds

Boston, March 13.

Shakeup in Boston radio continues this week with the pot boiling at WBZ which just terminated their contract with Bob & Ray, and is preparing to launch Alan Dary, disk jock from WORL, Mon. (19). Station still denies that it will sever its ties with NBC under its new program of local round the clock disk jocking.

Bob & Ray contract, in effect since Feb., 1955, was terminated because of their heavy schedule, according to Grady Edney, program manager for the Westinghouse station in Boston, and becomes effective March 31.

Their segment, 5 to 6 p.m., will be taken over by Norm Prescott, the first disk jock in under the new program who signed with WBZ last August.

Dary, who has picked up a big following in six years at WORL, gets the 10:25 to 11:55 p.m. time Mon. through Fri. and on Sat. from 9 to 12 noon on WBZ as a starter. Dary's schedule will be enlarged in the near future, the station said. The WBZ disk jock lineup now has Carl deSuze, as anchor man, Norm Prescott and Alan Dary. Reports that Sherm Feller, WVDA disk jock, would join the group were denied by Feller.

Other reports that Vaughn Monroe and Rudy Vallee were being sought by WBZ for disk jock chores were unconfirmed.

Tele Follow-Up Comment

Louella Parsons Story

Since television seems irresistibly drawn to anything with the Hollywood label on it, "Climax" on CBS-TV last week (8) tackled the life story of film columnist Louella O. Parsons. What the hourlong show needed most was a climax; that is unless a succession of stars confiding their breathless "secrets" on the telephone to Miss Parsons was meant to serve as a substitute.

Maybe, for some it did. Apart from a few sketchy bits about the columnist's life (she hates being doublecrossed, loves Hearst, can't resist sampling food from other people's plates and is actually two people — the lady and the legend) they certainly got little else out of the show. The conglomeration of familiar faces was impressive even if the lines were not.

Doing screen biogs on people who are still alive is a difficult job at best. In the case of "The Louella Parsons Story," adapted from her book, "The Gay Illiterate," by Whitfield Cook, the subject just proved too much—or too little—to be entertaining. Show suffered from the dual handicap of delineating the scope of Miss Parsons' "beat" (she's constantly scooping everybody else by sheer persistence) and making it visual, too, by crowding in as many w.k. personalities as possible. Since this inevitably involved crowding in the plugs, too, the studios really made hay that night.

In the role of Miss Parsons, Teresa Wright was mannered but quite convincing, and she effectively copied the columnist's slow delivery. In the few dramatic sketches offered, Miss Wright also proved that she's a very capable actress. Last bit, when the camera caught her face reacting to speeches by Jack L. Warner, Darryl F. Zanuck, Sam Goldwyn, etc., at the 1948 Coconut Grove testimonial to her, brought one of the few emotional sparks of the show.

Story was told in flashback as Miss Parsons was interviewed in her office where phones jangle merrily all day long to convey the "scoops." Routine became a bit boring, but was necessary to intro such names as Robert Mitchum, Ginger Rogers, Kim Novak, Joan Fontaine, etc. Later, among those seen and briefly heard were Rock Hudson, Lana Turner, John Wayne, Susan Hayward, Dan Dailey, Eve Arden, Eddie Cantor, Jean Pierre Aumont, Merle Oberon, Zsa Zsa Gabor, Charles Boyer, and other celebs. Since the news that some of them imparted in response to Miss Parsons' cheery "What's new that I don't know about?" seemed to be of scant consequences, one couldn't help wondering why they bothered calling at all. Impression was left that it's a Hollywood custom.

"Parsons Story" covered the early film period in a couple of quick vignettes, establishing Miss Parsons at the Essanay studio in Chicago and, later on the Chicago Record-Herald, at which point she received the advice never to work for Hearst. Later, at least in this version, Hearst simply hired her away from the Morning Telegraph to work on the New York American by agreeing to all of her 22 demands. There was also reference to her two husbands, the first—John Parsons—and the second, Dr. Harry Martin, who died in 1951 after 21 years of marriage. Martin was played by William Talman in a brief sketch involving his marriage proposal. Miss Parsons' daughter, Harriet, appeared as a child. On the "Climax" show she acted as script consultant.

Impression one got of Miss Parsons was that she was a very busy woman, greatly addicted to the telephone, who knew absolutely anyone who had ever had anything to do with the film biz. At no point did Miss Parsons emerge as a real figure interested in more than just chit-chat; nor was there really more than a passing reference or two to Hearst, who must have figured importantly in her life; nor did the adapter let drop more than a tantalizing hint that, prior to her second marriage, Miss Parsons was in love with a married man.

Director John Frankenheimer coordinated the show as best he could, cutting back and forth from "live" show to film, or from Miss Parsons on the phone to her various interviewees." The Parsons Story, produced by Martin Manulis, had a spectacular quality for reasons only indirectly connected with its main subject. Lensing was strictly routine except for one single shot of a room seen against the closeup of a record turning on an oldstyle phonograph.

There were a couple of savvy references in the script that probably spelled out nostalgia for oldtimers in the film industry. Theda Bara came in for a brief mention. So did Mary Pickford, and there was a brief flash of one of the Chaplin silents. When it was all over, no holes had been punctured into the Parsons "legend." If they had, it might have made a better show. *Hift.*

Star Stage

Betty Grable and a roomful of roses would well satisfy the pictorial requirements of any telepic. That it does quite admirably on this "Cleopatra Collins" installment but beyond this feast for the eyes there's little to stimulate the other senses. The play by Fay and Michael Kanin must have been bought on the strength of their name and fame. About all it does is to give Miss Grable latitude to strut her physical magnificance and play quite casually the role of a happily married woman with an exciting past. But it almost catches up with her to give the vehicle what little motion it can generate under its own literary steam.

Much was made of la Grable's dramatic debut in tv and with her one can forget her acting albeit well mannered and acceptably pleasing. It's like swim-suited beauties around a Thunderbird. Who looks at the car? The story is this thin. Past admirers flood her with messages of affection on her birthday but one die-hard, a rajah, sends over 10 dozen roses. The husband brings home a dozen. While she's away, he changes cards. The rajah calls, the three share a champagne supper and then he spills the beans, or rather the roses. He tells her that he is sorry he could send over only 10 dozen but the florist couldn't scrape up any more. She laughs off the deception and melts in the arms of her husband. The rajah repeats what others have told him, "you're a very lucky man." Certainly no dissent at the sets.

Miss Grable acts out her part as if the watchers were listening rather than ogling. Casey Adams as the jealous husband rarely got out of the mood and others competently assisting were Rick Jason, Michael Winkleman, Louise Beavers and Jack Kruschen. Direction of Sidney Lanfield kept Miss Grable in focus most of the time for tasty segue into Swanson's frozen chickens and Pond's beauty products. *Helm.*

Big Surprise

There was a switch of emcees on the NBC-TV "The Big Surprise" last Saturday night (10) as Mike Wallace replaced Jack Barry, but nothing fundamental has been changed. If anything, Wallace's handling of the emcee spot makes this show seem even more like a carbon of "The $64,000 Question," since Wallace has apparently been watching Hal March on the latter show. Wallace, in fact, even made a reference at one point to the rival stanza as "another quiz show which also gives away a considerable amount of money."

But even though "The Big Surprise" gives away even more loot than "The $64,000 Question," it still lacks the latter's boff impact. For one thing, its frankly imitative; for another, it lacks the production care and class of the other Louis G. Cowan package on CBS-TV. Overall, it's surprising how unexciting "Big Surprise" can make gambling on $100,000 seem.

On last Saturday's show, the big jackpot was won by Rear Admiral Redfield Mason, the third winner in the show's history. An expert on Greek mythology, Mason was faced with a difficult six-part question involving the obscure names of some legendary femme characters. Although Wallace tried hard to generate some tension, the lack of suspense was almost unbearable. The buildup attempt, via camera shots of the audience (which didn't look particularly anxious as the admiral mulled the question), failed to come off and the ultimate copping of the jackpot was anticlimactic.

Opening the show, a smalltown woman mayor lost in her try at the jackpot over some questions about George Washington. She gets another crack at the big prize next week. Closing the show was a hillbilly carpenter who's an expert on travel. He succeeded in getting to the $200 level ("The Big Surprise" has not yet appropriated the word "plateau") before time ran out.

Incidentally, J. S. Seidman (& Seidman), w.k. as a legal angel and generally involved in show biz matters from an accountancy basis, is quoted as computing that Admiral Mason would face a maximum Federal income tax of $52,000, if he and his wife filed a joint return, as a result of winning the $100,000. *Herm.*

Ed Sullivan Show

Figure skaters Tenley Albright and Hayes Jenkins in an exhibition telecast from the Rockefeller Plaza rink gave Sunday's (11) Ed Sullivan Show a topical touch. Balance of the layout, however, was standard vaudeo.

Miss Albright and Jenkins, who appeared via courtesy of the U.S. Figure Skating Assn., the Olympic Fund and Sports Illustrated, contribbed a sparkling display of blades prowess. Although the rink lighting was a bit shadowy upon occasion, the cameras had little difficulty in catching the skaters' rapid whirls and spins.

Another topical touch—this time for upcoming St. Patrick's Day—was the Dorothy Hayden Irish Steppers. Four girls and two males, they terped a mean jig accomped by accordion. It was a great night for the Irish for also on hand aside from conferencier Sullivan, was the Lynda Lynch Trio.

Miss Lynch, who's the 18-year-old daughter of Radio City Music Hall ad-pub chief Fred Lynch, was pert and vivacious in dishing up some imaginative song-and-dance routines, aided and abetted by her male partners. Roger ("Autumn Leaves") Williams clicked handily with his pianistics. His trick miniature 88 was particularly effective.

Rounding out the session were The Great Unus, balancer-equilibrist; Amru Sani, Indian songstress; The Chaludis, a bicycle turn; Amazing Marvellos, tumbling troupe; comic Jimmy Komack plus singers Dick Duane and Enzo Stuarti. Emcee Sullivan hosted with his usual proficiency. Julia Meade, who assists with the Lincoln-Mercury puffs, was a brief emcee whilst Sullivan hustled over to the Rockefeller rink.

Sullivan, incidentally, was gifted with a plaque from Olympic Committee official Eddie Egan in behalf of the columnist's "great work for the Olympics." Also sharing the spotlight at the presentation was Cyd Charisse who, viewers were informed, is appearing in Metro's "Meet Me in Las Vegas." *Gilb.*

City Desk

WNBQ-WMAQ's "City Desk," Chicago's solo radio-tv forum for the airing of civic matters, clocked its fourth anniversary last week. Sunday paneler, moderated by WNBQ-WMAQ news chief Bill Ray and featuring local newsmen grilling names in the news, has produced a sizeable file of scoops and has played an immeasurable role in imprinting the NBC stations' identity on the hometown.

For the birthday show, Ray dispensed with the usual guest "subject" and brought back the trio of newspaper political editors who appeared on the initial "Desk." Present for the up-to-the-minute backgrounding of the city, state and national political picture were John Dreiske, Sun-Times; Charles Cleveland, Daily News; George Tagge, Tribune, and NBC newsman Len O'Conner, a "Desk" regular.

With no interviewee to toss their barbs at, the boys were all on their best behavior and generally had little fault with either the state or city administrations. Nonetheless, with Ray doing his usual neat job of keeping the talk on the rails, what came out was a comprehensive discussion of the current political scene, from City Hall to the White House.

This is public service in the best sense of the phrase. *Dave.*

Granik's Tinder-Box

"American Forum of the Air" on Sunday (11) not only scored a scoop in bringing the ambassadors of two hostile countries figuratively face to face, but probably marked a tv first. To point up the bitterness, the Syrian ambassador insisted on a board partition separating him from the Israeli diplomat.

The Ambassadors to the U. S. from Syria and Israel observed the amenities of diplomacy, as they faced each other across the discussion table, and answered questions of moderator Steve McCormack and two student guests. But the apparent bitterness between them, representative of the tinder-box which is the Middle East, was dramatic and visual proof to the viewer of the yet unleashed fury in that troubled area of the world.

Producer Ted Granik is to be kudoed for his initiative in bringing electronic journalism one step further, a step, moreover, quite impossible for the written word. The two diplomats displayed courage in facing a nationwide audience in debate. That they also displayed the innate complexity and bitterness of their feelings is a tribute to the medium.

Moderator McCormack's questions were keenly penetrative, albeit fair, and equally sharp with each of the adversaries. Entire show was an unusual and bell-ringing one in the field of public forum. *Flor.*

FRANK YANKOVIC SHOW
With the Peppermints, Yankovic's Polka band; Vince Lloyd, Pat Vance
Producer: Les Urbach
Director: Le Roy Alliger
60 Mins.; Tues., 7 p.m.
GRAND CENTRAL MERCURY & NATIONAL CLOTHING
WGN-TV, Chicago

This polka bash should go over okay with the afficionados but its 60-minute course makes it a heavy dose for the viewers with just a passing interest in the old country dances and Americanized tunes. Fronting is Frank Yankovic, a big man in the polka field. With his accordion and singing he makes up in zest and enthusiasm what he lacks in polish in the usual sense as the emcee.

It's practically a straight musical bill of fare as Yankovic and his orch split duties with the Peppermints, femme trio. On chapter watched (7) composer Milton DeLugg dropped in equipped with his own accordion for some musical byplay with the host. Also present was a group of polka dancers who went through their paces smoothly. It's a question, however, just how much spectator interest there is in this traditional terping.

Commercial spieler Pat Vance perhaps should have been billed as the co-star. It seemed like during the last half of the show she was on camera as often as Yankovic, making with the words for National Credit Clothing. Vince Lloyd worked the first half for the car dealer. His chores didn't seem as lengthy but they were padded out with some hefty "bless the sponsor" intros from the Polka King. *Dave.*

Miami 'Homecoming' For Sandy Wirth As 'Circus' Hits the Road

Miami is readying a mammoth "homecoming" celebration for Sandy Wirth, featured on "Super Circus" and the Miss Florida semi-finalist in the 1955 Miss America contest. Occasion will be the "Super Circus" origination from the 76,000-seat Orange Bowl Sunday (18), the show's first out-of-town stand. Remote was more or less forced on the show because of the ABC-TV "Voice of Firestone" spectacular the following night (19), but the ABC-TV brass decided to make the most of the situation with a hometown hoopla centering on Miss Wirth.

Miss Wirth and ringmaster Jerry Colonna planed to Miami yesterday (Tues.) for a round of appearances, starting with a special show on WITV, ABC-TV's Miami affiiliate. Big hoopla comes Saturday with a parade in downtown Miami featuring bands, floats and 150 baton twirlers (her specialty), with Mayor Randall Christmas delivering an official greeting. Meanwhile, various organizations will circulate 150,000 tickets to the telecast to school children, Boy Scout groups and underprivileged children, while some 50 members of the Junior Chamber of Commerce have agreed to act as ushers in the Orange Bowl during the telecast.

Producer Martin Stone, who with his staff will be down for the telecast (even the Ralph Herman orch is being flown 'down), is trying his first merchandising effort on the show in the form of "Super Circus" T-shirts to be worn by the 150 baton-twirlers organized as a "Sandy Wirth Fan Club" and by the Delta Airlines hostesses greeting the contingent at the airport. Coca-Cola trucks are tying in with posters calling attention to the telecast, while additional displays are being distributed to Miami stores. ABC-TV is even sending a pair of publicity men down for the event.

HIGH TOR
(Ford Star Jubilee)
With Bing Crosby, Nancy Olson, Julie Andrews, Everett Sloane, Hans Conreid, Lloyd Corrigan, others
TV Adaptation: Maxwell Anderson (with music by Arthur Schwartz)
Producer: Schwartz
Director: James Nielsen
90 Mins., Sat. (10), 9:30 p.m.
FORD MOTOR CO.
CBS-TV (film)
(J. Walter Thompson)

Bing Crosby's entry into the 90-minute spectacular on CBS-TV's "Ford Star Jubilee" Saturday night (10) was hardly as rewarding as the auspicious occasion warranted. Out of Maxwell Anderson's "High Tor" fantasy, originally presented on Broadway 20 years ago as a straight play, the network fashioned a filmusical version, the joint effort of Arthur Schwartz and Anderson (with Schwartz also doubling as producer).

The songs were good, at least a couple of them way up on the potential list of solid clicks. There was a stunning performance by Julie Andrews, the ex-ingenue of "Boy Friend," as the ephemeral Dutch phantom walking the "High Tor" mountain for 300 years. But basically what evolved was a flimsy "boy meets ghost, loses girl; boy loses ghost, gets girl" vehicle that would find it tough going as the bottom half of a theatrical double-feature.

Through it all, Crosby was lost. True, his ballading was good Crosby and his bouncy "John Barleycorn" rendition was one of the show's high spots, but his love-making had just about as much substance as the Dutch ghosts on High Tor. His poetic meanderings were neither fanciful nor symbolic. It just wasn't in the film clips for a placid and, let's face it, not-so-young contented guy in a comfortable jacket to project himself as an escapist from a materialist world through the flights of Anderson's dream on the Tappan Zee.

When he came upstage to do his songs (four in all) with all his muted charm and affability, it was strictly Crosby and not Van Dorn, the man in love with his mountain. For that matter the entire Dutch crew, from the captain down, had little understanding or feeling for what Anderson was trying to say.

Strange were many things about the production: why, for example, Crosby wasn't even given a nibble at the best of the Schwartz tunes, "When You're In Love," to which non-singer Everett Sloane fell heir. Or why the camera transitions were so awkward, considering the scope that the filmization afforded. Or why Ford permitted an invitation to a tuneout even before the film got started by an elongated commercial that must have consumed five minutes.

This musical version of bank robbers and unsavory crooks scheming to buy High Tor for traprock; spirits out of the Dutch past, and an unrealistic mountain recluse and his more down-to-earth sweetheart, also enlisted the services of Nancy Olson, who at least had a comprehensible role and therefore rang true in her performance. Hans Conreid and Lloyd Corrigan played the traprock swindlers so broadly that the supposed humor was lost and the mood and tempo of the play thrown askew.

It remained for Miss Andrews to really capture Anderson's elusive fantasy on life and love. Her best number was "Once Upon A Long Ago," which she sang with a clear, lovely voice and with unaffected charm.

The film was made for CBS in 12 days. It cost about $450,000. The network reserves the right to give it a couple more screenings, then it reverts to Crosby and Schwartz for any possible residual values. These are doubtful assets. *Rose.*

CROSBY'S 'HIGH TOR' TOPS NBC RIVALRY

"High Tor" starring Bing Crosby on Ford's "Star Jubilee" Saturday (10) averaged a Trendex of 27.2, attaining fourth position in the 90-minuter's seven exposures thus far. This was the first film in the series. The three other "Jubilees" with better scores were Judy Garland at 34.8, "I Hear America Singing" (Eddie Fisher) at 29.9 and "Caine Mutiny" at 29.3.

Arthur Schwartz musical production of the Maxwell Anderson play (with tunes by Schwartz and lyrics by Anderson) was clocked at 29.4 at 9:30, vs. 13.7 for NBC-TV's Jimmy Durante and 15.1 for ABC-TV's Lawrence Welk; 28.8 vs. 20.3 for George Gobel and 5.5 for "Chance of a Lifetime"; and 23.5 vs. 18.7 for "Hit Parade."

CAMERA INSIDE RUSSIA
With Myron Zobel, John Tillman
Producer: Zobel
Director: Mike Meltzer
60 Mins., Thurs. (8), 9 p.m.
Sustaining
WPIX, New York

Some of the most informative and colorful footage to come out of Russia was contained in "Camera Inside Russia," a WPIX special live-and-film stanza which had Myron Zobel showing and discussing the footage he shot no more than 10 weeks ago behind the Iron Curtain. Zobel, a retired publisher who now travels and lectures, showed his film a couple of weeks ago on KTTV in Los Angeles, in a 90-minute format, and the WPIX showing followed a similar pattern, with staffer John Tillman "interviewing" Zobel in breaks in the film while Zobel did a voice-over narration to his cut-down footage.

Zobel traveled as a tourist in Russia, and in his own words, this gave him an immediate advantage over the networks and newsreel companies, whose shooting was carefully supervised and whose personnel were heavily chaperoned. The film shows the difference—Zobel's pictures are far more informative, far more casual and natural and far wider in scope than anything the networks have been able to come up with from present-day Russia. An indication of the free-and-easy manner in which he was allowed to use his cameras was a sequence which showed an MVD officer encouraging him to shoot inside the Kremlin.

Accompanied by his wife and an Austrian friend who was also a cameraman—thus giving him the advantage of two cameras—Zobel traveled everywhere: inside the Kremlin walls, into ordinary houses and apartments, to the "free" market, with the wife of an American correspondent who is a permanent Moscow resident and therefore a housewife, into the nursery schools and the ballet schools, the ballet theatres, even a circus whose main acts were East German, museums, exhibits, the streets, Lenin's tomb, etc. A combined sight-seeing and acutely manner-of-living study, Zobel's filming gave a sharper picture of how Russians live, what they eat, what things cost and what they enjoy, than any other chunk of film to hit Stateside yet. From the show biz standpoint, Zobel's film was excellent, showing the one night-spot in Moscow, the circus, a sans-permission shot of some topflight ballet, plus a discussion of prices, amusements, etc. on the Russian scene. Add to that the fact that Zobel is obviously a charming, cultivated man whose manner showed well on video, and the hour was a most informative and interesting session. Tillman was a sympathetic co-host, and helped drive the important points home. *Chan.*

MIDDAY ROUNDUP
With Carl "Tiny" Thomale, Barney Arnold, Bill Minshall, Mary Ann Johnson, "Sleepy" Marlin, Shorty Chesser, Bernie Smith, George Workman, Dave Ballard, guest
Producer-director: Dick Sweeney
30 Mins., Mon.-thru-Fri., 12 noon
Participating
WHAS-TV, Louisville

Slanted toward the rural audience, this noontime variety show live from WHAS packs plenty of info and entertainment. M.c'd by "Tiny" Thomale, staff piano and accordion man, and with musical background, principally strings, ably supplied by "Sleepy" Marlin, champ fiddler; Bernie Smith, one of the best guitar men in the area; Shorty Chesser, guitar and vocals, and George Workman on the bass, show packs plenty of solid entertainment on the musical end. Group is known as the Red River Ramblers, and they play and sing a number of tunes requested by letter from viewers. Some oldies, like "Redwing," by Chesser and Mary Ann Johnson, and "We Did," by the same duo, must have registered solidly as did "Whispering Hope," duetted by Shorty and Seepy.

Pleasant surprise on show caught (7) was Dave Ballard, height 7'7", togged in gladiator costume. Exploiting forthcoming pic, "Alexander the Great," he delivered his spiel extolling the film in nice style, as well as participating in a bit of good natured kidding anent his comparative height with Thomale, who up to now has towered over the shorter members of the show by a wide margin.

Barney Arnold, station's farm director, had uptodate info for the farmers, with his report on prices of hogs and cattle furnished by the local Bourbon Stockyards, etc. Bill Minshall, who alternates with Jay Crouse on the news, had the latest word on news events.

All concerned turned in a showman-y job. *Wied.*

(Reviewed In VARIETY *Dec. 21, '55)*

Richard III

Laurence Olivier, in association with London Films, presents "Richard III" by William Shakespeare, starring John Gielgud, Ralph Richardson, Claire Bloom, Alec Clunes, Cedric Hardwicke, Stanley Baker, Laurence Naismith, Norman Wooland, Mary Kerridge, Pamela Brown, Helen Haye, John Laurie, Esmond Knight and Laurence Olivier.

CAST IN ORDER OF APPEARANCE

King Edward IV.. Cedric Hardwicke
Archbishop of Canterbury Nicholas Hannen
Richard III..... Laurence Olivier
Buckingham.....Ralph Richardson
Clarence ..... John Gielgud
Queen Elizabeth.....Mary Kerridge
Jane Shore .....Pamela Brown
Prince of Wales ..... Paul Huson
Page to Richard III....Stewart Allen
Lady Anne.....Claire Bloom
1st Priest.....Russell Thorndike
1st Monk..... Wally Bascoe
2nd Monk.....Norman Fisher
Brakenbury.....Andrew Cruickshank
Rivers ..... Clive Morton
Scrivener.....Terence Greenidge
Catesby.....Norman Wooland
Hastings.....Alec Clunes
Grey .....Dan Cunningham
Dorset.....Douglas Wilmer
Stanley.....Laurence Naismith
Dighton, Forrest (The Murders) Michael Gough, Michael Ripper
Duchess of York .....Helen Haye
Young Duke of York.... Andy Shine
Abbot .....Roy Russell
Lord Mayor of London George Woodbridge
Ratcliffe.....Esmond Knight
Lovel.....John Laurie
Messenger to Hastings Peter Williams
Hastings' Ostler....Timothy Bateson
2nd Priest.....Willoughby Gray
Scrubwoman.....Anne Wilton
Beadle .....Bill Shine
1st Clergyman.....Derek Prentice
2nd Clergyman..... Deering Wells
George Stanley.... Richard Bennett
Tyrrell.....Patrick Troughton
1st Messenger..... Brian Nissen
2nd Messenger.....Alexander Davion
3rd Messenger.....Lane Meddick
4th Messenger.....Robert Bishop
Norfolk .....John Phillips
Henry Tudor, Earl of Richmond Stanley Baker

CREDITS

Producer-Director Sir Laurence Olivier
Associate Director Anthony Bushell
Music By..... Sir William Walton
Played By...The Royal Philharmonic Orchestra
Conducted By.....Muir Mathieson
Production Supervisor..John Gossage
Production Manager.....Jack Martin
Director of Photography Otto Heller
Production Designer... Roger Furse
Art Director..... Carmen Dillon
Editor.....Helga Cranston
Make-up Supervisor... Tony Sforzini
Wardrobe Supervisor Bridget Sellers
Sponsors ..... United Motors, Delco-Remy, Guide Lamp, A. C. Spark Plug and Pontiac Divisions of the General Motors Corp.

FEU DE JOIE
With Michel Noel, Muriel Millard, Irene Andrian, Dominique Michel, Lucille Dumont
Producer: Jean Leonard
Music Director: Walter Eiger
30 Mins.; Thur.; 8:30 p.m.
CBC-TV, from Montreal

"Feu de Joie" is one of the 90 live weekly French-language tv programs (besides news and sports spots) Canadian Broadcasting Corp. produces in its six Montreal studios. "Fire of Joy," all music, has a genuine Gallic flavor. All in a nightclub setting, with no announcements and scarcely a non-sung word. Show's regular toppers are Michel Noel, a suave baritone, and Muriel Millard, a tall, attractive dark-haired soprano who can get raucous when the chanson calls for it. Other regulars include Dominique Michel and Lucille Dumont, both lively brunettes with good voices.

Guest chanteuse this stanza was Irene Andrian, a Polish-born copper-blonde looker who's only been over here four years. She won last year's coast-to-coast Canadian pro talent contest "Pick the Stars" on CBC-TV. Hair plaited in one side-hung braid, with large golden earrings and a Romany costume, she sang two Hungarian Gypsy songs in a warm, rich mezzo. First was gently lilting, second gay and flirtatious, with seductive use of the eyes. She also effectively suggested the wild movements of a Gypsy dance. Numbers might have been better spotted separately, as islands of contrast in the Gallic whole.

Producer Jean Leonard's half-hour lilted along at a lively pace. Intro'd by Noel, silk-hatted, opera-cloaked and with formal cane, outside the "club," once inside the stanza featured can-can dancers, a wandering violinist, songs at tables, around the floor or on a little stage.

Old favorites included "Tararaboomdeay" with a can-can done (in nomenclaturally apropos style) sitting down; "Merry Widow" with almost everyone waltzing; "Sur Les Ponts de Paris"; "Valentina"; "Madelon"; and what sounded like a French version of "Come Josephine, In My Flying Machine." Walter Eiger doubled effectively as music director and orch leader. *Gard.*

NBC's 3-Hour 'Richard III' Premiere Not Likely to Set a TV Pattern

By GEORGE ROSEN

The biggest spec of them all—"Richard III"—came to television Sunday (11), an outstanding film off the London Films British Vista-Vision shelf. Its three-hour Sunday afternoon "Wide Wide World" unreeling under General Motors sponsorship, with NBC giving it its U. S. premiere—a premiere, incidentally, loaded with ramifications and overtones charting new avenues in show biz exhibition—suggested that within the economic framework of tv this was a noble, praiseworthy experiment. But whether it warrants repetition in a free-tv era or can only be feasible within the pay-tv orbit (when and if) will depend on wait-and-see circumstances.

As giant screen theatrical fare, "Richard III" represents monumental and dramatic filmmaking which this reviewer has also seen, at its best, with an adornment of tinted riches, massive production and rewarding performances topped by Laurence Olivier in the title role. As 160 minutes of entertainment reduced to living-room size, it's still magnificent programming, with the one regrettable aspect that the multichrome splendor of the spectacle was lost to all but a few. Unfortunately, since this is still an overwhelmingly prevalent black-and-white era, the added dimension of the tint values can be written off.

But in every other respect, this Olivier-Alexander Korda production was dramatic fare of the highest order, giant screen or 21-inch. Certainly Sunday's presentation dispelled any apprehension that sitting through three hours of a dwarf-dimensioned Shakespearean excursion into bloody intrigue and a succession of horrendous episodes, no matter how opulent its facade, would not only be hard on the Bard but a trying experience for the viewer. The excitement and the suspense carried the viewer swiftly through the three hours.

Rather, it's the economics attending NBC's one-shot acquisition of "Richard" that could well mitigate against Sunday's performance of "Richard" establishing a tv pattern for the future. For there's a big "if" hovering over the network's "% of the gross" stake in the subsequent theatrical release of the film in the U. S. This is the network's only chance of recouping on the buy—aside from the inherent prestige rebounding to the web through the slotting of what certainly must be ranked as distinguished programming keyed to the Pat Weaver precepts of upgrading tv for the view.

Staggering Loss

NBC's % claim on the theatrical b.o. receipts (which begins on a graduated scale after London Film realizes the first $1,000.000) stems from the network's $500,000 payment for the one-time showing, the web in turn selling it to General Motors for $400,000. But with GM already committed to its usual 90-minute "Wide World" sponsorship and with NBC obliged to preempt a couple of commercial shows, it adds up to an even more staggering loss on the NBC ledgers —certainly effective propaganda fodder for the pay-tv proponents. Thus that % on theatrical gross assumes a major importance and raises the all-important questions: Will the tv premiere hurt the theatre b.o., or will it rather serve as a teaser in whetting the appetite for the giant-size color package? The returns, as such, will be eagerly watched.

There is this, too, to be considered toward a potential upping of the theatrical gross: that within the so-called intellectual orbit of American society there still remains a disdainful attitude toward the upstart tv medium (even though culture-for-culture video has been making quite a case for itself). Since this constitutes a sizable segment of Shakespearean fans, the compulsion to ignore the tv premiere altogether in favor of the film house release is a key factor through which NBC stands to benefit from its deriders.

VARIETY review (*Myro*) of "Richard III" appeared in December upon occasion of the film's London premiere, and it was hailed as "more than just a prestige picture. It is a screen achievement of the highest order." Of this there can be no question.

British 'Who's Who'

The cast reads like a "Who's Who" in the British theatre—Olivier, John Gielgud, Sir Ralph Richardson, Sir Cedric Hardwicke, Claire Bloom, Pamela Brown, Alec Clunes, Stanley Baker, Norman Wooland, among others. It would be technical carping to conceive of finer casting or more painstaking and inspired performances. As the physically twisted, conniving, treacherous Richard, Olivier makes understandable and fires with life this complicated and ambitious usurper for the throne. In his soliloquies the star-director-producer has made unique use of the camera that gives the film an added avantage over the stage.

Remarkably enough, Olivier the director is just as brilliant as Olivier the actor. His mastery of light, his ominous casting of shadows, the sensitivity of his camera closeups, his genius for movement and seemingly effortless continuity, his control of the tension and mounting suspense, the judicious yet superb values added by the music, all of this made of "Richard III" one of the finest in the Olivier catalog of Shakespeare.

NBC wisely utilized the services of Dr. Frank Baxter, the Shakespearean authority, for one of the intervals and the good professor's terse, analytical commentary on Richard, Buckingham, Anne, the War of the Roses with its culminating Battle of Bosworth Field, etc., made for fine supplementary programming. One could have wished, for that matter, that Dr. Baxter had substituted for Dave Garroway in guest-hosting all the "Richard" intermissions, for Garroway certainly added nothing while a continuing Baxter commentary would unquestionably have complemented the whole.

The variety of GM-parented commercials—A.C. Spark Plugs, Pontiac. Guide Lamps, Delco-Remy, United Motors (with a particularly fetching tint production sparking the A.C. plugs) were not, on the whole, particularly intrusive or jarring, providing, in fact, a breather at approximately 40-minute intervals.

Win or lose, it's to be fervently hoped that NBC will continue to make such superior entertainment available to its millions of viewers.

MEET THE CHAMPIONS
With Jack Lescoulie, others
Producer-Director: Marshall Stone
Writers: Barney Nagler, Rob Silver
Friday, until 11 p.m.
PHILLIES
NBC-TV, from New York
(Al Paul Lefton)

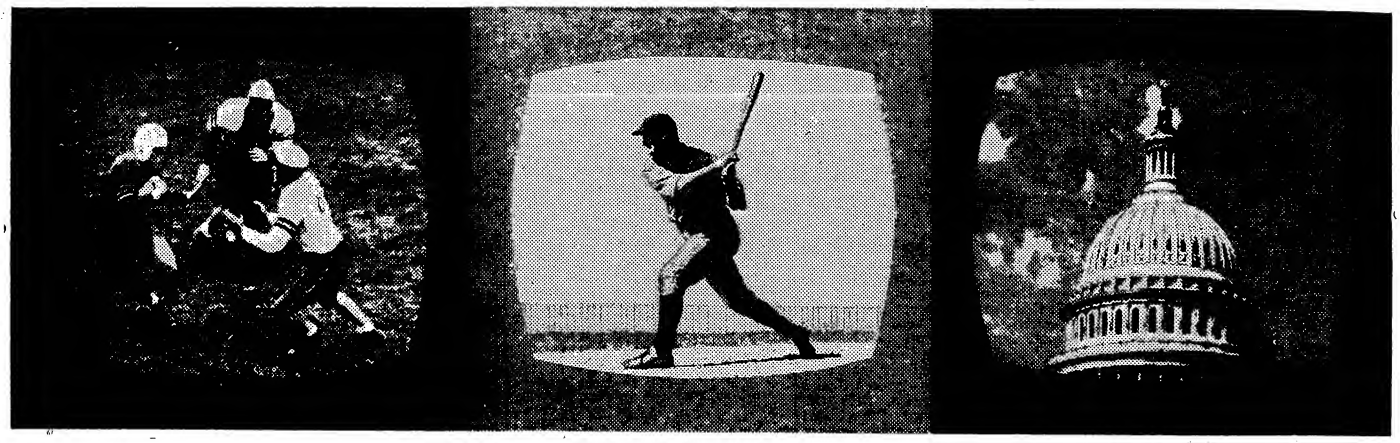
After the Gillette fights on Friday nights, NBC has two sports stanzas going simultaneously. With the start of the newer one, "Meet the Champions," last week (9), the network seems to have ironed out its difficulties. State Farm Insurance, which sponsors "Red Barber's Corner" at the same time, isn't paying the freight in several eastern markets, but entry of Phillies into seven N.Y. and one Rhode Island tv centres with the Jack Lescoulie-conducted affair settles all that. (Before this WRCA had been airing a post-fight session for Bayuk cigars with Jackie Robinson.)

These short sports showcasing are haphazard affairs at best, since they depend for length and, often for text, on the vagaries of the Gillette-sponsored fights that come before. But "Meet the Champions" is at least as good as the best of the many other shows that have batted around the pre-11 zone in the past few years—and that includes the Barber session, as it's recalled from the time when it was seen in N.Y.

Lescoulie, whose rep is as a commercial announcer mostly, did a pleasant job interviewing former champ Joe Louis. His intelligent air made the trivial questions seem a lot better than they really were.

For the closing segment of "Champions," the web and Phillies are going to import different pundits to predict the big sport plays of the coming week. Clem McCarthy called the shots on the San Juan Capistrano Handicap first show, and right or wrong, he imbued the shorty show with his typical excitement. *Art.*

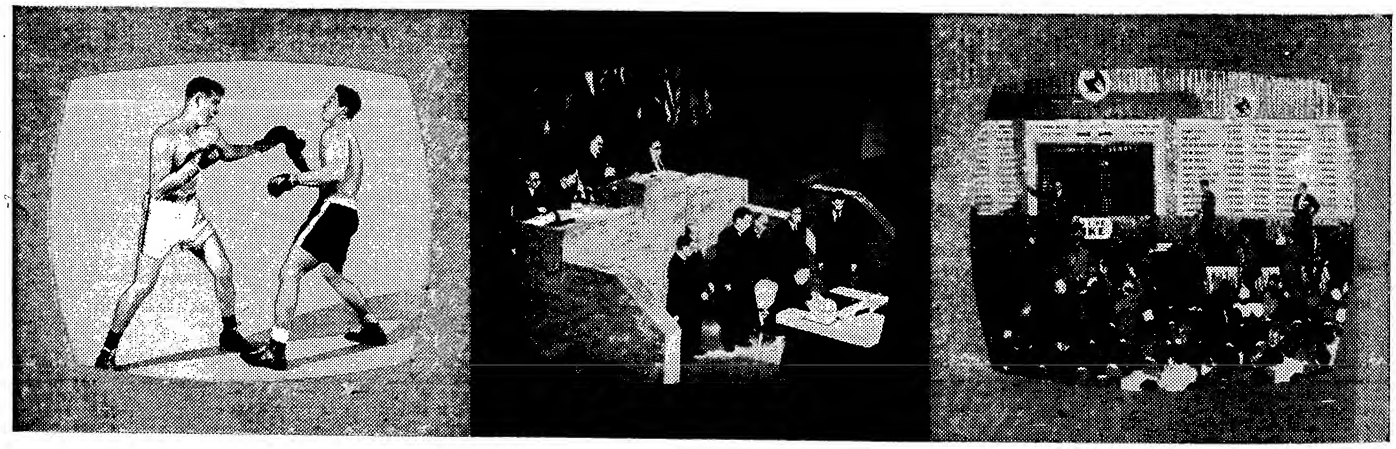
DO YOU REMEMBER THESE TV "FIRSTS"



1 December, 1945 — **First Intercity Telecast:** Army-Navy Game. Bell Telephone lines link Municipal Stadium, Philadelphia, to New York City. From there it was broadcast by TV stations throughout the area.

2 October, 1947 — **First Telecast of World Series.** Baseball fans in Philadelphia and Washington, D. C., are brought within television range of the baseball classic in New York by Bell System coaxial cable facilities.

3 May, 1948 — **First Commercial Service Starts:** New York City, Baltimore, Washington. Bell System opens commercial use of TV coaxial cable between New York and Washington.



7 June, 1951 — **First Theater TV.** Prize fight in Madison Square Garden carried to nine theaters in six eastern and midwestern cities. Telecasts in New York travel from ringside over Bell System video channels.

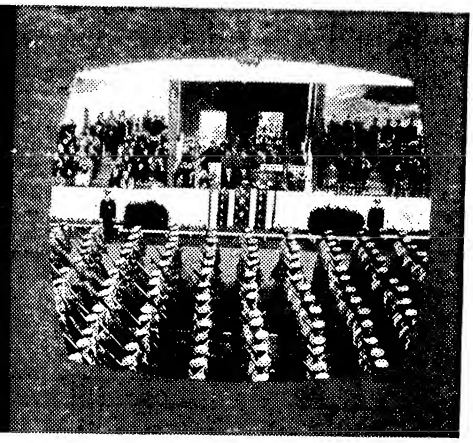
8 September, 1951 — **First Coast-to-Coast TV.** Japanese Peace Treaty Conference, San Francisco. To cover ceremonies Bell System advances previous plans, by about a month, for opening cross-country TV service.

9 November, 1952 — **First Presidential Election on TV.** Bell System uses almost 30,000 miles of intercity television channels to carry events to the nation. Programs are transmitted to 110 television stations in 67 cities.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow

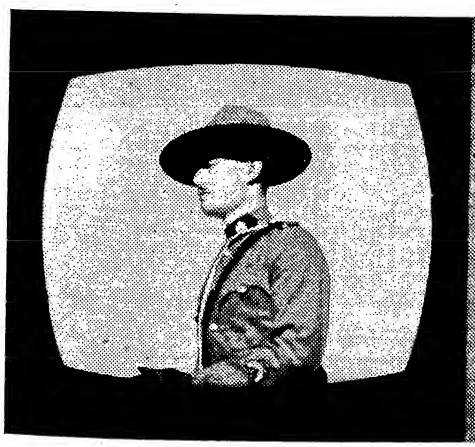
DURING THE PAST DECADE?

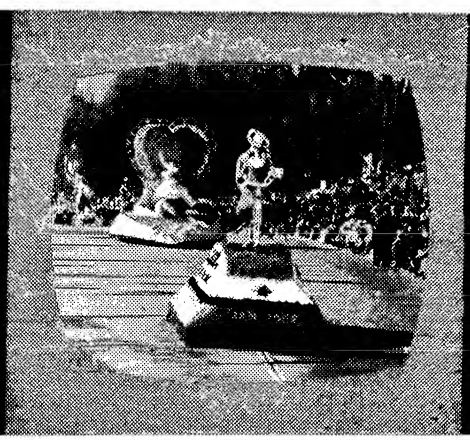


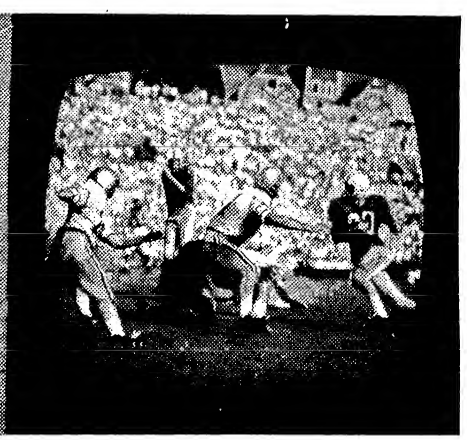
4 June, 1948—**First TV Political Convention Coverage.** Bell System's eastern television network connects Boston, New York, Newark, Philadelphia, Baltimore, Washington and Richmond, for telecasts of sessions.

5 January, 1949—**First East-Midwest TV Link.** Bell System's eastern and midwestern television networks join 30 TV stations in 14 cities from the Atlantic to the Mississippi —another television milestone.

6 January, 1949—**First Presidential Inaugural on TV.** Millions of Americans in the East and Midwest watch inauguration ceremonies. On-the-spot TV coverage is transmitted over Bell System's Television Network.







10 January, 1953—**First International Television.** Toronto's first television station links Canada to the U. S. by TV network facilities of the Bell System. This historic event marks the first regular video link between nations.

11 January, 1954—**First Public Colorcast.** Tournament of Roses. Bell System converts transcontinental channels so that for the first time viewers from coast to coast can see the Pasadena classic in color.

12 September, 1955—**First Colorcast of Football Game.** Georgia Tech-Miami University game in Atlanta. For the first time a national audience sees football on color television. Game is colorcast to 100 stations in 100 cities.

Today, 10 years after the first intercity transmission of television, the Bell System continues to make advances in equipment and technique. It assures the television industry the benefit of the best possible service, at low cost, now and in the future.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

LOS ANGELES — *Approx. Set Count*—1,985,000 — *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	20.3	40.6	50.0	A. Hitchcock—9:30	KNXT	16.3
2. Amos 'n' Andy (Com)	KNXT	CBS	Sun. 5:30-6:00	19.7	56.0	35.2	The Christophers	KTTV	4.8
3. Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	18.8	37.6	50.0	Hometown Jamboree	KTLA	9.9
4. Life of Riley (Com)	KTTV	NBC	Mon. 8:30-9:00	17.9	26.4	67.9	Man Called X	KHJ	12.8
5. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	16.5	26.6	62.1	Big Surprise	KRCA	26.2
6. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	16.4	22.9	71.6	I Love Lucy	KNXT	29.2
7. I Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	16.2	27.4	59.1	Annie Oakley	KTTV	14.6
8. Jungle Jim (Adv)	KTTV	Screen Gems	Mon. 6:00-6:30	15.1	37.0	40.8	Cisco Kid	KABC	9.1
9. Buffalo Bill Jr. (W)	KABC	CBS	Wed. 6:00-6:30	14.8	33.5	44.1	Stories of the Century	KTTV	12.1
10. Susie (Com)	KTTV	TPA	Sat. 8:00-8:30	14.7	24.1	61.0	Perry Como	KRCA	28.0

CLEVELAND — *Approx. Set Count*—1,050,000 — *Stations*—KYW (3), WEWS (5), WXEL (8)

1. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	25.7	47.7	53.9	It's a Great Life	KYW	22.1
1. Annie Oakley (W)	WXEL	CBS	Sat. 6:30-7:00	25.7	63.2	40.7	Death Valley Days	KYW	9.0
3. Highway Patrol (Adv)	WXEL	Ziv	Tues. 10:30-11:00	24.0	52.6	45.7	Big Town	KYW	15.5
4. My Little Margie (Com)	KYW	Official	Mon. 7:00-7:30	23.7	62.5	37.9	Mobil Theatre	WXEL	11.6
5. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 7:00-7:30	22.2	62.2	35.7	Cisco Kid	WXEL	10.3
6. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	20.0	52.9	37.8	Pooch Parade	WEWS	9.1
							News—John Daly	WEWS	9.1
7. Racket Squad (Myst)	KYW	ABC	Sat. 7:00-7:30	19.8	46.0	43.0	Gene Autry	WXEL	20.4
8. Badge 714 (Myst)	WXEL	NBC	Fri. 7:00-7:30	18.8	52.4	35.9	Amos 'n' Andy	KYW	14.1
9. Secret Journal (Dr)	WEWS	MCA	Fri. 9:00-9:30	17.8	33.0	53.9	Big Story	KYW	24.2

WASHINGTON — *Approx. Set Count*—655,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	21.9	56.4	38.9	Do You Trust Your Wife	WTOP	12.9
2. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	20.7	55.4	37.4	San Francisco Beat	WTOP	11.4
3. Amos 'n' Andy (Com)	WTOP	CBS	Tues. 7:30-8:00	17.6	36.6	48.2	Warner Bros. Presents	WMAL	15.1
3. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	17.6	46.6	37.8	Little Rascals	WRC	15.1
5. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	15.4	45.8	33.7	Annie Oakley	WTOP	14.7
6. Jungle Jim (Adv)	WMAL	Screen Gems	Fri. 6:00-6:30	15.3	60.0	25.5	Cisco Kid	WTOP	5.2
7. Little Rascals (Ch)	WRC	Interstate	Wed. 7:00-7:30	15.1	39.9	37.8	Ramar of the Jungle	WTOP	17.6
8. Buffalo Bill Jr. (W)	WMAL	CBS	Thurs. 6:00-6:30	15.0	54.6	27.5	Cisco Kid	WTOP	5.4
9. Waterfront (Adv)	WTOP	MCA	Tues. 10:30-11:00	14.8	42.4	34.9	Big Town	WRC	13.2
10. Captain Z-Ro (Ch)	WTOP	Atlas	Sat. 6:30-7:00	14.7	45.8	32.1	Championship Bowling	WMAL	11.0
10. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	14.7	43.6	33.7	Badge 714	WRC	15.4

ATLANTA — *Approx. Set Count*—460,000 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	29.0	65.5	44.2	I Spy	WAGA	8.5
2. Sheena of the Jungle (Adv)	WLW-A	ABC	Thurs. 6:30-7:00	26.9	77.5	34.7	Paul-Ford; Sports; News	WAGA	4.9
							CBS News—D. Edwards	WAGA	6.5
3. Amos 'n' Andy (Com)	WAGA	CBS	Sun. 7:00-7:30	25.8	45.4	56.8	Racket Squad	WSB	18.7
4. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	25.7	78.8	32.6	Woody Willow	WSB	5.6
5. Jungle Jim (Adv)	WLW-A	Screen Gems	Mon. 6:30-7:00	25.6	75.4	34.0	Quartette	WSB	4.9
							CBS News	WAGA	5.7
6. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 6:00-6:30	24.2	74.0	32.7	Long John Silver	WSB	6.9
7. Grand Ole Opry (Mus)	WAGA	Flamingo	Sat. 7:00-7:30	23.8	47.9	49.7	It's a Great Life	WSB	23.7
8. Waterfront (Adv)	WAGA	MCA	Fri. 7:00-7:30	23.7	57.6	41.2	Great Gildersleeve	WSB	13.1
9. Buffalo Bill Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	23.1	71.5	32.3	Woody Willow	WSB	8.4
10. City Detective (Myst)	WSB	MCA	Sat. 11:00-11:30	23.0	85.9	26.8	News; Sports	WAGA	3.0
							Sky Theatre	WLW-A	1.9

SEATTLE-TACOMA — *Approx. Set Count*—400,000 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	34.6	56.5	61.2	Count of Monte Cristo	KTNT	14.0
2. Death Valley Days (W)	KING	McCann-Erickson	Sun. 9:00-9:30	32.9	53.5	61.5	G.E. Theatre	KTNT	19.2
2. I Search for Adventure (Adv)	KING	Bagnall	Sat. 7:00-7:30	32.9	55.9	58.9	Championship Bowling	KOMO	15.8
4. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	30.5	51.7	59.0	Lone Ranger	KING	19.9
5. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	26.3	47.3	55.6	Playhouse of Stars	KTNT	15.2
6. Buffalo Bill Jr. (W)	KING	CBS	Sat. 4:30-5:00	25.9	74.5	34.8	Santa Anita Races	KTNT	3.5
7. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	25.0	63.0	39.7	Ray Milland	KOMO	7.6
7. Western Marshal (W)	KING	NBC	Wed. 6:00-6:30	25.0	58.1	43.0	Cartoon Special	KTNT	11.5
							My Hero	KOMO	8.6
9. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	23.2	45.5	51.0	Big Story	KOMO	14.5
10. Wild Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	22.2	51.9	42.9	Grand Ole Opry	KOMO	11.2

FEATURES FATTEN RATINGS

'Tugboat Annie's' 128G Pilot

Television Programs of America has just completed filming on what unquestionably will go down as the most expensive pilot film in telepix history, the "Tugboat Annie" kickoffer. Before the finished prints on the pilot come in—photography was completed Friday (9)—the pilot film will have cost the company $128,865, easily a record for a half-hour show.

Number of contributory factors went into the record-setting budget. One was a little item of screen tests, which ran from the date TPA board chairman Ed Small acquired rights to the Norman Reilly Raine stories in December of 1954 until just a couple of weeks ago when Minerva Urecal and Walter Sande were finally cast as the leads. Up until Jan. 28 of this year, TPA had run up a bill of $39,109 on tests and story rights, with this total not even including any production overhead.

For the four weeks from Feb. 4 to Feb. 25, the budget allocations on the show, mainly for additional tests, ran respectively, $1,135, $2,537, $1,516 and $1,283. Then, there were overall items of production fees and story editor payments for the entire 14 months of $15,000, plus a pre-production advertising budget (which included a back page of the New York Times) of $12,000.

At this point, before a set was constructed or a camera turned, a total of $72,580 had been spent. When the pilot finally went before the cameras last Monday (5) on location on San Pedro Bay and in the Pacific, with interiors at the TPA studios, the company shot the works with an actual shooting budget of $56,285. (Having already spent $72,000 before any film was shot, there wasn't much point in pinching on the quality of the film itself). Some budget items included the laying of a smokescreen over most of the bay to simulate fog conditions and the use of a fullscale tug a la the title.

Texas All-Film Station

KFJZ-TV in Dallas-Fort Worth Area Models Self After L.A.'s KTTV

Fort Worth, March 13.

The Dallas-Fort Worth market has become the third in the country to support a tv station operated practically entirely on film programming opposite heavy network competition. Non-networked KFJZ-TV, on the air less than six months against three older web affils, will hit black ink by November, it reports, if it can continue decreasing monthly losses and getting national spot biz at the present rate.

KFJZ is modeling itself after KTTV, L. A., and WPIX, N. Y., in the amount of syndicated (and feature) film it uses. Having gained a rep as the No. 1 film-user, it's the first in the area that the celluloid salesmen hit. In the last few days, concentrating on feature film buys, it's inked for National Telefilm's "TNT" and Selznick pix, Columbia's 104, and Republic's "Silver" group.

The four stations feed an area of nearly 1,750,000 in population and 540,000 tv sets, it's been estimated. That's small against the millions more in N. Y. and L. A., each with their seven tv stations.

The only live programming done by KFJZ, run by Charles Jordan, are intermittant weather-news-sports broadcasts and incidental

(Continued on page 46)

Two Rep Bundles Into 21 Markets

Hollywood, March 13.

Republic's two new telefeature packages, 24-pix "Silver Group" and 51-pix "Nugget Group," have already been sold in 21 major markets, within 30 days of first offering. Earl R. Collins, prexy of Hollywood TV Service Inc., Republic tv sales subsid, disclosed this last week.

Quick sale of the Republic packages indicates a trend toward the 90-minute program format, a trend pioneered by the network specs, Collins observed. Another factor is the upped quality of the feature offerings, with good features of the late '40 vintage now entering the video market.

Large groups of pix should not be offered in one massive block, the HTS topper opined. (Current Matty Fox block of RKO oldies is on market as a solid group of some 750 pix, offered in perpetuity." Instead, the features should be broken down into groups of 26, 52 or 104 ("never more than 104"), which can be merchandised more easily, Collins noted.

Surmagne Into Vidpix

Hollywood, March 13.

Swinging over to TCF-TV Productions, 20th-Fox video subsid, is Jacques Surmagne, former assistant to Darryl F. Zanuck at 20th-Fox. Surmagne will produce a projected vidpix series.

He reports to Irving Asher, exec in charge of Fox's tv production, for confabs on the series.

Fairbanks & TPA Team to Produce 'Capt. Kidd' Series

Douglas Fairbanks Jr., whose British telefilm production organization thus far has been concentrating mainly on his "Douglas Fairbanks Presents" series, has set a coproduction deal with Television Programs of America for a "Captain Kidd" series to star Tony Dexter, the thesp who did the "Valentino" biopic some years back. Shooting on the pilot gets underway in England this week, with Dexter having already flown over to prep for the pilot. Jerry Juran is scripting, Dennis Vance directing, and TPA's Rudy Flothow acting as TPA production supervisor on the pilot. Dexter, incidentally, is a pactee of Edward Small, TPA board chairman, and coincidentally, played the same type of role a couple of years ago in a feature titled "Captain Kidd and the Slave Girl."

Deal with Fairbanks gives TPA a total of five pilot projects before the cameras during the past three weeks. Others are "Tugboat Annie," "New York Confidential," "Last of the Mohicans," and "One False Step." Also, the deal on "Captain Kidd" means that there are currently three swashbuckler series currently in the works at various telefilm companies. Official, working with the English Incorporated Television Programs, has "The Bucaneer" already shooting, while CBS Television Film Sales is prepping a pilot on "Sir Francis Drake."

SCHUBERT'S 'ABBOTT' SERIES

Hollywood, March 13.

Bernard L. Schubert has set production of a new telepix series, based on Random House "Abbott Mysteries" by Frances Crane and aired by NBC Radio last year.

Schubert plans fall release and is currently in negotiation for two undisclosed names to topline casts

GIVE WEB SHOWS RUN FOR MONEY

The local tv station rating picture has changed greatly in the past six to 12 months. The change has become evident primarily through the exposure of first-run feature films, which often run a close second to quality network fare and more frequently lambaste top half-hour syndications and veteran live local stanzas.

Features have given a new lease on life to the weak sisters in nearly every video market in the country. The ratings pix have shown within the last several months are believed to be the elementary reason why there is such a heavy demand on the flood of quality theatricals that have been hitting the tv market lately.

Quite a few studies have been made in recent months, but the one telling the strongest story for features' pulling power was the "before and after" study based on ARB. Feature film hours were measured in 10 markets, roughly three months after the start of first-run feature film shows. The same hours were also measured before the pictures began their runs, with these results: WSYR, Syracuse, went from 4.3 on Saturday nights to 16.2 average; WOW, Omaha went from 8.0 to 32.4 Sundays at 10:15 p.m.; Houston went Sabbath afternoons from 15.1 to 39.9 and back down to 21.3; Boston went up from 8.2 to 16.1 on Saturdays at 11 p.m. The same type of rises were witnessed in Cincy, Columbus, Seattle, Kansas City, Memphis and Nashville, the poorest example among this group being an 11.5 to 19.1 on KCMO Saturdays at 9:30 p.m.

TvB's Yardstick

There is a cost story in features as well. Television Advertising Bureau, using Nielsen averages on 68 stations in 58 markets during the daytime, came up with a yardstick for national spot buys. A bankroller buying twice a week got a cumulative audience of 3,570,000 families at $1.99 per-1,000, with each family seeing 1.3 pictures. On five participations a week, 5,304,000 families watched at $2.09 per-1,000 and saw two pix. At night, on 95 stations in 76 markets, a twice-weekly national spot bankroller of motion pix got 3,298,000 homes at a rather high cost

(Continued on page 40)

ABC Film Syndication's New 'Sneak' Wrinkle On 'Three Musketeers'

A new wrinkle in "sneak previews" has been developed by ABC Film Syndication to test audience reaction to its made-in-Italy "Three Musketeers" syndicated series. The American Broadcasting-Paramount Theatres subsid did an on-the-air sneak in New Haven during early February after first writing to some 2,000 residents apprising them of the sneak and asking them to return questionnaires on their reaction to the show.

Secondary audience-response test was an on-the-air appeal for mail reactions to the show. Some 10% of the questionnaires were returned, while the request by WNHC-TV in New Haven for viewers' reactions brought in 100 letters. Show had aired on a Sunday afternoon at 1 p.m. Response, incidentally, was highly favorable, with 95.1% grading the show excellent, above average or average, 91.4% stating they liked thesp Jeffrey Stone in the lead and nearly 90% stating the show was good family entertainment and would enjoy watching additional episodes.

More TV-Film News On Page 40

Metro Set to TV-Lease 37 'Kildare,' 'Hardy,' 'Maisie' Pix for $1,800,000

Metro is close to finalizing its first release of feature films to television, the release to consist of the "Andy Hardy," "Dr. Kildare" and "Maisie" series, 37 features in all. Three companies are in the running for the pix, for a price of about $1,800,000 against a percentage of the gross, under a two or three-year, lease arrangement.

Two of the three outfits are known to be National Telefilm Associates, which took on the David O. Selznick pictures a couple of months ago, and PRM, the Canadian industrial concern which together with Eliot Hyman bought the Warner Bros. backlog for $21,000,000 last month. The deal, according to a top Loew's exec., could go to any one of the three companies, but terms and price have already been narrowed down to the $1,800,000 vs. percentage for the 37 pix under the lease arrangement.

Stations already reported they had been felt out on their reactions to the three groups of pictures, which would indicate that if a deal hasn't yet been signed, it's about to be. Also, it's pointed out that Metro had already decided that a lease arrangement would be the most feasible, and having thus made up its mind, had merely to pick out the pictures and decide on terms. M-G had already been talking over all possibilities, including an outright negative sale on its backlog, with several companies.

Lease arrangement has been by far the most common method of selling features to television, although this fact had been all but obliterated in light of the industry excitement generated by the outright sale of the RKO and Warners libraries. Under the lease arrangement, by which the greatest number of features on the television market up to now have been acquired, the tv distributor gets tv

(Continued on page 46)

Breweries Mad About 'X'

Ziv's "Man Called X," already set in 163 cities according to sales v.p. M. J. (Bud) Rifkin, is sponsored in one out of every four of them by a brewery. Latest top sudser in the house is Anheuser-Busch, which bought the show for Chicago via WGN-TV. Buy marks still another instance of a national advertiser reinforcing his network lineup with local or regional sponsorship.

Other new sudsers on the "X" list are Reisch Brewing, for Springfield, Ill.; Arizona Brewing, adding Yuma to its regional list; Stegmaier Brewing, for Wilkes-Barre; Lone Star Beer, El Paso and Dawson's Brewery, picking up Boston via WBZ-TV. Previous breweries inked included Blatz Beer, Hamm Brewing, Genesee Brewing, National Brewing and Piel Bros.

'Cavalcade' Oldies Into Reruns Via OF-DuPont Deal

Official Films wrapped up a deal last week for syndication rights to 39 "Cavalcade of America" episodes produced between 1952 and 1955, which it will market under the new title of "The American Story." Deal was set directly with E. I. du Pont, sponsor of the network show, which unlike other bankrollers, retained residual rights to the films.

The 39 pictures, all but three of them in a historical vein, are above and beyond Official's earlier acquisition of rights to the current-season "DuPont Cavalcade Theatre" series running on ABC-TV. The latter group was acquired by Official in its Four Star Productions purchase because in duPont's current-season deal with Four Star, it had assigned residual rights to the production company, which in turn sold them to Official. No plans yet to market the current crop of "DuPont Cavalcade Theatre," with Official concentrating on the 39 oldies.

The original 39 which gets the new title of "The American Story" were produced at various Hollywood production outlets, among them Jack Denove Productions, Jack Chertok, Screen Gems, Sovereign Productions and Gene Autry's SHA Productions out of his Flying A stable. Official will aim chiefly at institutional sponsors like banks, utilities, etc., with tie-ins with local civic and educational groups. Placement of "Cavalcade" into syndication accents a trend toward the sale of pubservice - educational show. Besides "Cavalcade," there's CBS Television Film Sales with "The Search" and "Under the Sun," Television Programs of America with "Science in Action" and George Bagnall Associates with "I Search for Adventure."

GE's 'Turning Point' As WRCA-TV Entry

General Electric will sponsor "The Turning Point" on WRCA-TV, N. Y., starting April 28. The MCA-Revue Productions telepix series ran as a network on CBS-TV last summer under original "Undercurrent" title.

"Point" replaces the Henry Fonda skein, "The Star & The Story," backed by Rheingold, with beermaker beginning a summer hiatus and resuming next fall with Hal Roach's "Code Three" series, though not necessarily on the NBC-TV flagship. Rheingold, however, continues on "Douglas Fairbanks Presents" as a Tuesday slotting on WRCA-TV.

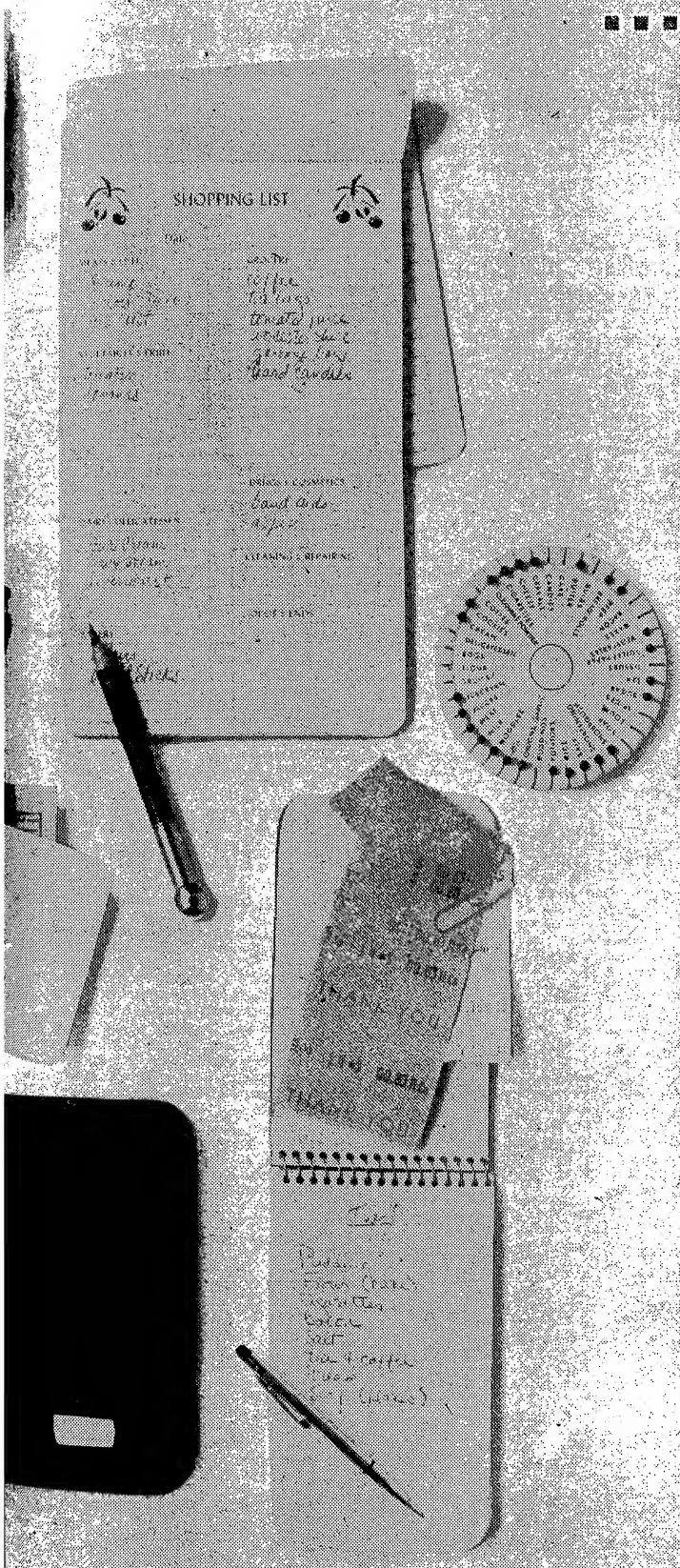
Ed Madden Joins Latex as Veepee

Ed Madden this week joined International Latex Corp. as a veepee, thus laying down more foundation-blocks for the company's $10,000,000 spot deal with Matty Fox's C&C Television via Fox's sale of the RKO backlog. Madden has been a longtime Fox lieutenant, and the moveover to Latex indicates the wheels are already turning on the spot campaign. Just a couple of weeks previously, Don McClure, former sales chief for Bonded TV Film Service, had joined Latex as director of films, so that Madden's responsibilities will no doubt lie over the entire field of the company's television activities.

Before joining Fox three years ago, Madden had functioned as a v.p. at NBC and previously a veep at McCann-Erickson. With Fox, he first became v.p. over the Motion Pictures for Television syndication operation, latterly an overall troubleshooter for Fox in all his activities. He was active in the initial deal with C&C that saw the softdrink outfit buying up Fox's Western Television Corp. and taking over its $10,000,000 worth of spot time accumulated through "barter" (films for time) deals.

Under Fox's method of selling the RKO backlog, he's asking cash and spot commitments from purchaser stations. With an aggregate of such spots, totalling five a day over a five-year period in 70-100 markets, he's presenting the entire spot package to Latex in return for a flat $10,000,000. McClure presumably would prepare the commercials for these spots, while Madden would supervise the entire operation, covering production placement, advertising approach, accounting, shipping, etc.

SHOPPING GIRL
MILK
CREAM
BUTTER
CHEESE
EGGS
SPORTSWEAR
MEAT
BREAD
CAKE
FLOUR
CEREAL
SALT
PEPPER
SUGAR
COFFEE
TEA
COCOA
SOAP
POTATOES
ONIONS
VEGETABLES
FRUIT
LAUNDRY
TAILOR
SHOEMAKER
Milk
Sugar
Noodles
Stationery
Bread
Margarine
Flour
Eggs
Cigarettes



...WHO REMINDS THEM TO REMEMBER?

13,714 women in an Advertest survey* told us...

On the day they go to supermarkets: Before entering the store, for every 18 shoppers who read magazines, every 55 who watched television, every 81 who read newspapers... 100 shoppers heard radio.

In time spent with all four media on the shopping day: Before entering the store, for every 5 minutes spent with magazines, every 32 minutes with television, every 16 minutes with newspapers... shoppers spent one hour and 10 minutes with radio.

During the hour before they shop: For every 7 shoppers who read magazines, every 50 who watched television, every 21 who read newspapers... 100 heard radio.

Day. Time. Hour. Radio is their favorite pre-shopping companion. Now...where do they listen most?

In the 10 biggest markets, the most popular daytime radio programs† are network programs (71 out of 100). And of these 71 shows, 68 are on the CBS Radio Network!

Who reminds them to remember? Radio does. CBS Radio.

*A 1955 survey in supermarkets in 4 metropolitan areas covered by all media.
†Pulse, Nov-Dec 1955. 10 cities with largest number of metropolitan area families, Sales Management, 1955.

THE CBS RADIO NETWORK

1,746 'New' Features for TV Since Jan. 1 Cueing Depressed Market

Unprecedented total of 1,746 feature films have become available to television since the first of the year, with an additional 249 pictures known to be on the selling block and falling into the "just a matter of time" category. This is the "opening of the Hollywood floodgates" era that had been anticipated over the past few years, and although the much-feared breakdown in the price structure of features hasn't occurred, stations believe it is just a matter of time before the general price level for features will be depressed at least 20%.

One reason for the failure of film prices to crash rock-bottom has been the manner in which the major acquisitions, the RKO library and the Warners backlog, are being handled. In the case of the RKO pictures, C&C Television topper Matty Fox is insisting on "all or nothing" deals with stations—that is, the station must buy all 740 films or none at all. Under such a system, Fox might well come out on a profit basis with sales to as few as 30 key stations, but the effect of such sales on the general market would be negligible—he'd just be drying up 30 out of 440 sources of demand.

In the case of PRM and Eliot Hyman, who purchased the Warners backlog, the approach is different but still will have little effect on prices. Hyman is planning a slow-and-easy approach, since he's got solid and longterm financial backing. His initial announcement was that only half of the pictures would be earmarked for tv at first, and subsequent reports from stations indicate he'll release them in groups of 52 or 104 per year. Again, the impact of 104 films a year is not enough to act as the straw on the camel's back.

Breakdown of the newly available films includes the Warners and RKO pix, plus 104 Columbia films being released through Screen Gems, the Col subsid. Other distributors with new product are Hollywood Television Service (Republic) with 22 features, M. & A. Alexander, with eight, National Telefilm Associates with 10 Selznick features and 25 other assorted pix, Hollywood TV again with 52 westerns, Atlantic TV with 13 features and Hygo with 32 new-to-tv'ers, plus a guarantee of 26 more new ones every 13 weeks.

Known to be on the selling block, though not yet set with tv distributors, are the 34 Pine-Thomas films, 40 Sam Goldwyn features, 62 in the miscellaneous bracket, 14 Dorothy Lamour pix made for Paramount, 18 20th-Fox Shirley Temple features, 18 Universal Deanna Durbin pix, and a total of 37 Metro features from the "Andy Hardy," "Maisie" and "Dr. Kildare" series, these latter reportedly already set with NTA. What stations are banking on to crash the price barrier is the wholesale unloading of another major studio backlog, and this is not beyond the realm of possibility, what with stockholder pressure on all of the holdouts growing by the day.

No Secrets

This telefilm business is getting so complicated in terms of ownership of properties that a company just can't keep its books from the eyes of its competitors anymore.

The company that started things off was MCA, when it bought in on ownership of "Dragnet." This gave MCA's syndication arm access to private information on just how competitor NBC Film Division was doing with the "Dragnet" reruns, "Badge 714." Then, couple of months back, Hal Roach Jr. turned over distribution rights of his "Public Defender" series to Interstate TV. A competitor of Interstate's, namely ABC Film Syndication, happens to have a 5% ownership in the "Defender" series via its 50-50 partnership with Roach in Rabco Inc., which had a 10% stake in the show.

Finally, ABC Syndication got the bite too, when Four Star Productions sold out to Official Films, with the latter acquiring under the deal, apart from the "Four Star Playhouse" and "Star and the Story" properties, a 25% piece of ABC's "Sheena, Queen of the Jungle." So Official now, if it wants, can take a gander at ABC's books, at least insofar as they relate to "Sheena."

Another Regional Deal On 'Code Three' Series

ABC Film Syndication, which already had sold an East Coast-West Coast regional deal on the new Hal Roach Jr.-Bernard Fox "Code Three" series to Liebmann Breweries, wrapped up still another regional in the west with Signal Oil Co. Signal picked up six western markets—those which hadn't been bought by Liebmann—and optioned several more. Liebmann has 12 western markets and holds options on several more, with one result of this being the unusual situation wherein Signal's options are really second options, with Liebmann holding first refusals on some markets.

Liebmann has already begun sponsorship of "Code Three" in several markets on the Coast, with Signal due to start early next month. In Liebmann's six eastern markets, however, the show won't start till next fall. Signal's last regional telefilm venture, incidentally, was a Coast spread on "The Whistler."

Vidpix's New Rash Of Title Conflicts

That telefilm problem of "titleitis" which plagued the industry a year ago is back again, this time in two pairs of competing entries coincidentally centered on CBS Television Film Sales. One is the "Border Patrol" series, and on this one it's more a matter of a conflict over rights than of titles. Sam Gallu, who does the "Navy Log" series for Film Sales, has the CBS subsid's financial backing on the "Border Patrol" project and also claims he has a Treasury Dept. okay. But Abner Greshler also claims to have secured rights from the Dept. and has announced plans to do a series on the work of the Treasury outfit. Right now the matter's in the hands of the legal department at CBS, while Greshler's also conferring with his attorneys.

Second case in point is "The City," which CBS Film Sales is shooting abroad against the backgrounds of foreign capitals. But only a week ago, Mark Stevens announced a coproduction deal with Four Star Films for a series called "The City," this to be located in New York. Film Sales v.p.-general manager Leslie Harris has written to Stevens apprising him of the network's prior claim on the title. Another recent case was the Lee Loeb-Harmony Productions Joan Leslie starrer, "Court of Human Relations," which Loeb sold outright to Television Programs of America. Here it was A. L. Alexander, the vet radio domestic advisor, who claimed an infringement on his radio title (and a tv package of the same name he's peddling), and TPA subsequently changed the name of the series.

Some telepixers are wondering if it isn't time to start some sort of title registration bureau, like that of the Motion Picture Assn. of America's in the theatrical field.

Schwimmer's 'Baby' Deal

Chicago, March 13.

Walter Schwimmer has signed a syndication deal with Laufman Film Productions to handle national and regional sales on latter's "It's Baby Time." Quarter-hour show designed to be used as a cross-border is underwritten in 25 markets by Libby Baby Foods.

Series, with 52 episodes canned, is produced by Herb Laufman and Jim Jennings in cooperation with the American Medical Assn. It feautres Dr. W. W. Bauer, director of the AMA's health education bureau and graduate nurse Jane Warren.

SG'S 'MOVIE PARADE' IN 10 MORE CITIES

Following swiftly on the heels of its $750,000 deal with WCBS-TV, N. Y., for its 104-feature "Hollywood Movie Parade" package, Screen Gems set the entire package in an additional 10 key markets last week. Though Screen Gems is selling the Columbia oldies in varying-sized packages, ranging from 13 to the entire 104, the 10 deals were for all 104 films.

Stations buying the pix were KTTV, Los Angeles; KRON-TV, San Francisco; KFJZ-TV, Dallas; KCMO-TV, Kansas City; KUTV, Salt Lake City; WOW-TV, Omaha; KOB-TV, Albuquerque; WTTV, Indianapolis; KCRA-TV, Sacramento; and KSYD-TV, Wichita Falls. Deals were for multiple runs over two and three years.

Hazards of Telefilm Distribution: Damaged Prints, Tardy Shipments

Chief problem faced by station film directors in handling syndicated and feature films is late arrival of prints at the stations and damaged prints due to improper inspection by the distributors, according to survey on film room practices by the National Assn. of Television Film Directors.

To one of 10 questions included in the survey, "What one detail gives you the most trouble in film room operation," 33% of the respondents mentioned late arrival, another 33% mentioned repairing damaged film. An additional 10% said editing features to fit time slots, 10% said blocking out old cues and 8% had difficulties with syndicated shows not marked for commercial inserts. Another question, as to the detail that gives film directors the least trouble, brought a less enthusiastic response, with 42% giving no answer, 12% mentioning the preparation of syndicated shows and 15% saying shipping.

Survey, run by WJAR-TV, Providence, film director Bill Cooper, who's head of the NATFD Technical Standards Committee and founder of the organization, placed special emphasis on cueing systems, and found that stations all over the country were using no less than 24 different cueing methods. Preponderance was the 5&1 second system (38%), with studio and visual cues only getting 14% of the replies.

Final part of the survey asked for suggestions of problems to be discussed at the NATFD Convention in Chicago this spring, with cueing again coming in for chief attention, 40% of the respondents wanting a standard cue. Better checking of print quality by distrbs was next with 22%, better transhipments system got 12%, proper methods of cleaning film 8%, standard method of shipping charges got 5%, while 3% asked for new equpiment better suited for tv use and 3% want a standard type of leader supplied on all film. Detailed report on findings of the NATFD committees during the convention will be issued after the conclave.

HOLDEN GETS TELEPIC RIGHTS TO 'SPARROW'

Hollywood, March 13.

Toluca Productions, William Holden's indie company, has acquired tv rights to "The Red Sparrow," original intrigue-adventure yarn by Charles Rufer. Sked for 26 half-hour "Sparrows" is now being prepped, with a per-telepic budget of $28,500, according to Toluca v.p. Andrew Hickox. Toluca, incidentally, recently purchased "English Coronets" for another vidpix series.

Meanwhile, Toluca is currently filming "Toward the Horizon," a feature, for Warners release.

'Buffalo Bill' Sell-Off

CBS Television Film Sales is due to get exclusive sales rights in about 50 additional markets to the "Buffalo Bill Jr." vidpix sponsored national spot by Brown Shoe and Mars Candy. Sponsors, via the Leo Burnett agency, had been bankrolling the series in 110 spot-booked markets, with Film Sales holding "sell-off" rights in the remainder.

Features Fatten Ratings

Continued from page 37

of $3.57 per-1,000, but a five-times weekly buy brought the audience up to 6,868,000 homes and the cost per-1,000 down to $2.65.

Associated Artists, compiling its own estimates from ARB ratings in 19 markets (Oct.-thru-Dec., '55) came up with a cost per-1,000 (including time as well as picture price) of $1.60 for eight commercial minutes out of every 90-minute feature film show. The lowest rating delivered on this estimate was 12.5 via WKRC, Cincy, from 10 to 11:30 Saturday nights, and the highest was a 24.9 by WBZ Sundays, 6 to 7 p.m. in the two-station Boston market.

The punch of features is manifested further in a study (ARB figures) of how first-run features jack the ratings from leading shows, and, often, take the play away from the stronger leading competition. WSB, Atlanta, using a combination of Hygo, AAP and General Teleradio on Sunday afternoons, pulled 19 against WAGA's 6.8 on "Stars of Tomorrow" and WLW's 1.9 (for rerun pix). WSB drew a 3 in the previous quarter hours while WAGA again had 6.8 and WLW 1.9.

Another case was Baltimore, where WMAR started fairly strongly with "Gunsmoke's" 26 on Saturday nights; WBAL pulled 33.6 with George Gobel, and WAAM had 0.3 with "Tomorrow's Careers." When WMAR turned to pix at 10:30 p.m., it got 29; WBAL with "Mr. District Attorney" got 17.5, and WAAM with John Wayne features (reruns) got 3.0.

ARB comparative studies in Chi, Frisco, Seattle, Albany and Cleveland all give first-run feature films decided edges over the competition, and in Cincy features on both WCPO and WKRC beat strong WLW's wrestling by from 2.3 (WCPO) to 7 (WKRC) rating points.

Albany's Nifty

Against the networks on Saturday KING pulled a 19.1 after an 11 leadin. The NBC affil got 28 with Como, to beat the features, but Gleason only pulled 17.4 after a 16.1 leadin by "Big Surprise." This was in December, according to the rating firm. In Albany, the new UHF WROW pulled one of the cutest rating tricks in the biz by downing 10.1 to 6.2 and 7.0 to 3 the entrenched VHF'er WRGB on a given Monday and Tuesday last December. This was at 11:15 p.m., and the next two days both stations ran pretty much even on the scorecard, with WRGB not taking a decided lead (despite its inherent strength) until Friday night. (Interesting is the report that WRGB maintains a nice lead most of the rest of the day over its U competitor.)

Telepulse, which worked up some comparative ratings for VARIETY, explained that it was hard to get the lowdown on high-rated features in small tv markets; the one and two station towns generally limit themselves to network feeds and half-hour syndications. In the one small market measured by Telepulse, that being Duluth-Superior, "Million Dollar Movie" (GT and AAP pix) belted the competish. KDAL, with a 10:30 to midnight film feature hit 20.0, 20.5, 20.5, 23. and 18.5, Mon.-thru-Fri. WDSM got a 13.8 with "Justice," a 12.8 with "The Hunter," a 9. with the local "Polish TV Party," 14 with "Confidential File" and 14.3 with "Star Stage." (Partially accounting for the KDAL sweep is that it had a higher leadin to the 10:30 p.m. slottings.)

Even the rerun full-lengthers, provided they are not too old, come in for their share of ratings. In Chi, for instance, WGN's various feature shows after 10 p.m., on Tues.-thru-Thurs. basis drew 11.5, 15.7, falling to 6.3 (Thurs.) Monday was fight night. The best competish did thusly: "I Led Three Lives," 17.7 on Tuesdays; "Liberace," 10.7 on Wednesdays, and weather-news, a 6.3 on Thursday. WGN's Friday night rating was an 18.1 on a first run pic, while "City Detective" did 12.4. Another new pic on Sundays for WGN drew 23.4 which Telepulse said was the highest at the hour (in January).

In markets like N. Y. and L. A., featurefilm stations can't crack the one, two, three status of the network keys, but in L. A. by Telepulse calculations, KHJ-TV, with its own "MDM" ran an average fourth out of seven. WOR-TV in N. Y. vacillates between fourth and fifth, occasionally dropping to sixth.

Tradesters are now wondering what will happen to the feature film ratings when admitted powerhouse packages like Matty Fox's RKO catalog, Eliot Hyman's WB pile and Screen Gems' 104 Col pix are tabulated in.

Telefilms Background Ballard's 'Package Deal' Novel, But It's N.S.H.

What with the spate of novels about the television business and its people, it was inevitable that one should come along about the telefilm industry. That's finally happened with Willis T. Ballard's "The Package Deal" (Appleton-Century-Crofts, $3.50), a tome backgrounding the early days of vidpix production in Hollywood, before telefilms went completely legit.

While Ballard, a vet radio-tv-films scripter, paints what seems an accurate enough picture of those sucker days, he hasn't written much of a book. It's strictly in the pulp vein—all plot, no characterization and certainly no subtlety or insight. "The Package Deal" is a fascinating enough story, what with the ins and outs of scraping enough coin and cheating enough to get a telefilm story (based on a comic strip, yet) off the ground, but it's singularly unrewarding reading beyond that point.

Ballard's pictorialization of Hollywood and his key characters are all out of the stock library—a hero who tries to act tough and is in and out of bed; a stereotype of an agent with powerful "connections" and a nymphomaniac of a leading lady. And there's the non-pro financial backer, probably the most plausible character in the book. Ballard has written a fair color piece on pioneer telefilm production—he knows his way around a studio—but it's not much as a work of fiction. *Chan.*

NILES' CHI FILMERY BILLINGS HIT 500G

Chicago, March 13.

Fred Niles, who ankled Kling Films to set up his own film company, says he already has $500,000 in orders lined up. Biggest project is the location lensing of 32 half-hour films for evangelist Oral Roberts. Balance of the new biz is in tv commercials and training reels.

Niles has launched a Hollywood animation department and has entered in a rental deal for space at the General Service Studios. Chris Peterson Jr. heads up the Coast division.

Roger Keene, formerly with Pathescope in New York, is production supervisor on the Roberts religioso series. Initial batch of Roberts films, lensed during the preacher's actual personal appearances, is currently running on 147 stations. Evangelist buys the time himself.

ABC Film Syndication In Midwest Expansion

ABC Film Syndication is opening two more offices, in St. Louis and Minneapolis, and is planning a third in Detroit within a week. J. Chris Hetherington, former manager of John Blair & Co.'s St. Louis office before his retirement under the Blair plan last year, will head up the St. Lo. office. Theodore Wold, KTSP-TV staffer in Minneapolis, will operate the new office there. Nobody tapped for Detroit yet.

New setups, including the Detroit office, bring the number of branches operated by ABC Syndication to eight. The new offices will be under the supervision of midwest division manager Howard Anderson.

BARNES TO BONDED

Wade Barnes, formerly southeast sales manager of the Film Division of General Teleradio, has joined Bonded TV Film Service as general sales manager. Post marks a return to N. Y. for Barnes, having been with NBC in the mid-'40's and sales manager of RCA Recorded Program Services in 1949.

turning high adventure into high ratings

(and that means high sales) For years CRUNCH and DES have had a faithful following among the 11,750,000 weekly readers of the Saturday Evening Post. On TV these Philip Wylie characters are more popular than ever. Already this new program is hard at work in over one hundred markets, building success after success for sponsor after sponsor. If you'd like to know what CRUNCH and DES can do for your product, call or wire NBC Television Films at 663 Fifth Avenue in New York, Merchandise Mart in Chicago, Sunset and Vine Streets in Hollywood. In Canada: RCA Victor, Ltd., Toronto.

Crunch and Des

popular characters of the Saturday Evening Post series, now available for syndication

NBC Television Films

Programs for All Stations All Sponsors

A DIVISION OF KAGRAN CORPORATION

Associated-Rediffusion Cuffoing Plugs as British Comm'l TV Biz Fails to Hit Anticipated Stride

By HAROLD MYERS

London, March 13.

One of London's commercial programmers has entered the giveaway field. Associated-Rediffusion, which operates the competitive station on weekdays, is giving advertisers one free plug for every spot paid for.

This is the first frank admission that advertising revenue is way below expectations and special inducements are necessary to lure advertising support for the weekday programming. The decision was taken at a full day sesh with the other program contractors, and was announced in a formal press statement last week, reinforced with a full page advertisement in the London Times.

A breakdown of advertising time sold on the London station reveals, all too clearly, that the network has failed to sell anything like the time permitted in the Television Act. By statute, advertising time is restricted to a maximum of six minutes in every hour, but there have been times in recent weeks where they've not reached this total in a full day.

On Feb. 13 and Feb. 15, for example, advertising spots sold on A-R programs were two mins. 58 seconds and five mins. 13 seconds, respectively. A week later, on Feb. 22, the day's advertising schedule absorbed only six mins. nine seconds of screen time. Consistently, the best weekday has been Friday, and in the last two weeks the time sold was in the region of 20 minutes, with Thursdays following as a close second with 17 and almost 19 minutes, respectively.

In the first week of the new Birmingham outlet, the same lack of response has been apparent. On the first weekday (Feb. 20) of regular transmission, the amount of advertising time fell below three minutes. Space sales improved progressively through the week, however, with five mins. 30 seconds on the following day and 14 mins., 15 mins., and 32 mins. on successive days.

Associated TeleVision, which is responsible for weekday programming in Birmingham and which also has control of weekend time on the London station, has consistently had an encouraging advertising response for their London programs. On Feb. 18 and 19 they sold 33 mins. and 41 mins., respectively, and the following weekend space ratings hit approximately 38 and 33 minutes. The first two Saturday nights in Birmingham (run by ABC-TV) were supported by advertisers with 29 and 23 minutes, respectively.

The Associated-Rediffusion gift terms took effect from yesterday (Mon.). Their 100% bonus will apply to all advertisers other than those using slides, time signals, seven second spots or magazines. They now reckon that with the new incentive advertisers can reach a thousand homes in a half-minute advertisement at a cost of approximately $2.65. They estimate, on the basis of latest statistics, that there are 640,000 sets in the London area equipped to receive the alternative program.

AUSSIES PREP FOR COM'L TV SETUP

London, March 13.

In anticipation of the launching of state and commercial tv networks in Melbourne and Sydney this year, the Australian Broadcasting Commission, which will be operating the national outlets, has named Global Television Services as their exclusive purchasing agents. They're authorized to buy all types of filmed programs, other than those emanating from the BBC-TV.

As part of the deal, Global have also been given a mandate to acquire suitable programs from France, Germany, Italy and other European countries.

ABC will have one station in Sydney and another in Melbourne, and their income will be dependent on licensing fees, as is the case with the BBC here.

64,000 Kroner Quizzer

Copenhagen, March 13.

Now the Danish listeners and tv viewers will get a 64,000 kroner ($9,000) quiz show for charity — with only the number of coins similar to the famed American show.

Danish Breweries' Assn. has given the whole prize amount to the Statsradiofonien, which usually doesn't go in for money prizes (except on a Sunday night "Stop the Music" show, where the top prize is $15). "The 64,000 Kroner Quiz Show" will be held night of April 8, and both the 1,000,000 listeners and 12,000 tv viewers will follow the show and are expected to send in money or buy lottery tickets to help Danish crippled persons.

CBS-TV Film Sales Has a $3,120,000 Stake in Britain

CBS Television Film Sales, the network's syndication subsidiary, has taken on all foreign sales rights to most of the network's filmed and some of its kinescoped properties, with the result that it has forged to the front in at least one foreign market in terms of properties sold. That market is England, where it is way out in front of its competition with 11 shows sold and on or about to go on the air via either the BBC or the commercial channels.

At the same time, however, the web subsid is plowing back far more money in the country than it has taken out via an intensive production schedule in England that currently sees three series before the cameras and a fourth slated for June or July. CBS Film Sales v.p.-general manager estimates that his current production budgets for England when projected to 39 shows per series would run to $3,120,000—when the fourth starts, it will be well over $4,000,000. The money CBS will take out of England via the sale of its 11 shows, however, won't run to more than $1,000,000.

CBS shows set in the U.K. are "Annie Oakley," "Amos 'n' Andy," "Range Rider," "Adventure of Champion," "San Francisco Beat" and "Under the Sun," all out of the Film Sales stable, and "Gunsmoke," "I Love Lucy," "December Bride," "Person to Person" and "Our Miss Brooks" from among the network properties to which the subsid has acquired foreign sales rights.

But Harris, like other American distribs, is annoyed over the British protestations at the BBC-ITA expenditures for American vidpix. Not only is all that coin from British features sold to American tv counterbalancing Britain's expenditures for American vidpix, Harris states, "but look at all the money we're plowing into production in England." He points to three of his own shows, "The Legionnaire," which has started shooting a cycle of 39, and "King Richard the Lion-Hearted" and "The City," both of which are in the pilot stage but will undoubtedly go a full 39 each, bringing total production monies spent in England to $3,120,000. Once production starts this summer on "Sir Francis Drake," the ante will be even higher.

Guam Preps Com'l TV

Washington, March 13.

Anticipating plans for commercial tv in Guam, the FCC last week assigned channels 8 and 10 to the Territory.

Station KUAM in Agana intends to file for channel 8. Island population is largely composed of Air Force troops.

Schoenbrun Makes Out A Good Case for Radio

Paris, March 13.

According to David Schoenbrun, CBS news correspondent for France, radio is still very much alive and vital. In his daily radio newscast to the U. S. last week he talked about the high price of steaks here and the French housewife's discontentment. Almost immediately it was picked up by a Senator in Washington who read this problem into the Congressional Record and recommended help to France.

President Eisenhower reacted to this, and a new aid program to France of foodstuffs was set in motion. Guy Mollet thanked America for the help. The recent cold wave was responsible for some shortages and the corresponding price raises. So Schoenbrun is well convinced that radio, as well as video, has its proper place in the dissemination of thought, plus still being a powerful influence.

BBC-TV Getting Trailer-Happy

London, March 13.

With the full cooperation of the industry, BBC-TV will launch its own film magazine next month. The program, to be directed by Alan Sleath, is now in an advanced planning stage and fuller details should be known within a week or two. Peter Haigh, one of the top BBC announcers, will emcee.

The program, which will be aired weekly, will select snips from all pre-releases, thus getting a beat on comparable programs featured on the commercial webs which feature general releases.

The most important of the latter is the new ABC-TV Sunday afternoon "Film Fanfare," which is being networked from Birmingham to London, pending union agreement to use the Elstree studios. This program includes the weekly releases and among other features has a weekly showdown between a critic and a star. Two film programs emanating from London on the commercial outlet are "Movie Magazine," which concentrates on releases and personalities, and "Portrait of a Star," which spotlights one star name each week.

Transatlantic Video Hookup, Sans Coaxial, In London Test Stage

London, March 13.

Tests started in London last week which, if successful, may make a transatlantic tv hookup possible without the use of a coaxial link. The experiments are being conducted by the Marconi Wireless Telegraph Co. with the approval of the Post Office which has granted them a temporary license.

The company is testing the tropospheric scatter, a VHF system with a potential radius of around 300 miles which is considered adequate to achieve an effective transatlantic link. It could run from the mainland to the Shetland Isles, to Iceland via the Faroes, then on to Greenland, Baffin Island and the Canadian Arctic, eventually reaching the northern districts of America.

Commenting on the tests, a Marconi exec said last week that while the possibilities of a transatlantic hookup had been discussed for some time, the project must be considered as purely experimental at this stage. There was no guarantee that tv programs could be transmitted across the Atlantic in the near future.

'PLAIN & FANCY' AS BBC-TV SPECIAL

London, March 13.

For the first time BBC-TV have negotiated a deal for a live telecast of an American musical from Drury Lane. Next Tuesday (20) they will feature a 40-minute excerpt of "Plain and Fancy," with Shirl Conway, Richard Derr and Joan Hovis.

In the past, West End managements have found that these live telecasts are an effective means of hypoing the b.o. It is no secret that "Plain and Fancy" has been doing disappointing biz since it opened on Jan. 25.

Benny to the 'Rescue' for BBC-TV

London, March 13.

BBC-TV apparently has no intention of taking a back seat to the new commercial television enterprise here when it comes to spotlighting of major show biz personalities. For one thing the BBC is taking its cue from the Palladium in lining up top American stars as a means of curbing the inroads in viewership since tv also went commercial here.

Jack Benny is due over the latter part of May. He'll be starred in a one-hour BBC-TV variety show. In addition Benny is planning to film several half-hour segments for his Sunday night CBS-TV series for use next season, a la the same pattern put into use this season by Bob Hope in giving his Tuesday night NBC-TV entry an international flavor.

In all Benny will remain abroad from two to three months.

Moscow Liberalizes Privileges For CBS, NBC Correspondents in Soviet

By IRVING R. LEVINE
(NBC & VARIETY Correspondent)

Moscow, March 13.

For what is believed to be the first time ever, American radio correspondents in Russia are now able to broadcast from Moscow to the United States without dependency on Radio Moscow.

A broadcasting booth has been set up in Moscow's Central Telegraph Office, a grey stone building on Moscow's main Gorky Street, and the two American radio newsmen now accredited to the Soviet Union are permitted, for the moment at least, to make daily broadcasts.

Previously correspondents were entirely dependent on the government's radio station, Radio Moscow, for studio facilities which were granted with irregularity and withdrawn in rather whimsical fashion. As far as is known, no radio broadcasts were ever done from the Soviet Union outside of Radio Moscow before this time.

The first broadcast from the new facilities at the Moscow Central Telegraph Office were made on Sunday, Feb. 19, for the NBC World News Roundup by NBC's Moscow commentator Irving R. Levine. He was followed a few minutes later by Dan Schorr, correspondent for CBS. Since then Schorr and Levine have been broadcasting from Moscow daily.

The facilities consist of a telephone booth of somewhat larger dimensions than the usual American booth. For the first few days the undraped wooden walls caused an echo which interfered with the quality of the reception in New York.

However, soon after the American radiomen hung up their own blankets in an attempt to baffle the sound, the Soviet authorities provided a rich blue plush cloth with which they lined the booth. One American correspondent described the cloth-lined booth with its glass door as looking like "a coffin turned on end."

The broadcasts are beamed from Moscow to London to New York so that the Moscow correspondents are able to talk directly with their home studios. The quality of the circuits have varied greatly. Poor circuits may be due in part to sunspots and in part to the fact that, despite the blue plush cloth there is still considerable work to be done in the way of improving the quality of the lines from the Central Telegraph Office to the Moscow transmitter.

At the end of one day's feed, a CBS engineer in New York explained the poor circuit by complaining that "whoever is monitoring your broadcast there is doing a technically poor job."

Easier Access to Photos

The Moscow Telegraph Office also provides facilities for radio photos, for telephone calls during two and three-quarters hours a day to the U. S., and for cabling of news material.

It's at the Central Telegraph Office that all correspondents, radio and otherwise, hand in their material to censorship which is easy on certain subjects and difficult on others.

Correspondents never see the censor. They cannot argue with him—or her. Scripts and dispatches are handed in through a window to a clerk who delivers the material to the censors in another room. The copy, when returned, bears a stamp. Often material is returned without deletions. Sometimes a few words are

(Continued on page 46)

Show No Quarter

London, March 13.

A restriction on the use of 15-minute programs is to be introduced by Radio Luxembourg from the spring onwards. This is the only sound outlet for commercial broadcasting into the United Kingdom.

In a report prepared recently by the Luxembourg station, it is stated that experience has shown that too many quarter hours are unacceptable to the listener and give the evening's broadcasting an unsatisfying impression. As a result, half-hour programs, with a preference for live shows, will be given key spots.

Refusing to accept the defeatist view that radio is tv's poor relation, Luxembourg's statement points out that the potential listening audience for radio still stands at around 20,000,000 adults.

'Assignment UN' Series for ABC; Set Global Ride

A major series of documentary radio shows, for which special audio material is being gathered vis tape in many parts of the world, will be broadcast by United Nations Radio under the title "Assignment United Nations," with the domestic kickoff slated for Friday (16) 10:30-11 p.m., over ABC. John Daly will narrate the entire series.

"Assignment United Nations," the first big series of UN shows to be put on the air since last year's celebration of the world organization's 10th anniversary, will attempt "to combine thoughtful analysis of the issues with special actuality reporting from the field," according to Michael Hayward, chief of the UN Radio Division's English-language services.

The opener, starring Francis Sullivan, will take up the tough international subject of disarmament, and has been written by Gohl Obhrai, who is also supervisor for the entire series. For the second show, a month later, Irving Berenson is making 12,000-mile trip through Asia and the Far East, recording the actuality material for this show, which will deal with the Asian economy. George Movshon is leaving next week for Togoland, Africa, to wrap up the actuality material from that area where the natives will hold a plebiscite under UN auspices. Later shows scheduled a month through October, will take up the celebration of the UN Charter Day in June, the subject of food for the world in July, atoms for peace in August, the Latin American economy in September, and the annual report of Secretary-General Dag Hammarskjold in October.

The series, as broadcast in this country over ABC, will be broadcast by every English-speaking network in the world. In addition, the show will be translated and adapted for domestic broadcast around the globe in at least 20 other languages.

THE SUPPORTING CAST
of
"THE FOURPOSTER"

as produced by
NBC-TV PRODUCERS' SHOWCASE

Congratulates

MISS JESSICA TANDY

on being nominated for an

"EMMY"

by the ACADEMY of TELEVISION ARTS and SCIENCES as

BEST ACTRESS, SINGLE PERFORMANCE, 1955

Also supporting **MISS TANDY**
in the Crotan NBC-TV Production of
"THE MARRIAGE"

1280 ROCKET
With Jocko Henderson
120 Mins.; Mon.-thru-Sat., 10 p.m.
Participating
WOV, N. Y.

Jocko Henderson comes to Gotham's rock 'n' roll wars from his Philly base at WDAS. He winds up his WDAS at 7:30 p.m. and hustles in nightly for a 120-minute platter spin from Harlem's Palm Cafe. Jack Walker, longtime WOV deejay takes over on Saturdays to give Henderson a weekend breather.

Henderson's out to get a slice of the aud already captured by Alan Freed (WINS) and Dr. Jive (WWRL) and he's got the stuff to come out okay, for the r&b ear, anyway. At any rate, he's working hard and loud at it.

The r&b vogue has sprouted a new style of platter jockeying. The disks pack plenty of rhythmic excitement and the deejays try to match it with high-powered spieling and intros. In Henderson's case proper English usage and language have been thrown overboard to get the message across. The lingo is strictly for the hipsters and his grammatical bloopers probably go unnnoticed.

Could be even that his offbeat lingo will catch on in the Harlem area, stronghold of the r&b beat. Lines like "great gugga mugga," "well all roother," and "great gugga mugga shooga booga" are examples of the Henderson hodgepodge. Other more familiar pharses such as "daddy-o," "mommy-o" and "sing it pretty, daddy" are pounded out relentlessly.

That's not as bad, however, as his miscues on pronunciation and grammar. It'll do the young listeners no good at all to fall under the influence of Henderson reading "modren" for "modern" or his flinging out of the double comparative "more lovelier" without embarrassment.

Henderson also likes to blow his own trumpet. He regularly reminds the dialer "don't forget to tell your friends where you heard it" and he bleats about his Gotham showcasing with "brace yourself New York." New York may very well have to. *Gros.*

MUSIC AND YOU
With Frank T. Menendez
60 Mins.; 9:00-10:00 p.m. Mon.
Sustaining
KMOX, St. Louis

The Public Affairs Dept. of this CBS outlet has cooked up an outstanding co-op with the local University College of Washington U. whereby students of music may cop an extra hour of college credit by enrolling in a 13-week radio course and passing a written exam. A fee of $17 is charged. Those who do not seek the extra credit are charged $5 and given a printed syllabus with suggested reading and listening assignments as well as a printed auditor's certificate upon completition of the course.

Natives in this burg may take the exam at the Washington U. while those living outside of the St. Louis area and who have completed the listening course may trek to an accredited college, nearest their home, where some exec agrees to proctor the exam. The questions are prepared by Menendez and forwarded to the college where the exams are to be held.

Menendez, who is a lecturer in music at the university, is also a composer and, on occasions, displays his versatility on the 88 as well as on the violin to draw distinctions between variations, tempo, etc. While the initial program was topheavy with longhair stuff, excerpts from Rodgers & Hammerstein's "Oklahoma" and some lighter stuff in addition are used to stress points made by Menendez.

Tuition fees are turned over to the University College. The format is a departure but seems to pivot on radio's ear-appeal and lends the possibility of further expansion in other educational fields. *Sahu.*

Ohio B'casters to Elect

Cleveland, March 13.

Paul Braden, WPFB, and J. L. Bowden, WKBN-TV, have been nominated for the presidency of the Ohio Association of Radio-TV Broadcasters, with election scheduled for the Spring Meeting in Cleveland, Friday (16).

Other nominees include Truman Morris, WBEK, and Hubbard Hood, WKRC, vice president, radio; and Ward Quall, WLW-T, Robert Moody, WHIO, tv, vice president; Richard Klaus, WERE, Jack Kelley, WJW, director, three-year term, and Russell Gohring, WOHO, and Robert Mack, WIMA, director, one year.

THE QUIET BONES
With Eddie Finnigan, Tom Manning, Jack Clowser, Harrison Dillard, Mrs. Terah Dillard, Jesse Owens, Hank Greenberg, Jimmy Lee, Arnold Walker, Ivan Greene
Producer-Writer: Neil Flanagan
Director: Bill Schwarz
30 Mins.; Fri. (2) 8 p.m.
KYW, Cleveland

Neatly capturing the "Biographies in Sound" format for coverage of a local hero, Neil Flanagan scripted a half-hour salute to Cleveland's Harrison Dillard, famed track man.

As conceived by Flanagan and directed by Bill Schwartz, the one-shot easily could set a pattern for series of hometown celeb vignettes. Cementing the whole as narrator was Tom Manning, dean of American sportscasters.

Show gave plenty of evidence of ingenuity in getting various facets of Dillard's career through assorted crew of friends and mentors. Moulding of "skinny" kid into fabulous Olympics star was told in stories by high school coach, Ivan Greene, and college coach, Eddie Finnigan.

Efforts to get Dillard coveted AAU Sullivan Award, which he finally won last month, were described by Jimmy Lee, CAC director. Runner's mother, Mrs. Terah Dillard, gave home-life background of highly respected athlete.

Dramatic highlights of Dillard's Olympics appearances effectively handled by Jack Clowser, Cleveland Press sportswriter and man referred to as trackman's unofficial biographer. Drama in Clowser stint was matched by that in comments by Jesse Owens, Dillard's boyhood idol.

The athlete's position as beloved Cleveland citizen was pointed up by Hank Greenberg, "Hall of Fame" manager of the Indians, and Arnold Walker, local Urban leader.

Taped interviews were well integrated and Flanagan's writing economically set continuity for story. It was a production of the KYW news and special events department, now headed by Sanford Markey. *Stan.*

Greensboro, N.C. — U. of No. Carolina Woman's College is offering its fourth course via the facilities of the school's WUNC-TV for either graduate credit or teacher certification. First such graduate video course was carried in June by the school.

JUST ENTERTAINMENT
With Burgess Meredith, Mahalia Jackson, Gogi Grant, Four Lads, Lenny Colyer, Caesar Petrillo Orch; Joe Foss, announcer
Director: Doug McKay
Producer: Howard Miller
Writer: Mort Hall
25 Mins.; Sun., 9:05 p.m.
WRIGLEY
CBS, from Chicago
(Ruthrauff & Ryan)

Although it must have been a sudden change of pace for the Gene Autry fans, the Chi CBS crew assembled a sprightly variety package as an interim replacement for the sagebrush star who's taking a doctor-ordered hiatus from his Sunday night show for Wrigley gum. There was obviously no stinting on the production pocketbook to bring in a Grade A aural divertissement (11) more than a little reminiscence of the days of yore when radio did things in a big way as a matter of course.

Burgess Meredith, doubling from the "Teahouse of the August Moon" legiter, came through as a facile host and was buttressed with a solid lineup that offered something for every taste, ranging from the host's reading of Hamlet soliloquy, a Lenny Colyer quickie comedy monolog and gospel singer Mahalla Jackson's "I Believe" closer. In between Gogi Grant thrushed a warm "Who Are We" and the Four Lads dashed off "No Not Much." Lush backing was provided by Caesar Petrillo and the CBS orch and Mort Hall's script neatly wrapped up the 25 minutes.

Joe Foss did the honors for the gum firm. *Dave.*

RAB Reshuffle

R. David Kimble's ankling Radio Advertising Bureau for a job at Grey Advertising has resulted in a realignment of duties under Arch Madsen at the promotion outfit. RAB's station relations and local sales and service, latter having been under Kimble, have been consolidated under Madsen's command.

RAB's local sales-service handles the annual sales clinic and sales committee activities. Madsen will finish detailing the 100 clinics planned this semester.

New Orleans—New deejay addition to staff of WTIX here is Gerry Spinn, who transferred from sister station KOWH, Omaha, Neb.

Inside Stuff—Radio-TV

"CBS Radio Workshop" will be almost a real "Cops and Robbers" affair this Friday (16). Stanley Niss, producer-scripter of the web's "21st Precinct" series, came up with this experimental idea: Long curious about what a real detective could do when confronted with the principals in a fictional crime situation, he persuaded four retired dicks of New York's police force to cooperate in Friday's "Cops and Robbers" story.

With the sleuths assembled, Niss began to enact a sequence in which the details of a holdup and shooting were revealed. It ended with an agreement among the culprits to "cover" each other. The dicks then entered the studio—with no prior knowledge of script except for an "official" police report containing some clues—and went to work. Experiment became a contest between reality and makebelieve. Hard put were the actors, Larry Haines, John Sylvester, Elspeth Eric and Ken Lynch, who were obliged to go in for ad libbing instead of staying with the script. The improvisations produced newer situations which will probably be reflected in this Friday's show.

Exec secretaries and their lawyers from the various American Federation of Radio-Television Artists locals around the country convene in Chicago Thursday (15) and Friday (16) for a general kickaround of union problems. Session will be helmed by national exec secretary Don Conaway who recently succeeded the late George Heller in the top AFTRA post.

George Kondolf, vet legit producer and chief story editor in BBD&O's tele department, will address the New School for Social Research, N. Y., tomorrow (Thurs.) on "Television and Stage Writing Today." Address will be delivered to the Radio and Film Writing Workshop.

Kindolf's last Broadway show was "The Fifth Season," 1953-54, and currently he's the agency's editorial and production herd-rider on the CBS-TV "U. S. Steel" show.

Harry Muheim, teleplaywright, will direct the tv drama workshop of the U. of Colorado's 23d Writers' Conference, at Boulder, July 24-Aug. 10. Muheim, a Stanford U. grad who teaches creative writing at NYU, was touted for the appointment by NBC producer Fred Coe, a Conference staff member in 1954. Muheim will use scripts and kinnies furnished by NBC.

More than 43,000,000 tv receivers were shipped from factories to dealers during the last 10 years, according to a compilation issued last week by the Radio-Electronics-TV Manufacturers Assn.

Heaviest shipments during the period went to New York State dealers who took over 5,400,000 sets. Shipments to California totaled 3,651,000 and to Pennsylvania 3,596,000. Smallest shipments were to Wyoming with 23,000.

CBS Radio's "My Son Jeep" had a running story last week with singer Don Cherry as a key figure. The 8 to 8:15 p.m. situation comedy crossboarder coincidentally developed into a big plug for Cherry's "Band of Gold" and "I'm Still a King to You" on the Columbia label. Last week's sequences had daughter Peggy (Joan Lazer) stung with a case of infatuation for recording stars, playing 'em nightly on the "Jeep" stanzas. Cherry climaxed the gimmick with an in-person visit at Friday's (9) windup.

Another bit of "offbeat" casting on the aural will have Freddy Robbins, deejay and host of "Young Ideas," in the March 24 segment of "City Hospital." Dramatic assignment has him playing the role of a fiddler.

From the Production Centres

IN NEW YORK CITY . . .

CBS news-director **John Day** vacationing in Florida . . . a painting by **Pegeen Fitzgerald** will be raffled off at the UN . . . WRCA's **Bud Ford** to Cleveland to produce a radio drama . . . **Gary Crosby** back on **Edgar Bergen** CBS show after tour with **Les. Brown** orch but will take another hiatus in April to join **Satchmo Armstrong** Australian concert trek for two weeks . . . **Tex & Jinx McCrary** planning 10th anni session on WRCA . . . Gen. Mgr. **Carl Ward** and sales chief **Henry Untermeyer** of WCBS back from nine-day swing through middle west . . . WRCA-plus-tv v.p. **Ham Shea** serving as chairman in radio-tv of N. Y. City Cancer Committee of national drive . . . **Bill Firman**, mgr, of CBSales office in Detroit, in town for biz huddles . . . **Bob Haymes** (WCBS) and brother **Dick Haymes** forming telefilm producing company . . . **John Henry Faulk**, radio chairman for Federation of Protestant Welfare Agencies, started drive to place 300 Negro children in foster homes, via his WCBS program covering all of March . . . **Phyllis Lombardi**, secretarial aide to CBS exec v.p. **Jim Seward**, back after Florida hiatus . . . NBC o&o's here readying documentary series on juve delinquency under auspices of N. Y. C. Youth Board . . . **Mrs. Kathryn Godfrey**, mother of **Arthur** and **Kathy**, to guest on daughter's CBS'er Saturday (17) . . .

Arthur Hull Hayes, CBS Radio prexy, takes off for San Francisco for a brief vacation Friday (16). He and Mrs. Hayes will then spend a week in Honolulu, return to Frisco for Easter and back to New York with his family April 2, settling in their new Larchmont home . . . **Robert Boesl**, formerly assistant controller at the Fletcher D. Richards agency, joined Olmsted Sound Studios as comptroller . . . **Alan Sands** sold a package of 52 "Great American Women" programs starring **Basil Rathbone** to RCA **Thesaurus** . . . **William Schuller** talent agency has opened a branch office in Hollywood. Heading it are **Barry Levenson** and **Elliott Kastner.**

Arnold Katinsky left promotion directorship of WMAL, Washington, to join radio Ad Bureau as local promotion writer . . . **Bette Reilly** is handling some of the gab chores on "Your World At One," a roundup news stanza heard cross-the-board on the newly-formed Long Island network (WGBB and WGSM); other three gabbers are **John Hicks, John Frogge** and **Don Dunphy** . . . **Raymond Katz**, WMGM's program chief, back at office after hospital siege . . . **Dean Hunter** renewed by BBDO as **Walter Winchell's** TWA announcer on Mutual . . . Exec committee of Radio Ad Bureau set to meet at the Waldorf-Astoria today (Wed.) . . . **Mort Schwartz** quitting the Henry C. Brown talent agency on Friday (16), with no announcement yet of future plans.

IN HOLLYWOOD . . .

Hunt Stromberg Jr., drew the added duties of directing the programs for ABC's regional tv network now grown to 22 stations. He'll get an assistant to help him on local station programs . . . **Tom McDermott** of Benton & Bowles and Bill Craig, of Procter & Gamble, tv heads, respectively, around to work out the problems of renewing the **Loretta Young** show . . . **Jim Andrews** holing up at the Dan B. Miner agency as aide to **Hilly Sanders** . . . The trade is wondering if NBC and CBS will stage another of their trans-oceanic races to get on the air first with the film of **Grace Kelly's** wedding. Remember the coronation? . . . **Raymond R. Morgan** agency lost the L. A. Soap account after 26 years. It runs to around a million a year . . . CBS-TV daytime program head, **Lester Gottlieb**, spent most of the week working out a daytime format with writers for **Johnny Carson**, detached from his after-dark underwriting. Five half hours weekly will be cleared for him. Whose? Gottlieb isn't saying . . .

IN CHICAGO . . .

Chi NBC press department's efficient Frannie Clark this week clocks a quarter of a century with the network . . . **Johnny Walker** has ankled the WNBQ sales staff to join the tv side at the Katz station rep firm . . . AFTRA's new national exec secretary **Don Conaway** introed to the local membership Monday night (12) . . . **Betty Johnson**, singer on ABC's "Breakfast Club," guests on ABC-TV's "Ozark Jubilee" Saturday night (17) . . . **Joe (Broadway) Diehl** and his Rex the Hex canine being auditioned for a latenight gab show on WBBM-TV . . . **Lawrence Buck, ex-WABD** account exec, added to NBC-TV's national spot sales staff here . . . **Ronny Born** new WBKB personality. He hails from KWWL-TV, Waterloo, Iowa . . . **Fairfax Cone** and **Leo Burnett** co-chairing a steering committee comprised of top Chi advertising and public relations execs to help Mayor Richard Daley tell the Windy City story . . . **Herb Futran** producing an hour-long live latenighter hosted on WGN-TV Thursday nights by **Frank** and **Rita Drury** for the Chi Hudson Dealers . . . **James Ascher** exited his City News reporting berth to join the ABC ad-promotion-publicity department . . . CBS news and sportscaster **John Harrington** visiting the Florida spring training camps . . . **Florence Abrahamson**, AFTRA's local exec secretary **Ray 'Jones'** gal Friday, checks out Friday (16) after 10 years with the union . . . WGN news director **Spence Allen** named a director of Sigma Delta Chi's Headline Club . . . Foote, Cone & Belding radio-tv director **Jack Simpson** and **Bill Hyer** of the same department on the Coast this week . . . **Jack Rebney**, formerly with his own ad agency in Minneapolis, new WBBM producer . . . **Don Anderson**, with a variety of Chi radio-tv and legit assignments under his belt, has signed on with WKRC-TV, Cincinnati, to host its "Home Theatre" . . . WBBM-TV news director **Billy Garry** vacationing in Florida.

IN WASHINGTON . . .

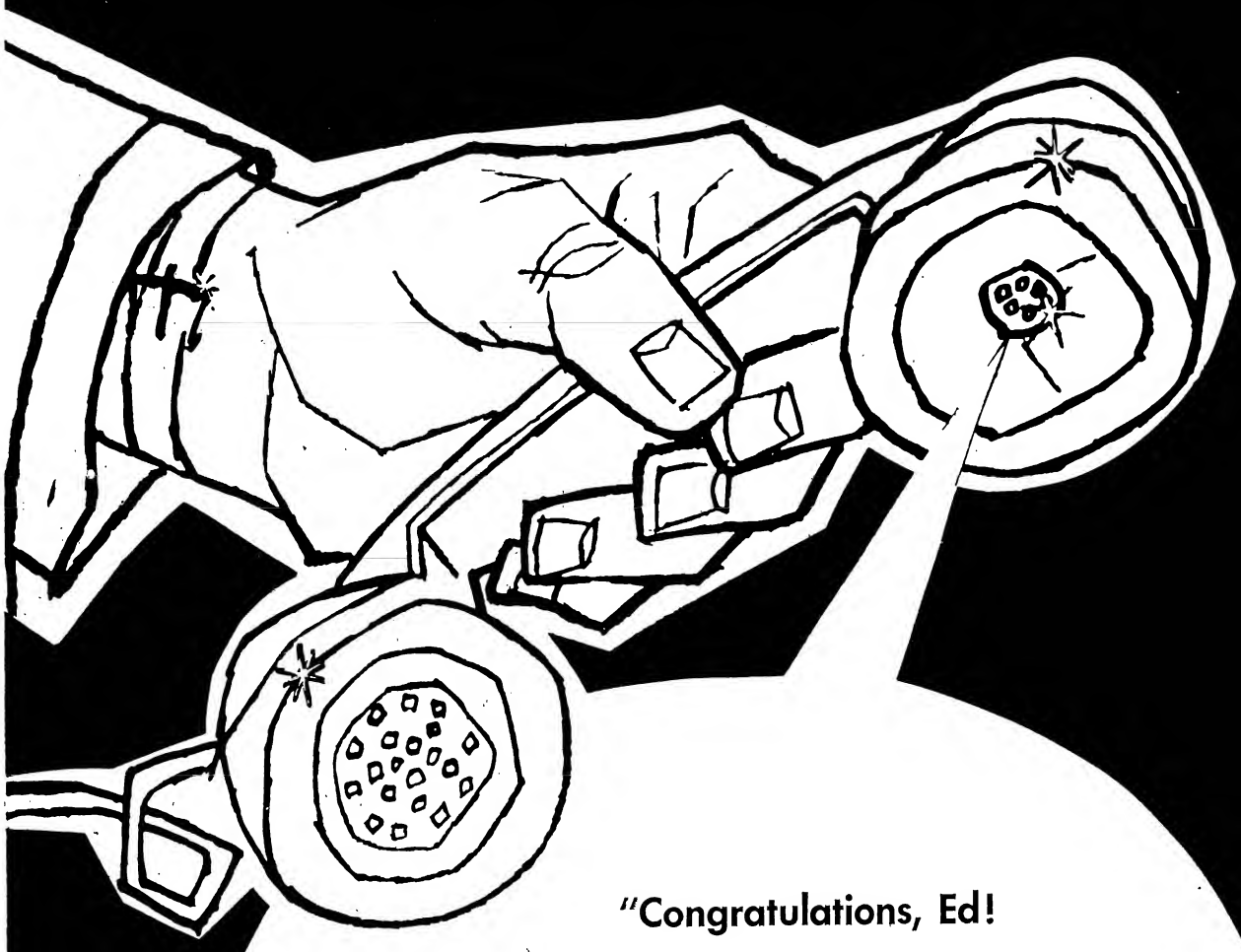
A belated salute to **Mamie Eisenhower's** 59th birthday will be telecast by CBS Thursday, March 23, 1-1:30 p.m., with pickup here of a luncheon given in honor of First Lady by wives of the Federal Independent Agencies of the Government, and musical portion originating in web's New York studios . . . American Public Relations Assn, skedded its 12th annual conference in the capital, at Hotel Statler, April 4, 5, 6 . . . WGMS scooped the NBC telecast of "Richard III" by playing entire soundtrack, including dialog and score, Saturday (10), day before tv version . . . Federal Civil Defense has released three new films to all tv stations . . . "Dugout Chatter," pregame baseball show on WTTG-DuMont, with sportscaster **Bob Wolff** reporting, has been bought by Washington Gas Light Co. . . . **Donna Douglas**, WTOP-TV femmecaster, is sponsoring a "Perfect Mother-in-law" contest . . . **Layne Beaty**, radio-tv chief for Department of Agriculture, back at his desk after a swing through New York and Connecticut, and a stint on NBC's "Weekday."

IN SAN FRANCISCO . . .

It's a nice jump for **Herb Bachman**—he's leaving KPIX, where he's been ad-promotion manager, to become the new manager of KEX, the Westinghouse outlet in Portland. Assuming some of his functions, at least, is **Don Mills**, who's been elevated to director of publicity . . . **Ed Radenzel**, telegraph editor of The Chronicle, has taken a leave of absence to try his hand at writing news for NBC in Hollywood . . . **Pat Sweet**, late of KSFO, has joined **Frank DiMarco's** flackery . . . KLX has lined up **Walter (Duster) Mails**, the old hurler, to do a pregame quarter-hour before every Seals game this season . . . **Ted Rogers**, the "Home" producer, popped into town briefly preparatory to a mass

(Continued on page 48)

"IT'S FOR YOU, MR. MURROW—
PERSON TO PERSON"



"Congratulations, Ed!
We've just heard about the
show placing No. 4 in the new Trendex.
We're proud of you, John Aaron,
Jesse Zousmer, and the rest of the staff.
Thank everyone for us, won't you..."

ELGIN
National Watch Company

•

HAMM
Brewing Company

Legit, TV's 'Bread & Butter' Thesps Now Getting Into That Radio Swing

Television-legit's "bread & butter" acting corps—the featured pros who are seen week-in and week-out on top dramatic stanzas except for hiatuses into legit ventures—are getting some added coin out of radio to an extent not possible for them during the past several years. In return, their availability to the aural medium has helped maintain the quality of radio drama in a day and age when the medium is all but forgotten by the entertainment trade. Stumbling blocks in the past to the availability of the "bread & butter" thesps to radio daytimers were two: the matter of tv rehearsals tieing them up during the day, and the long-range commitments involved in a running part in a soaper which might militate against a fat tv part coming up during that radio run.

The latter roadblock has been disappearing to a great extent due to the growing use of the "completed story" on radio—the soaper that tells its story in a week, then moves on to a completely different one with a full cast changeover. There's even a case of a "daily" story, with ABC's "My True Story" telling a complete soap each day as a half-hour entry.

Latter network has gotten the edge on grabbing off the better featured names, both because its soap block completely comprises the "completed story" type—"Whispering Streets," "When a Girl Marries" and "True Story" all wind in a week or less—and because it airs during the morning, with rehearsals running from 9:30 a.m. to 12:30 p.m. at the latest, leaving the thesps free for their tv rehearsals later in the day.

Result for ABC has been the ready availability for their shows of such vet thesps as Alan Bunce ("Ethel & Albert"), Roger de Koven (currently "The Lark"), Staats Cotsworth ("Inherit the Wind"), Paul McGrath; Donald Buka, Melville Ruick, King Calder, Lilli Darvas, Jan Miner, Anne Seymour, Dick York ("Bus Stop"), Leon Janney ("Threepenny Opera") and a host of others. Joan Alexander, longtime radio soap vet who's "graduated" tv and legit ("Witness for the Prosecution"), makes frequent appearances, and to top things off, Wendy Drew, who's the lead in CBS Radio's afternoon "Young Widder Brown," bounces over to ABC mornings to do occasional roles.

Emmy

Continued from page 28

straint about the press conference to which Marx was invited.

DeFore disclosed Art Linkletter will emcee the Coast telecast of the awards. DeFore stated, too, that he will not be in the race for reelection when the annual elections are held in May.

Bob Longenecker said 2,250 are expected for the Emmy awards here, and 1,000 will be at the N. Y. awards, held at the same time. A national board is being created, with N. Y. and Hollywood to have equal representation, and this board will elect the next officers. Local boards will elect local officers. It's expected new branches will be opened this year in Boston, Chicago and Philadelphia, and later in St. Louis and Baltimore.

Longenecker, in answer to some questions about the awards structure, acknowledged that there was some errors in the nominations setup but pleaded the Acad should be given time and understanding.

De Fore disclosed last year the Acad received $25,000 for tv rights to the Emmy awards telecast, and this year it will get $30,000. NBC-TV is carrying the telecast, with Oldsmobile sposoring.

Cleveland — Upcoming baseball season finds WERE already pacting sponsors for pre-game time's "Knothole Club" and "Tenth Inning."

Lotsa K. C. Ballcasts, KMBC's 8-State Web On Athletics Contest

Kansas City, March 13.

Baseball play-by-play will again be a dominant factor in spring-summer radio here, and is due to be carried out on an even more extensive basis than last year. KMBC, Kansas City, and sister station KFRM, Concordia, Kansas, will originate games of the Kansas City Athletics against American League rivals to a 46-station eight-state network.

Setup was announced this week by Don Davis, v.p. of KMBC, who said the 1956 web will have at least six more stations than the 1955 hookup. Airings are starting earlier this year, too, as net will carry a schedule of 17 grapefruit league games, including the opener with the Pirates last Saturday.

As last year Ray and Merle Harmon will voice the play-by-play, both having been in Florida since beginning of the A's training season. Sam Molen, KMBC sports director, will do his pre-game and post-game sessions, and goes to Florida next week for a round of taping player interviews and color.

Back of all this is the Schlitz Brewing Co., picking up tab for the second year on the five-year package deal it made with the team and the station. Last minute details of the network are being worked out in Florida now between George Higgins, KMBC sales chief, and Guy Patterson, of Majestic Advertising, handling the Schlitz baseball account.

New in the picture this year is Interstate Bakeries, which is buying the pre-game warmup session over the net for Butternut, its bread label in this area.

Moscow

Continued from page 42

crossed out. Some scripts are never returned.

One of the difficulties of working in Moscow is that a correspondent never knows how long his news material may be held up by the censor. This, of course, complicates the job of a radio correspondent who has a circuit time to meet. On most stories, though, material is returned quickly with the approval stamp, and considerable critical material is passed.

However, the limited facilities at the Central Telegraph Office are still an improvement over the situation.

When he received his permanent accreditation in August, 1955, a month after arriving in the Soviet Union on a month's visa, NBC's Levine was granted permission by Radio Moscow to use its studios daily to broadcast to New York. In mid-September, the privilege was suddenly withdrawn. The only explanation was that studio space was not available.

Two weeks later, after registering complaints with the Foreign Ministry, facilities were again restored to Levine, but on the basis of four days a week rather than daily.

Meanwhile, CBS' Schorr, who arrived in Russia in September on a temporary visa and obtained accerditation some three months later, was unable to obtain permission to broadcast from Radio Moscow. The explanation offered by Radio Moscow was that there was neither the studio space nor engineers to accommodate two foreign correspondents. It was a case of first come, first served.

Upon returning from a brief visit to New York in February, Levine found that he too was denied the use of Radio Moscow's facilities. The explanation again was lack of studio space.

Finally, with the cooperation of the Soviet Foreign Ministry and the Soviet Ministry of Communications, facilities were set up in the Central Telegraph Office.

This gesture appears part of the present Soviet attitude of liberalizing a bit in its attitude toward coverage by foreign newsmen. During the past seven months, the American press colony in Moscow has more than doubled.

Portland, Ore. — Herbert L. Bachman, former advertising and sales promotion manager of KPIX, San Francisco, was named general manager of KEX here. He replaces John B. Conley, manager of the local Westinghouse Broadcasting station for the past six years, who was appointed to the WBC staff last week.

Metro TV Lease

Continued from page 37

rights (sometimes theatrical too, depending on the deal) for a specified period, after which all rights revert to the producer. For this he may pay a down payment plus a participation in the tv profits, or an outright cash payment.

That Metro has decided on this method of releasing has a dual significance. For one thing, an outright sale of its entire backlog would unquestionably have broken the back of feature film pricing in tv, coming on top of the RKO and WB unloadings. The "limited release" will have virtually no effect at all on prices, if anything raising them simply by convincing stations that better quality is available for a better price. The other significant aspect is that Metro has turned its back on a capital gains deal and can instead devote the coin from the pictures toward building up its net profit picture at a time when that's on the skids. Actually, if Metro continued this type of releasing pattern, it wouldn't have to worry about where the dividends come from for the next 20 years.

All-Film Station

Continued from page 37

play-by-play sports remotes. Competing KROD has the CBS feed and WFAA and WBAP switch around on NBC and ABC. Most of the KFJZ Sunday sked is consumed by seven half-hour packages and three feature film shows plus the hour-long Autry and Rogers westerns from MCA. Weekday afternoons it goes strictly kid-film from 4 to 7:30, when it starts its first-run "Million Dollar Movie" with a new film every three nights and Sundays. With the exception of Monday wrestling, the 9 to 10 anchorage is completely half-hour films. Then after a live 30-minute news and weather session, it launches into a latenight feature, "Starlight Theater." Sign-on (at 2:30 p.m.) is with a feature film too.

Station doesn't run first in the market, except on occasional instances. But in its half year of operation it rates second or third in most of its kid block, and third on "MDM." Things aren't quite as rosy against the webs in the syndicated 9 to 10 block.

TV's Dispossessed

Continued from page 25

inspired. And whatever the squawks from the "outside boys" it's a cinch that when a good package comes along (as in the case of Cowan's $64,000 Question"), it'll be grabbed up pronto for network showcasing.

Strictly in the web's favor is the fact that, in the majority of the cases involved, the shows headed for oblivion have "had it" and deserve the hatchet, either because they've outlived their usefulness or died aborning.

The Congressional-Justice Dept.-FCC looking-with-askance at the webs' so-called monopolistic trend was foreordained the day that NBC knocked off Firestone to make room for the Sid Caesar hour display. The Firestone clan made no bones as to their feelings after a quarter-century of NBC bankrolling. And right after that came the NBC bumping of the U. S. Tobacco Co.-sponsored "Martin Kane" to pave the way for "Lux Video Theatre," which also sparked some accusations (a move that also enabled NBC to move In on 10:30 to 11 station time).

As to the relative merits of the "Firestone Hour" vs. "Caesar's Hour" it's strictly no contest. As for Lux vs. "Kane," this one can get you an argument.

WABC-TV's Payoff On Spot Discounts

Formulation of a competitive spot discount plan by WABC-TV, the ABC-TV flagship in New York, a couple of months back is starting, to pay off handsomely. During the 29 days of February, the first month of its "7-14 Plan," the station wrote a total of $580,000 in new business under the plan, averaging out to terms of weekly billing to $31,000 (much of the business was for 13, 26 and even 52 weeks; the $580,000 represents total contracts written).

Plan, which gives spot buyers up to 50% discount for buying up to 13 spots and as high as 60% for more than 13, has garnered the station some bluechip clients who in the past have ignored the outlet. Procter & Gamble and Lever Bros. are examples; other newcomers are Wrigley (a firm 52-weeker), Duffy-Mott, and one particularly satisfying to the station, Ballentine. Latter had been miffed a year ago when it was bounced from a Wednesday 10:30 program sponsorship by competing brew Pabst, who brought its "Blue-Ribbon Bouts" over to the ABC web in that time slot. Smaller accounts aren't neglected either in the plan, since the minimum buy for eligibility is $500.

Plan, which went into effect Feb. 1, is the brainchild of sales chief Joe Stamler and general manager Bob Stone. Stamler, who had been an account exec at the station for some years before becoming sales manager a few months ago, states it's the first time the station has had such a plan, and in terms of acceptance at the agencies, the reaction has been excellent. In fact, some sponsors who have come in under the plan for spot schedules on a discounted structure have shifted their orders to regular card rates, the reason being that their spots can be preempted by card rate advertisers, and the newcomers want to protect their adjacency franchises.

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THE FLUB-A-DUB
PLUS 50 OTHER CHARACTERS on the 'HOWDY DOODY SHOW'

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JO VAN PATTEN
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Thanks Ben Gross "The News"

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1220 (R 11-54)

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NL = Night Letter
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ELIOT HYMAN, PRESIDENT, ASSOCIATED ARTISTS PRODUCTIONS, INC. 345 MADISON AVE., NYC=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Television Chatter

New York

ABC-TV programs & talent veep **Bob Lewine** named an honorary special chairman in the communications field for the 12th annual observance of National Sunday School Week April 9-12 . . . **Andy Coscia**, research director of Guild Films, moves to Matty Fox's Western Television Corp. as assistant to operations v.p. **Martin Robinson** . . . **Harry Belafonte** guesting on the N. Y. end of the Academy Awards telecast March 21—set to sing one of the Oscar song contenders . . . **Harvey Fischman**, one of the original Quiz Kids, now a program coordinator on the **Robert Q. Lewis** daytimer . . . **Imogene Coca** guests on the **Perry Como** show Saturday (17) before prepping for her straight dramatic role on "U. S. Steel Hour" April 11 . . . **Leonard Bernstein, Gloria Strook** and **Leslie Stevens** join the panel of "Down You Go" on ABC-TV, Miss Strook replacing **Georgiann Johnson** and the two gents spelling **Bill Williams** on an alternating basis.

Lydia Jean Shaffer slated for new Crisco vidpix blurbs, via Compton agency . . . **Fran Spanier** playing lead in this week's "Modern Romances" serial on NBC-TV . . . **Jack Lord** in lead role on NBC-TV's "Justice" (18).

Herman Raucher makes his bow on "Alcoa Hour" April 1 with "Finkle's Comet" script . . . **Fred Coe**, producer of "Playwrights '56," has tapped **Charles "Chuck" Weiss** as his ad and promotion director . . . **Jim Elson** of WRCA-TV named director and **Barbara Olson** production asst. of upcoming "Guy Lombardi Diamond Jubilee" on CBS-TV Elson just back from Oklahoma vacation . . . **Joseph Cochran's** "Love Is a Lawyer" on ABC-TV's "Star Tonight" (15) and **Jerome Ross'** "Doll Face" on "Alcoa" (18) . . . **Dan MacDonnell** to sub for **Bob Hite** as off-camera announcer on WCBS-TV "Late News" April 9-16. Station's new Saturday discussion series with **Ron Cochran** starts March 24 in 2:30 slot . . . Bauer & Black (Curity) takes 10 shares in CBS-TV "Capt. Kangaroo" starting Monday (19), via Leo Burnett. On same web, Wander Co. exits Saturday's "Capt. Midnight" Screen Gems series . . . **Joe Mantell** on "Big Story" (16), **Brian Donlevy** on on "Studio One" in "Daughter of Giants" (19), **Frank Campanella** on "Robt. Montgomery Presents" in "The Secret" (19) and **Lamont Johnson** directing musical, "Man In a Minor Key," on "Matinee Theatre" (20) . . . CBS-TV goes nags on successive Saturdays, Gulfstream Handicap $100,000 race (17) and Florida Derby (24), 5 to 5:30, with **Bryan Field** calling. No sponsors yet.

Martha Wright appointed tv chairman of the Boys Town of Italy by Mrs. George Skouras, international chairman of the fund-raising committee . . . **Nancy Walters** set as "time-keeper" on "Masquerade Party" . . . Agent **Grace Lyons** moving to larger quarters, with **Ann Sorg** heading up a new commercial department . . . **Constance Bennett, Una Merkel, Lanny Ross** and **Bill Johnson** guest on the **Ray Heatherton** WABC-TV'er today (Wed.) . . . **Mark Goodson** back from Coast after supervising production on the first few films in the "Landmark" and "The Web" telefilm series . . . **Roberta Salter**, production exec with her husband, producer-bandleader **Harry Salter**, on his CBS-TV "Name That Tune" program, is writing a biography of her mother, evangelist Aimee Semple McPherson.

Norman H. Wright has rejoined John Sutherland Productions as associate producer after having operated his own industrial film company during the part eight years . . . **Tony Charmoli** doing choreography for Maurice Evans' "Taming of the Shrew" presentation . . . **Robert Dryden** doing triple duty Friday night (16), appearing in a featured role on "Star Stage," has the lead in the filmed "I Spy" on WABD and appears on a taped United Nations salute on ABC Radio . . . National Television Film Council's March 29 forum at the Delmonico is on "The Use of Color Film in Television" and will have RCA consultant and NTFC board chairman **Dr. Alfred N. Goldsmith** as panel chairman . . . **Marc Brandel** set to script "The Human Touch," play based on an idea by singer **Lisa Kirk**, for the April 15 "Front Row Center," with the presentation to star Miss Kirk . . . **Elizabeth Mears** moves from DuMont to Pyramid Productions to take over as casting director ("Big Story," et al.) vice **Gladys Rave**, who's ankling the **Ev Rosenthal** shop after several years.

Josephine Lyons, ex-BBD&O, ex-ABC-TV, etc., now with J. Walter Thompson as tv writer on the Lux account doing **Arthur Godfrey's** daytime show . . . **Thomas Hayward**, Metropolitan Opera tenor, will make his tv debut on the "Home" show Friday (16). In honor of St. Patrick's Day, he will sing a medley of Irish songs.

TEXACO STAR THEATRE
Guest Star: FRANK SINATRA
Saturday Night, Mar. 24, N.B.C.-TV
Mgt.: William Morris Agency

'Adventure'

Continued from page 24

another innovation, the character of the artwork to illuminate the story.

"Audiences have rarely seen drawn or painted films that could be considered anything but amusing or cartooned." The right artist for the job was, strangely enough, traced through a black and white photo of an abstract painting in an exhibition catalog. Though this was his first venture away from his easel, Hazard Durfee was engaged to produce "as many illustrations as would be necessary" to complete filming. Liss took over the direction, a dynamic score was written by Carlos Surinach using only five musicians, Charles Collingwood hopped on the narration.

Some 200 illustrations were produced by Durfee in five weeks with the aid of just one assistant.

Whole project consumed but six weeks with a creative staff of four persons supplemented by less than 10 technicians such as cameramen, editors. Final cost, between $18,000 and $20,000. This compares to a minimum of $100,000 for the production of an animated film of 20 minutes taking nine months to a year using a staff of 30 to 100, it is claimed.

With the coin factor resolved at a staggering saving, the "Adventure" staff is proudest of the artistic values achieved. Says Venza: "What is important is that the quality or feel of the original 'roughs' (sketches) had been retained—something that has always frustrated artists and art directors. One of this technique's elements that is most related to traditional animation is its synchronization of the soundtrack to the pictures. In live tv and in most films produced for tv, specific synchronization is not attempted."

'Matinee'

Continued from page 29

Sir Cedric Hardwicke, Ann Harding, Richard Boone, Richard Arlen, Marilyn Erskine, Geraldine Page, Judy Canova, Jim Backus, Kevin McCarthy, Ernest Truex, Alan Mowbrew, Darren McGavin, William Bishop, James Daly, Claire Luce, Margaret O'Brien, Sarah Churchill, Elaine Stritch. That's a mixture of the legit-tv-cinema crowd. Coast producers and talent scouts have been watching "Matinee" regularly to prowl both players and writers.

O'Keefe gave a slight hint of a casting director's job. "Figure 10 parts to be filled per day, 50 per week, with four actors to be looked over for each role. That's 200. Multiply that by 52 weeks. Wow!"

Noel Coward

Continued from page 25

to SRO and continued for 18 months after that with a replacement for Coward.

Coward has a file of 26 other plays from which CBS can choose. He's already done an adaptation of "This Happy Breed" for "Jubilee" which is being "looked over" by the network. Fact that he's contracted for a third program with the web doesn't mean it would have to be aired on the Ford show.

Current fuss reportedly turns on the fact that while the Noel Coward-Mary Martin show and "Blithe" (with Coward, Claudette Colbert, Lauren Bacall) drew critical kudos for the most part, the Trendexes were 20.0 and 21.5 respectively, lowest in the "Jubilee" spread of seven shows so far (with "Day Lincoln Was Shot" tied with "Blithe" at 21.5). In addition, Coward has been insisting that the May stanza emanate from New York, as against his first two originations from the Coast. This may not sit so well with Columbia brass.

J. Walter Thompson, the Ford agency, was up in the air about the whole affair. Another Paul Gregory production has been talked about for May, perhaps involving Charles Laughton in "Open Window," a dramatic array which would embrace his w.k. "readings" in part. His wife, Elsa Lanchester, and Agnes Moorehead may appear in it.

Coaching Schools

Continued from page 29

Portland; WHTV-TV, Huntington (W. Va.), KAKE-TV, Wichita; WSBA-TV, York (Pa.); and WSIX-TV, Nashville. Also, the o&o managers meeting in N. Y. last week immediately got busy with the plan, with WABC-TV in N. Y. to use members of Daly's own news staff and WBKB, Chicago v.p. Sterling (Red) Quinlan announcing the appointment of WBKB news & special events chief Con O'Dea to head up the school. Russ Baker, program chief at KGO-TV in San Francisco, will head up the school there, while execs at KABC-TV in Los Angeles and WXYZ-TV in Detroit are formulating their operations too. Some stations will tie in with local colleges and schools in the plan.

TRYING TO PICK A WINNER?

Picking the ponies is out of our line, but if it's a sales winner you're after, we've got the answer.

The form charts all show that KSTP-TV, the Northwest's *first* TV Station, is the odds-on favorite to sell your product.

KSTP-TV reaches and *sells* a market of 615,000 television homes and nearly four billion dollars in spendable income. For further information, call our jockeys!

KSTP-TV CHANNEL 5 MINNEAPOLIS SAINT PAUL
Basic NBC Affiliate "The Northwest's Leading Station"
Edward Petry & Company, Inc., National Representatives

From the Production Centres

Continued from page 44

"Home" invasion from the east . . . **Terry Lee**, KOVR's general manager, junketed to the Eastern seaboard, thus reviving rumors of a possible change in KOVR's status from indie to network . . . **Edith Green**, the radio-tv cookery expert, is heading for the West Indies to celebrate 30 years of marriage to husband Dan—he's going along, yes . . . **Howard Gossage** is the new director of tv production for the Brisacher, Wheeler agency . . . **Don Mozley**, KCBS director of news, has been named to head the awards committee of the Associated Press Radio and Television Association with an eye to setting up a national competition for AP member stations similar to present state competitions.

IN MINNEAPOLIS . . .

After 12 years as one of WCCO radio and tv's top producers, announcers and performers, **Ed Viehman** has resigned to become a manufacturer's sales promotion executive . . . **Daryl Laub**, WTCN-TV personality, resigned to join KSTP-TV . . . **Dave Moore** of KSTP-TV launching a five-days-a-week local "Person to Person" 8 a.m. 15-minute show with wives and secretaries of prominent men the interviewees . . . For third time WCCO Radio was named Northwest Radio and Television association's news and community service award winner and got permanent possession of the award trophy . . . **Louis House**, Negro disk jockey, a WMIN addition

IN PITTSBURGH . . .

Jerry Lee has been named by KDKA-TV to direct telecast of Pittsburgh Opera Co.'s "Madame Butterfly," starring **Licia Albanese**, from stage of Syria Mosque April 5 . . . **Betty Jane Wylie**, traffic manager at WENS, and **Ray Lehman**, WWSW announcer, getting married in May . . . **Kenneth Bruce**, engineer at Channel 2, upped to post of Technical Facilities Supervisor . . . **Harriet Ackerman** resigned as WQED's public relations director to prepare for her marriage to a Clarksburg, W. Va., business man the end of next month . . . **William Bendix** revealed here he's set for a return engagement on Goodyear Playhouse Sunday night, April 8, in "Ham On Rye, N. Y." . . . **Pete Shore**, WCAE announcer, flew to Fort Lauderdale, Fla., for a week's vacation . . . **Bill Powell**, WILY deejay, appointed to board of directors of Irene Kaufmann Settlement . . . **Ray Scotts** moving into their new home in Fox Chapel district in a few weeks . . . **Phil Davis**, now at WWSW, started in radio 20 years ago this week at WCAE. He picked the "Champagne Music" label for **Lawrence Welk** while Welk was broadcasting over WCAE from William Penn Hotel here.

IN PHILADELPHIA . . .

LeRoy Bell, WRCV-TV newsreel cameramen, received top award for Best Film Feature in 1955 from local Press Photographers Association, for 60-second shot of the frenzied last-minute income tax returns filing . . . **Frank Hall**, former WFIL-TV newscaster has joined the 1956 Cancer Crusade as radio and tv chairman for the area . . . Local broadcaster **Sally Starr**, winged to Nashville (8) for initial Mercury recording session . . . **Steve Allison** will emcee variety show headed by stripper **Julie Gibson** at the Nixon, West Philly nabe . . . **Wendy Phillips**, will cover the Grace Kelly wedding for WIP . . . **Gunnar Back**, former NBC correspondent now chief of the WFIL-TV news dept., has purchased farm near Paoli, Pa., moving his family up from Washington, D. C. . . . The Women's Club of Dillsburg, Pa. doing own version of "Cinderella Weekend," WCAU-TV's long-running quiz show. Sun Ray Drug, sponsor of the channel 10 stanza, is furnishing the prizes . . . **John Raleigh**, WRCV news director, preparing special Pennsylvania primary election report for the NBC network.

IN DENVER . . .

Ken Hildebrand, recently checking in with KMYR in the sales department, has been named general manager, succeeding **Barry Long** . . . **Jack Foster**, News editor, on Soundmirror (ABC-KVOD), twice this month, with editorial comment on topical subjects . . . KTVR is sponsoring the regional contest to pick an entrant in the Mrs. America contest at Daytona Beach, Fla. Eight semi-finalists will parade on KTVR television for the Mrs. Colorado title April 11 . . . **Mark Schreiber**, sportscaster, will describe two games a night during AAU basketball tournament in Denver March 19-24 . . . Entries in the KMYR slogan contest continue at the rate of 150 per day. Station wants a new slogan . . . Perplexed taxpayers are asked to phone questions to panel of tax experts on KLZ. Weekly show for seven weeks

IN CLEVELAND . . .

Sohio named as co-sponsor for Indians' telecast . . . WXEL's new 11 p.m. news-sports Sunday segment will be shared with **Jim Doney** doing news, **Jim Graner**, sports . . . **Robert Waldrop** ends Cleveland stay by joining NBC announcing staff in New York . . . Swift picking up tab for WEWS Pooch Parade with **Bob Dale** and **Freda Champion** . . . **Noel Wical**, Cleveland Press school editor, did guest appearances on KYW's "The Big R" . . . **Sam Levine** to stage annual Bowlathon charity on KYW-TV Saturday . . . WSRS' **Chris Miller** spinning disks from Russo's.

UHF'ers Name Johnson

Washington, March 13.

John C. Johnson, manager of WTOB and WTOB-TV in Winston-Salem, N. C., took over as chairman of the UHF Industry Coordinating Committee last week, succeeding Harold H. Thoms, owner of WISE-TV, Ashville, N. C.

Thoms, who has been chairman of UHF-ICC since its formation two years ago, said he resigned because his station interests have demanded more and more of his time in recent months.

The Committee also elected John W. English, head of WNAO-TV, Raleigh, N. C., and part-owner of WSEE-TV, Erie, Pa., as vice chairman to replace Fred Weber. Weber said he felt the office should be held by a UHF operator.

Johnson said the Committee will wage "a vigorous and determined fight on all fronts to insure the great future possible in an all-channel tv system."

Cleveland—Jim Graner will emcee "Stump the Sports," Sunday WEWS stanza while Jimmy Dudley tours with Cleveland Indians.

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America's Most Exciting
TALL Shops, Featuring
DRESSES • SUITS
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TALL Gals Find Our Clothes EXCITING with HIGH FASHION at LOW PRICES!
TALL WEAR by Sylvia
13 East 47th St., New York
288 Main St., Hackensack, N. J.

How Far Can You Stretch a Mouse?

WCBS-TV Wonders If WABC-TV Is Slipping Trade A 'Mathematical Mickey'

In current tradepaper advertising and publicity, WABC-TV, flagship of ABC-TV, claims the largest share-of-audience in New York from 12 noon to 6 p.m., says WCBS-TV, the CBS-TV key.

"The claim is plausible, but the basis is questionable," declares the Columbia flagship. "It is obvious that WABC-TV researchers started with their acknowledged leadership with "Mickey Mouse Club," 5 to 6 p.m., and computed backwards to see how many hours they could average and still claim an overall share-of-audience lead. Happily for them, according to ARB, they apparently found they could average their high Mickey Mouse ratings with lesser ratings all the way back to 12 noon and still come up with a slight share-of-audience lead.

"On the same basis they could stretch their Mickey Mouse leadership back to 3 p.m. in both Nielsen and Telepulse to claim a higher share-of-audience 3 to 6 p.m.

"In Telepulse, WABC-TV is neither first nor second at any time from noon to 5 p.m. — five hours of the six-hour period in which it claims greatest share-of-audience."

Following are the figures for 12 to 6 according to the latest Nielsen and Telepulse, along with the ARB figures quoted by WABC-TV:

	Jan. Nielsen	Feb. Telepulse	Feb. ARB
WCBS-TV	32	29	30.0
WABC-TV	19	19	31.9
WRCA-TV	18	21	23.9

"But," says Ch. 2, "drop out the 5 to 6 p.m. hour and make this comparison of the five hours, noon to 5, and WABC-TV's share takes quite a tumble." The figures:

	Jan. Nielsen	Feb. Telepulse
WCBS-TV	40	36
WABC-TV	14	13
WRCA-TV	19	20

"Wouldn't it be right to say that someone was trying to slip us a mathematical Mickey?"

Des Moines—Frank Phelan, on the sales staff of KRNT, Des Moines, for 20 years, has been named director of the new sales service department of KRNT radio and television.

INDUSTRIAL HEART OF THE TRI-STATE AREA
TV's New Queen

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WLS Prunes News As Small Exits for L'ville

Chicago, March 13.

With news chief Bill Small departing to become news director at the Courier-Journal's WHAS (AM and tv) in Louisville, WLS here has shifted its news handling policy from a multi-staffed rewrite operation to a virtual one-man setup. Harold Salzman, the last of what only a few months back was a five-man newsroom crew, is staying on to handle the routing of the wire service copy to the gabbers.

It's understood the WLS decision to prune the news adjunct was strictly a matter of cutting down on overhead even though, per the usual radio pattern, the news strips are virtually SRO. During Small's tenure as news director the past five years the station garnered a bundle of news awards, including the '55 Radio-Television News Directors "Distinguished Achievement" kudo.

Small starts his WHAS assignment next Monday (19).

With WISN Shedding Its CBS Tag, Chi WBBM Moves Into Milwaukee

Chicago, March 13.

Now that the Hearst-owned WISN in Milwaukee has severed its affiliation pact with CBS radio, WBBM, Columbia's Chi o&o, is launching an all-out "invasion" of the beer capital. Heretofore its been the practice of the web-owned Windy City 50,000 watters to play-down any hint that their signals cover the Wisconsin city so not to incite the wrath of their respective Milwaukee affiliates. For example, NBC's WMAQ is careful not to make any boosts about covering Walter Damm's hometown where his WTMJ is a basic NBC affiliate.

But since CBS has apparently decided against finding another Milwaukee outlet to replace WISN, its Chi anchor no longer has any compunctions against bringing the WBBM "story" directly to the dialers in the neighboring market. WBBM advertising and sales promotion manager Al Greenberg broke an ad campaign this week in the Milwaukee Journal and the Milwaukee Sentinel spotlighting the claims that the suds town's citizens can get their favorite CBS shows via the Windy City station.

Series of 600-line display ads to run over a 14-day span is estimated to cost WBBM about $6,000.

200G KUDL SALE UP FOR FCC OKAY

Kansas City, March 13.

Sale of Radio Station KUDL here to Tele-Broadcasters of New York is up for approval of the FCC. Sale, pending approval, was announced here last week by David M. Segal, president and general manager of the Mid-America Broadcasting Co. owner-operator of the station.

Segal said Mid-America will receive more than $200,000 for the property and good will. Such a figure is regarded by industryites as a fat one for small station which Segal originated here in May, 1953. Station operates daytime only on 1,000 watts, entirely on records, news and weather.

Tele-Broadcasters is headed by H. Scott Kilgore, and company now has stations in Knoxville, Tenn.; Ware, Mass.; and Concord, N. H. No change has been indicated in station staff here.

KTSA's 306G Sale

San Antonio, March 13.

Sale of the city's second oldest radio outlet, KTSA, to the McLendond Investment Corp., of Dallas, has been announced here by O. R. Mitchell, prez of O. R. Mitchell Motors, local owner and Gordon McLendon, prez of McLendon Investment Corp. The purchase, contigent upon the approval of the FCC, was for the sum of $306,000.

Glassman's Empire

Washington, March 13.

Another broadcast station empire came into being last week when the FCC okayed the transfer of two tv and three radio stations from Frank Carman and Grant Wrathall to the A. L. Glassman family, publishers of the Ogden, Utah, Standard-Examiner. Purchase price for the package was $883,000.

Transaction included sale of KUTV (TV) in Salt Lake City for $683,000 and KLIX and KLIX-TV in Twin Falls, Ida., for $95,000. Also transferred were KGEM in Boise, Ida., and KPOR in Butte, Mont.

Acquisition gives the Glassman family control or substantial holdings in six radio and two tv stations. The Glassmans own KIMN in Denver, and have 40% interests in KMON, Great Falls, Mont., and KLOO in Ogden.

Closed-TV Subject To 10% Tax Rap

Washington, March 13.

Closed circuit television's transmissions are not exempt from the 10% Federal tax on amounts paid the telephone company for leasing of wires and equipment, the Internal Revenue Service has just ruled.

Revenue Dept. received a query on this from a party who sought the same exemption as that given to regular broadcasts.

The law provides an exemption from the levy for radio and television stations and nets. If closed circuit received the same treatment, it would make cheaper the operation of Theatre Network Television, the proposed pay-see tv, etc.

"Since closed circuit television transmission," said Internal Revenue, "is not intended to be received by the general public but is directed through controlled outlets to limited audiences, it does come within the scope of the business of a 'broadcasting station or network,' within the intent and meaning of the Code. Therefore, amounts paid to a telephone company for the lease of wires and equipment utilized in connection with such transmission are not exempt from the tax of communications."

Lotsa Ted Steele

Ted Steele is now about the busiest performer in New York radio - tv. With the addition of a new quarter-hour strip on WOR, starting this week in the 6:15-6:30 spot, his combined radio-tv, local-network hours now total 18¾ a week, all on WOR, WOR-TV and the Mutual network.

New show replaces the Dorothy & Dick Kilgallan & Kollmar) evening strip, which had been taped (as contrasted with their live mornings show, which continues) for the past few months. It'll be a music and chatter show, featuring Steele as emcee and organist, pianist Corky Robins as his conversational vis-a-vis and Steele's band supplying the music. His lineup now comprises three hours each afternoon on WOR-TV, a half-hour a day on Mutual and the new local radio quarter-hour strip.

Giveaway Warfare Breaks Out Anew Among Radio Stations in Twin Cities

Minneapolis, March 13.

What has reached the proportions of radio stations' cash giveaway warfare here continues to spread and to give local dialers an unprecedentcd number of chances to cop substantial money gifts without being participants on shows as is the tv case.

Giveaway format is almost identical all down the line, but the contests do have slight variations and different names. Idea is to induce setowners to keep tuned in continuously to a single station day and night so that they won't lose their chance to cop the dough if they're lucky enough to be singled out by having their telephone number called or announced over the air. Jackpots increase every time the cash isn't claimed or won.

It's figured that some householders even may be weaned away from tv and back to radio or, at least, that they'll want to keep their radio sets turned on all their waking hours even though they might watch video at the same time if they can do so enjoyably. If they aren't listening to audio when and if their number is called they, of course, miss out on the free money haul. One drawback for them is that unless they have a number of radio sets and many of their family members listening to all stations they may not have the right one turned on and the cash still may get away from them. For most the big decision is which station is keep tuned in.

Under its new ownership WDGY a few weeks ago set the pattern and apparently has whipped most competitors into line. At least, one by one, all the other nine Twin Cities' commercial stations have followed the WDGY suit or are about to do so and each seemingly is trying to outdo the other in parting with coin of the realm.

For example, KSTP (NBC) just has started giving listeners a chance to win up to $1,500 if their telephone number is announced over the air and they call the station within a minute and identify a musical number that just has been played. WCCO (CBS) this week will begin to hand out as much as $1,000 to a sctowner who can give the "secret word" to be announced on the air before his or her telephone number is called. WTCN (ABC) gives a dialer five minutes to call the station after his telephone number is announced and to answer two questions similarly to how they've just been answered over the air. Station also has its mobile unit "money wagon" cruising the streets and if a person spots the right one and can name the amount of the current radio jackpot.

WDGY, which started the giveaway pot boiling so furiously with a pair of listener cash contests, already has given $1,200 to one dialer. A WTCN dialer last week won $345.

One WDGY cash contest jackpot builds indefinitely until it's claimed, whereupon it starts again comparatively modestly. The station announces a telephone number and if its possessor calls the station within a minute he or she wins the jackpot. Station also has an auto cash contest for which motorists must register with the station to participate. They receive stickers to paste on their autos' rear windows. If their autolisense numbers are singled out by WDGY spotters and called out over the air and they call the station by phone within five minutes they get the jackpot cash.

In all cases, of course, telephone numbers are selected by various devices by random and there's no specified times for such numbers being called over the air or for dialers to receive the phone calls.

Albany's Defunct WTRI Tries Again

Albany, March 13.

WTRI, which suspended operations in January, 1954, after 11 months and heavy financial losses, will return to the air on UHF Channel 35 "about August 1" with a full ABC network affiliation, according to industry sources.

The station, conducted by Van Curler Broadcasting Co., with Col. Harry C. Wilder as president, and with Stanley Warner as owner of 50% of the stock, signed off when its limited alternate tieup with CBS went to WROW (slated to be a full affiliate of Columbia Aug. 19.

An authoritative source said the WTRI management would like to get back into operation by July 1, but doubted this could be done. Station, which has modern studios and offices at north city line of Albany, dropped $457,000 in 11 months, General Manager Richard Wheeler testified at a hearing before FCC last May.

Louisville—Two more Illinois radio personalities joined WHAS, during the first three weeks of March. William J. Small, formerly of WLS, Chicago, moved from the news directorship of that station to news director of WHAS radio and tv, while Charles L. Stephen joined the WHAS-radio production department. He formerly was production manager of WMBD, Peoria, Ill.

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25.4*

Dallas-Ft.Worth, ARB*, Jan., 1955
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CINCINNATI CHICAGO NEW YORK HOLLYWOOD

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Bennett: "Can You Find It In Your Heart?"-"Forget Her" (Columbia). Tony Bennett has a winner in "Can You Find It in Your Heart?" a standout ballad with a strong beat that fits right into the contemporary pop groove, which is belted home by Bennett for maximum returns. "Forget Her" is an okay side also with good chances.

Tony Travis: "The $64,000 Question"-"Drummer Boy" (RCA Victor. Out of the one-bar theme for the video show, "The $64,000 Question," a cute tune has been fashioned for the pop market. Whether jocks will go for this cuffo commercial for another show (which they did in their spinning of the "Dragnet Theme" a couple of years ago), may decide the fate of this number, which has been attracting a stack of wax. Tony Travis has an excellent version with a catching echo chamber effect that gets that "isolation booth" atmosphere. **Jim Lowe** has another solid version for Dot while **Karen Chandler's** slice for Decca is only fair. On the Victor flip, Travis has a typical rock 'n' roll number which he handles without the requisite drive.

Roberta Sherwood: "I Got Lost In His Arms"-"In a Strange Pair of Arms" (Decca). Although a veteran songstress, Roberta Sherwood is a newcomer on wax and she shows enough talent and savvy to hit the top with the right tune. Irving Berlin's "I Got Lost In His Arms" could be the one, a fine ballad which she projects with a highly commercial style. Flip is in a well-traveled quasi-hillbilly groove, okay for the genre and good material for Miss Sherwood.

Don Cornell: "Rock Island Line"-"Na-Ne-Na" (Coral). It took a long time and the long way around, via Lonnie Donegan's British version, for the old American folksong, "Rock Island Line," to hit popwise. Among the cover disks, Don Cornell's version for Coral builds into a powerful kick, while **Bobby Darin & The Jaybirds'** slice for Decca also is compelling, even if Darin sounds as if he's been listening to Harry Belafonte a shade too much for his own good. **Len Dreslar,** for Mercury, also comes up a colorful cut. On the Coral flip, "Na-Ne-Na" is a pleasing change-of-pace lullaby in an Italo melodic format.

Eddie Fisher: "Without You"-"No Other One" (RCA Victor). After clicking with one in the current juve idiom, Eddie Fisher wisely returns to form with a class ballad in "Without You." It's the type of material he does best and this one could go all the way. "No Other One" is a slow rhythm number with a big beat and it could give this routine side the edge.

Rusty Draper: "Held For Questioning"-"Forty-Two" (Mercury). "Held For Questioning" is a clever piece of pop material with a lyric that continues the "Wanted" idea. Rusty Draper handles it effectively. "Forty-Two" is a talky ballad about an oil well.

Jack Carroll: "We Could Make Such Beautiful Music Together"-"Why Don't You Call Me?" (Unique). "We Could Make" has freshened up a cliched phrase into a lovely ballad which rates jock attention. Jack Carroll croons it with a pleasing smoothness. "Why Don't You Call Me?" is a so-so effort.

Sunny Gale: "Rock and Roll Wedding"-"Winner Take All" (RCA Victor). In the light of Kay Starr's click with "Rock and Roll Waltz," this new Sunny Gale disk is a try at getting lightning to strike twice, more or less in the same place. "Rock and Roll Wedding" has a cute idea and Miss Gale gives it a rousing workover. For a more melodic, but perhaps less commercial slice, there's Helen Grayco's version for Vik. On the Victor flip, "Winner Take All" is a complicated attempt to parallel Las Vegas with love. It also attempts to cash in on Miss Gale's original hit, "Wheel of Fortune."

Russ Miller: "Watch My Smoke"-"Somebody Bigger Than You and I" (Kapp). "Watch My Smoke" is a potent piece of material with a standout inspirational lyric. Russ Miller, whose similarity to Frankie Laine may be a handicap rather than a help, does a superb job. Flip is a fine religioso that has been climbing recently.

Bobby Scott: "I Had a Lover"-"I Don't Have to Worry No More" (ABC-Paramount). Bobby Scott is an excellent blues stylist. He attacks with a catching beat and authentic-sounding pipes. "I Had a Lover" is a swinging number which he belts all out, while "I Don't Have to Worry" is a slow-tempoed ballad which Scott handles feelingly.

The Lovers: "Let Me Be the First to Know"-"Don't Touch Me" (Decca). The Lovers, a new Decca duo, have a distinctive vocal styling that rates attention from jocks who want offbeat, but commercial sides. The blend of an excellent soprano with a good male singer has been set in unusual arrangements. "Let Me Be the First to Know" is a lovely number. "Don't Touch Me" may be slightly too tricky.

Dylan Todd: "The Ballad of James Dean"-"More Precious Than Gold" (RCA Victor). Since the post-mortem James Dean cult is apparently rather widespread, this ballad about the late actor may have a large audience. But it's a pretentious attempt, with folk-singer Dylan Todd giving it a dramatic reading. Flip has the virtues of simplicity in the folk genre.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
238th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Best Bets

TONY BENNETT.....**CAN YOU FIND IT IN YOUR HEART?**
(*Columbia*) ..... *Forget Her*

TONY TRAVIS.....**THE $64,000 QUESTION**
(*RCA Victor*) ..... *Drummer Boy*

ROBERTA SHERWOOD.....**I GOT LOST IN HIS ARMS**
(*Decca*) ..... *In A Strange Pair of Arms*

DON CORNELL.....**ROCK ISLAND LINE**
(*Coral*) ..... *Na-Ne-Na*

EDDIE FISHER.....**WITHOUT YOU**
(*RCA Victor*).....*No Other One*

Album Reviews

Elvis Presley (RCA Victor). This young singer from the south is the latest performer to cash in on frenetic highjinks. Elvis Presley belts away in uninhibited style and his current click continues where the Johnnie Ray vogue of a couple of years ago left off. In this collection Presley works through a repertory that's a blend of hillbilly and rock 'n' roll, ranging from such contemporary classics as "Tutti Frutti" to the Rodgers & Hart oldie, "Blue Moon," in which an echo effect and some falsetto piping almost succeeds in making the song unrecognizable.

Eddie Constantine (Kapp). An American who has become a fixture on the French show biz scene, Eddie Constantine sings a group of French pop songs on which he has clicked overseas. Although one of his hits, "L'Homme et L'Enfant," is now current in the U.S. under the title of "The Little Child," this "native" songalog is limited to special audiences. Among the tunes in this set are French versions of "Make Yourself Comfortable" and "Three Coins In The Fountain."

"The Fabulous Eddy Duchin" (Vik). Tying in with the upcoming biopic of the late Eddy Duchin, this set from the RCA archives strikes a nostalgic note in recalling one of the top society bands of 20 years ago. Unlike the recent reissues of Benny Goodman and Glenn Miller sides, these Duchin band numbers have a definitely dated sound. That, however, is their appeal. Among the vocalists heard on this platter are the late Buddy Clark, cleffer Harold Arlen, Lee Sherwood, Jerry Cooper and the DeMarco Sisters.

Four Lads: "Stage Show" (Columbia). This set, cut with an audience of kids in the studios, showcases The Four Lads in some slick, fast-moving harmonies. One of the distinguishing marks of this young combo is that it has some polished technique. Collection includes "The Wabash Cannon Ball," "Bye and Bye," "When You and I Were Young, Maggie," "My Blue Heaven," and a medley of oldies that presumably traces the history of jazz from ragtime to bebop.

Verlye Mills: "The Magic Harp" (HIFI). Since the harp rarely gets prominent spotting on disks, this platter fills a gap. Verlye Mills is a virtuoso harpist and her skill has added impact via some multiple dubbing effects. It's a well-recorded platter, befitting the label's name, of tunes that range from "Brahms Lullaby" to "The Kerry Dance."

Jazz from overseas gets a showcasing this session via some Decca imports from Germany titled "Das Ist Jazz" and "Jazz In Germany." First platter features various Reich combos while the other is framed around the **Kurt Edelhagen** orch, a swinging aggregation which can play in any league. Back to the U.S., Fantasy spotlights "Modern Jazz in San Francisco," via the work of the **Ron Crotti** trio, and the **Vince Guaraldi** and **Jerry Dodgion** quartets. More modern jazz from Indiana U. on the same label with **Jerry Coker** and his combo featured. Pianist **Art Harris'** trio works out slickly in a Kapp package, "Jazz Goes To Post Graduate School." More jazz keyboarding by **Bill McGuffie** for Epic while the same label presents a father-son package featuring **Will Bradley** and his son, **Bill Bradley,** in some contrasting styles; father swinging, son bopping.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of March 2-8, 1956

Ask Me	ABC
Band of Gold	Ludlow
Blue Suede Shoes	Hi-Lo—H&R
Eddie, My Love	Modern
Eleventh Hour Melody	Paxton
Great Pretender	Panther
Hot Diggity	Roncom
If You Can Dream—†"Meet Me In Las Vegas"	Feist
Innamorata—†"Artists And Models"	Paramount
Lisbon Antigua	Southern
Lullaby Of Birdland	Patricia
Man with Golden Arm—†"Man with Golden Arm"	Raphael
Memories Are Made of This	Montclare
Memories of You—†"Benny Goodman Story"	Shapiro-B
Moritat—"Three Penny Opera"	Harms
Most Happy Fella—*"Most Happy Fella"	Frank
Mr. Wonderful—*"Mr. Wonderful"	Laurel
No, Not Much	Beaver
Poor People of Paris	Connelly
Rock and Roll Waltz	Sheldon
Rock Right	Marks
See You Later, Alligator	Arc
Serenade—†"Serenade'	Harms
Small Town	Amer. Acad.
Stars Fell on Alabama	Mills
To You, My Love	Leeds
Valley Valparaiso	Broadcast
Vino Vino—†"Rose Tattoo"	Paramount
We All Need Love	Remick
When You're in Love—††"High Tor"	Chappell
Who Are We	Thunderbird

Top 30 Songs on TV

(More In Case of Ties)

A Woman in Love—†"Guys and Dolls"	Frank
All At Once You Love Her—*"Pipe Dream"	Williamson
Band of Gold	Ludlow
Dungaree Doll	Marks
Get Up, Get Up	Lowell
Great Pretender	Panther
Hot Diggety	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
Innamorata—†"Artists and Models"	Paramount
John Barleycorn—††High Tor"	Chappell
Lipstick and Candy and Rubbersole Shoes	Jimskip
Lisbon Antigua	Southern
Little Child	Morris
Lullaby of Birdland	Patricia
Memories Are Made of This	Montclare
Memories of You—†"Benny Goodman Story"	Shapiro-B
Merry Mousketeer	Disney
Missing	Mellin
Moments to Remember	Beaver
Moritat—*"Three Penny Opera"	Harms
Mrs. Noah	Duet
No, Not Much	Beaver
Poor People of Paris	Connelly
Rock and Roll Waltz	Sheldon
See You Later, Alligator	Arc
Sing, You Sinners—†"I'll Cry Tomorrow"	Famous
Sixteen Tons	American
Small Town	Amer.-Acad.
Tender Trap—†"Tender Trap"	Barton
When You're in Love—††High Tor"	Chappell
Why Do Fools Fall in Love	Patricia
Why Is Your Dog Following Me	Porgie

VARIETY 10 Best Sellers on Coin-Machines

1. ROCK AND ROLL WALTZ (10)	*Kay Starr*	*Victor*
2. POOR PEOPLE OF PARIS (4)	*Les Baxter*	*Capitol*
3. NO, NOT MUCH (5)	*Four Lads*	*Columbia*
4. LISBON ANTIGUA (9)	*Nelson Riddle*	*Capitol*
	Mitch Miller	*Columbia*
5. MORITAT (6)	*Dick Hyman Trio*	*MGM*
	Billy Vaughn	*Dot*
	Hayman-August	*Mercury*
6. GREAT PRETENDER (10)	*Platters*	*Mercury*
7. SEE YOU LATER, ALLIGATOR (6)	*Bill Haley's Comets*	*Decca*
8. MEMORIES ARE MADE OF THIS (14)	*Dean Martin*	*Capitol*
	Gale Storm	*Dot*
9. SEVEN DAYS (3)	*Crew-Cuts*	*Mercury*
	Dorothy Collins	*Coral*
10. ARE YOU SATISFIED (10)	*Rusty Draper*	*Mercury*
	Sheb Wooley	*MGM*

Second Group

BO WEEVIL	*Teresa Brewer*	*Coral*
I'LL BE HOME	*Pat Boone*	*Dot*
IT'S ALMOST TOMORROW	*Dream Weavers*	*Decca*
	Jo Stafford	*Columbia*
TUTTI FRUTTI	*Pat Boone*	*Dot*
	Little Richard	*Specialty*
LIPSTICK AND CANDY AND RUBBERSOLE SHOES	*Julius LaRosa*	*Victor*
JUKE BOX BABY	*Perry Como*	*Victor*
EDDIE, MY LOVE	*Chordettes*	*Cadence*
	Fontane Sisters	*Dot*
	Teen Queens	*RPM*
BAND OF GOLD	*Don Cherry*	*Columbia*
	Kit Carson	*Capitol*
CHAIN GANG	*Bobby Scott*	*ABC-Par*
ELEVENTH HOUR MELODY	*Al-Hibbler*	*Decca*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

NEW GLOBAL DISK PATTERN

Local 47 Defies Petrillo, Ousts Prexy te Groen at 'Illegal' Meeting

Hollywood, March 13.

An aroused membership threw John te Groen out of the presidency of Local 47, American Federation of Musicians, this morning (Tues.) in an overwhelming vote of defiance against dictates of AFM prexy James C. Petrillo. More than 2,500 members turned out for the midnight meeting but many wearied of waiting in long lines to be registered for balloting. Final vote was 1,535 to 51, the greatest expression of anti-administration feeling in the history of the union.

Meeting, chaired by local veepee Cecil F. Read, leader of the insurgent membership faction, was held at Hollywood Palladium, scene of stormy February 27 session at which te Groen originally was "suspended" in an action that subsequently brought a five-man committee of the AFM International Executive Board to the Coast for an investigation of charges that the meeting was "packed." By contrast, this meeting was orderly but strongly determined. Tenor of session was set at very beginning when read, who automatically becomes president by vote, announced special rules of order for meeting.

Members gathered from all sections of Los Angeles, caravans with local 47 members also arrived from Las Vegas, San Bernardino and Palm Springs, where members have been working.

Te Groen was charged with "disloyalty" to local membership, "subservience" to Petrillo, threatening expulsion of board members

(Continued on page 60)

Saga of Sameness

As much as any other facet of show biz, the music biz follows the prevailing winds of success. With the recent click of "Lisbon Antigua," the disk artists & repertoire men have been recently flooded with Hispano-styled items, many of them written by the Brill Bldg. set which had recently been trying to get the rock 'n' roll knack.

Song titles also are running in bunches with a flock of "memory" songs such as "Moments to Remember," "Memories Are Made of This" and the oldie's revival, "Memories Of You." Also there's the numbers game with "16 Tons," "99 Years," "Seven Days," "Seventeen," "Street of 33 Steps," etc.

Lyrics Get Lost As Cycle Switches To Instrumentals

Instrumentals are moving into the spotlight again. There's been a rash of instrumental wax hitting the market during the past few weeks and several have moved up to share the bestseller brackets with the vocal entries.

The trend away from words was highlighted on NBC-TV's "Hit Parade" last Saturday (10). Show, which tabs seven top tunes every week, gave three slottings to instrumentals. They were "Lisbon Antigua," "Poor People of Paris" and "Theme from the Threepenny Opera."

Instrumentals, of course, have made the "Hit Parade" before but it's the first time in many years that three have been running concurrently. Several tradesters believe that the current vogue for instrumentals is an indication that the public's passion for rock 'n' roll is on the wane. Others, however, are more restrained in their enthusiasm and aren't predicting the demise of the r&b beat. What pleases them, though, is the fact that there's room for all kinds of music on top.

Helen Forrest Sez Voice On Disks Unauthorized, Sues RCA for $500,000

Los Angeles, March 13.

Helen Forrest slapped a $500,000 damage suit against Radio Corp. of America, RCA Victor Distributing Corp. and others charging that her voice was used in an album sans her permission.

Singer claims that recordings of songs she did in 1938 and 1939 were included in an album recently issued by defendants. Songs were part of an Artie Shaw package released about two years ago, actually air checks made in late '30s when Shaw and his band were appearing at the Hotel Pennsylvania and Hotel Lincoln in N.Y. Chirp at that time was the vocalist, and was heard on three sides of the Victor album.

Bob Weiss to U. S. For Capitol Powwows

Paris, March 13.

Bob Weiss, European representative of Capitol Records, planes to the U. S. Friday (16) for confabs with Cap execs in N. Y. as well as for attending the premiere of the new Capitol Tower Building on the Coast. This is Weiss' first Stateside hop in two years and he will huddle with international department head, S. A. Porges, and prexy Glenn E. Wallichs on his work of coordinating sales and promotion of the label in Europe and England.

Weiss hops back at the end of April for the Stan Kenton concert here.

Weiss In Barcelona

Barcelona, March 13.

Bob Weiss, European representative of Capitol Records, was in Barcelona recently after a deal with the Comania del Gramofono, distributors of His Master's Voice records here, to handle Capitol product in Spain. Weiss tossed a cocktail party at the Ritz after screening a pic showing the Capitol Building in Hollywood and the factory where they are produced. About 300 guests attended.

HARRY LINK SETTLES 'HE' CASE FOR $6,800

Hassle between Harry Link and the writers and publisher of "He" was settled out of court last week. Link had charged that royalty money was due him for his aid in the promotion of the song.

Link relinquished all claims to the song with the settlement. He received $4,800 from the cleffers, Jack Richards and Richard Mullen, and $2,200 from Avas Music, the publisher. Link had claimed that he was entitled to 33⅓% of the tunesmiths' mechanical royalties and 16⅔% of their sheet music royalties. In another agreement with Avas, Link alleged that he was to receive 5% of all copies sold by Music Dealers Service. "He" has already racked up more than 460,000 sheet sales and the Al Hibbler slicing was a top seller at Decca.

Olman Into Pub Biz

Abe Olman, vet music man, just back from a West Indies vacation, is going into the music publishing business on his own. Vet songsmith was longtime g.m. of the Big Three (Robbins, Feist and Miller Music) until his recent resignation.

Olman says he's going back into the publishing business "in a big way."

RCA-BRIT. DECCA IN LONGTERM TIE

With the wrap-up of RCA Victor's reciprocal distribution deal with British Decca, the major elements of the new U.S.-European platter setup are now firmly in place. The British Decca-Victor tieup, which goes into effect April, 1957, and maybe sooner, is part of a general pattern which has seen Columbia Records in the U.S. affiliating with the Philips Co. overseas and Britain's EMI (Electric & Musical Industries) buying Capitol Records in the U.S.

The Victor-British Decca longterm agreement for mutual exchange and distribution of masters replaces Victor's 50-year tieup with EMI's His Master's Voice label in England. Although April of next year is the set date for termination of exchange of masters between HMV and Victor, it's understood that execs of the U.S. company are pressing for an earlier split so that there will be no stymies for the next year since it's clear that neither Victor nor HMV will be enthusiastically pushing each other's product before the formal windup. The HMV-Victor deal, as it now stands, calls for the mutual return of all masters by April, 1958, after which time neither company can sell the other's disks.

In England, Victor loses the "little dog" trademark to HMV but retains it in the U.S. For the first time, however, the RCA monograms will be used on platters manufactured in England by Brit-

(Continued on page 58)

MGM in Studio Tieup for Plugs

MGM Records is tying in its artists more closely with Metro pix. Label has worked out an arrangement with the studio for a film showcasing of its diskers not only in musicals but in any scenes where vocalists, orchestras, trios, etc. are shown.

Kicking off the disk-pic tieup is Art Mooney who heads Coastwards April 1 for a spot in Metro's upcoming "The Opposite Sex." Numbers performed by the band in the pic will be released by MGM as a soundtrack set.

Tieup is keyed to the need for more exposure for artists. Columbia Records, for example, gets plenty of mileage via its affiliation with CBS as does Victor with its NBC alliance.

Decca '55 Net Zooms to Alltime High; Sales at $22,610,809, 20% Over 1954

That 1955 disk boom is now materializing in the profit statements of the major companies. Decca, in its annual report to stockholders, reported the top earnings in its history last year, with record sales totalling $22,610,809, a spectacular climb of almost $5,000,000 over the previous year's gross.

Decca's net income for the year was $3,794,585, including the undistributed earnings of Universal Pictures, in which the diskery owns over 74% of the shares. Profit was equivalent to $2.37 a share on the 1,602,501 Decca shares outstanding. In the previous year the comparable net income was $3,070,205, or $1.92 a share on the same number of shares.

For the disk division alone, net income amounted to $1,955,134, before taxes, compared with $1,170,000 for the previous year. Decca made a particularly strong showing in both the single and package market last year, to bring its sales 20% over the previous year. Gross dollar income was up despite the fact that the industry prices of longplay merchandise were drastically reduced at the outset of last year.

Milton R. Rackmil, prexy of both Decca and Universal, stated that "we anticipate that 1956 will show continued improvement. The tremendous amount of phonographs sold in 1955 augurs well for a growing record market. Also, the continuing rise in the population of the country, especially in the teenage group, can be expected to bolster motion picture attendance and the demand for phonograph records."

Decca's heavy investment in Universal has been paying off as the latter's profit continues to rise. U's net earnings for the year ending October, 1955, were $4,018,625, compared to the previous year's net of $3,797,688. Decca's board, meantime, declared a regular quarterly dividend of 25c per share payable March 30 to stockholders of record March 19.

Why So Late?

The indie Unique label latched on the upcoming Grace Kelly-Prince Rainier nuptials with a waxing dedicated to the couple called "Monte Carlo Moon." It was etched by Dolly Houston and Jack Carroll.

Tune was written by two fraus from Philadelphia, Miss Kelly's home burg. They are Olivia Watson Hoffman and Gertrude Burns and it's their first crack at tune writing. Chappell is publishing.

New Plan for Paid ASCAP Exec Gets Cleffer Support

A controversial move within the American Society of Composers, Authors & Publishers to establish a new salaried executive position, presumably for outgoing prexy Stanley Adams, was given added support last week from a group of songwriters, most of them in Hollywood. Proposal was originally made to the ASCAP board a few weeks ago by Otto Harbach and Herman Starr, head of the Warner Bros. music combine. At that time it touched off a bitter fight between Starr and board member L. Wolfe Gilbert. It's understood many of the writer members on the ASCAP board support Gilbert's position.

The writer statement for the creation of a new exec post to keep on top of the Society's logging

(Continued on page 58)

WELK TV SHOWCASE PRESELLS 2 CONCERTS

Latest performer to cash in on video as a trailer is Lawrence Welk. Bandleader has been set for two concert dates in Washington, D. C., and Richmond, Va., later this month and both dates went SRO soon after the tickets went on sale.

Tix for the Washington stand at Constitution Hall March 22 went on sale Friday (9) and were completely sold out the following Monday. House is scaled from a $4.40 top. Tix for the Richmond gig at the Mosque March 23 went on sale Monday morning (12) and were sold out that evening. Top price is $3.75

A Mis-Guided Tour Thru Tin Pan Alley

By AL STILLMAN

COMPOSER—An arranger with a good memory.
LYRICIST—A disciple of Mr. Arbuthnot.
BRILL BLDG.—An edifice with offices on the sidewalk.
A. & R. MAN—An executive who has just left for the Coast.
DEEJAY—A human record changer (3 speeds).
CONTACT MAN—A member of a professional group that puts on a show for Fred Waring once a year at Shawnee.
S. P. A.—My protector!
ASCAP—My collector!
B. M. I.—A performance agency frowned upon by ASCAP publishers without BMI affiliations.
DEMO. RECORD—The Voice of Ginny Gibson.
PINKY HERMAN—ASCAP's Billy Graham.
COPY SALE—An antiquated expression.
ADVANCE—$150, split 3 ways.
BROKE WIDE OPEN IN BOSTON—A record for which Allen Dairy got 3 requests.
SLEEPER—A record which, if awakened in time, could break wide open in Boston.
SHOW SONG—A superior composition designed for limited appreciation, which the author hopes will become popular.
ROYALTY STATEMENT—A periodical surprise, generally unpleasant.
WRITER'S CONTRACT—A document entitling the signer to a royalty statement.
PUBLISHER—A man with an unlimited supply of writer's contracts.
THE RACK—An advance order, insuring a considerable number of returns.
RHYME SCHEME—A plot to make a lyric insidiously attractive, which many singers manage to foil.
JAZZ ARRANGEMENT—A display of instrumental virtuosity which, after the first chorus, makes every tune ever written sound like "How High the Moon."

M.I.T. Student Gravely Injured as Record Hop Turns Into Major Riot

Cambridge, Mass., March 13.

A Massachusetts Institute of Technology junior faces paralysis following an emergency operation for a brain injury he received during Saturday night's (10) riot set off at a record hop, in the university gym, at which Bill Marlowe, WCOP disk jock, was nearly mobbed. Arthur E. Bergles, of Rhinebeck, N. Y., is believed to have been hit on the head with a golf club as fist fights and free-for-alls suddenly erupted among some 3,000 college and highschool students attending an annual benefit carnival.

Cambridge City council put

(Continued on page 60)

Yale Students Angel Click Brubeck Concert

New Haven, March 13.

Now it's a group of individual studes at Yale who have done an impresario turn, and profitably at that. When the Eli radio station, WYBC, got a notion to sponsor an appearance locally of Dave Brubeck's outfit, they found it necessary to seek individual bankrollers. They got 'em, among the student body, and the venture panned out okay for all concerned. Take for the single concert was an approximate $3,000. Attendance was just short of capacity.

Incidentally, Brubeck's appearance at Yale's Woolsey Hall last month (23) shattered another Eli tradition by being the first jazz concert to crash the spot in the long history of this staid auditorium.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Peter C. Tripp—WMGM—New York	Milton Y. Ford—WMAL—Washington	Howie Leonard—WPOR—Portland	Hugh Wanke—WCAO—Baltimore	Norm Prescott—WBZ—Boston	Gordie Baker—WSPR—Springfield	Pete Johnson—WKBR—Manchester	Tom Durand—WTTM—Trenton	Frank Ward—WWOL—Buffalo	Mort Nusbaum—WBBF—Rochester	Bud Brees—WPEN—Philadelphia	Bill Brant—WJAS—Pittsburgh	Joe Hyder—WADK—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Frank Tucker—WCOV—Montgomery	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	Larry Regan—WTPS—New Orleans	Don Wallace—KTUL—Tulsa	Dick Covington—WHBQ—Memphis	Bob Larimer—WSIX—Nashville	Dave Walshak—KCTI—Gonzales	MIDWEST: Marty Faye—WAAF—Chicago	Don Bell—KRNT—Des Moines	Robin Seymour—WKMH—Dearborn	Jack Thayer—WDGY—St. Paul—Mpls.	Jim O'Neill—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Wes Hopkins—KYW—Cleveland	Maurice Jackson—WVKO—Columbus	Gene Piatt—KELO—Sioux Falls	Gene Edwards—WRIT—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Bill Kelso—KTKT—Tucson	Al Radke—KFRE—Fresno	Ralph Story—KNX—Los Angeles	Russ Coglin—KROW—Oakland	Frank Darian—KSJO—San Jose	Ray Briem—KLUB—Salt Lake City	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	3	7	Les Baxter	Capitol	*Poor People of Paris	3	2	4	7	4	..	6	2	1	5	2	4	1	6	..	1	..	3	4	..	8	..	..	4	3	6	2	3	1	1	..	1	2	5	1	2	2	3	1	6	257
2	1	10	Four Lads	Columbia	*No, Not Much	5	3	1	..	..	2	2	1	5	6	6	1	2	4	..	5	..	1	9	1	..	1	1	1	..	3	6	1	5	3	1	2	8	..	2	..	4	1	..	10	238
3	4	11	Kay Starr	Victor	†Rock and Roll Waltz	1	1	..	..	..	3	1	3	6	9	7	7	..	10	2	..	..	8	5	..	..	5	..	3	..	4	7	7	4	4	..	..	9	2	3	..	1	7	2	..	165
4	2	14	Nelson Riddle	Capitol	†Lisbon Antigua	2	..	..	..	..	5	3	..	..	1	..	..	..	5	..	2	..	4	3	..	1	..	..	..	..	1	3	2	..	5	..	3	..	3	..	1	3	2	..	2	158
5	7	9	Dick Hyman Trio	MGM	*Moritat	6	6	3	2	..	..	..	5	..	2	1	5	8	7	1	6	5	..	..	..	7	..	..	..	..	..	..	6	..	9	..	4	..	4	..	..	..	..	1	121
6	6	5	Pat Boone	Dot	†I'll Be Home	..	4	2	..	2	8	5	..	..	..	..	6	7	2	..	..	..	9	7	2	..	2	..	..	..	..	2	..	..	..	6	..	..	..	..	..	..	6	..	..	92
7	5	12	Platters	Mercury	*Great Pretender	7	10	..	..	..	4	..	..	..	..	..	..	..	..	3	..	..	2	10	..	3	4	..	2	..	10	4	4	3	..	..	..	7	..	9	..	5	10	..	..	90
8	5	12	Bill Haley's Comets	Decca	†See You Later, Alligator	8	7	..	..	..	1	..	..	..	..	..	..	6	..	4	..	..	..	6	..	..	3	..	6	..	5	9	5	7	..	..	..	..	..	..	..	..	5	..	..	71
9	8	10	Nat (King) Cole	Capitol	†Ask Me	..	..	..	..	..	..	..	..	..	4	3	2	..	..	5	..	..	..	..	4	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	49
10	24	4	Perry Como	Victor	*Hot Diggity	..	..	..	..	3	..	..	..	10	..	..	3	..	9	..	..	3	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10	..	..	10	..	39
11	28	2	Teen-Agers	Gee	†Why Do Fools Fall in Love	4	..	..	..	..	9	..	..	2	..	..	..	4	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	35
12	9	5	Percy Faith	Columbia	†Valley Valparaiso	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	1	..	..	6	..	..	7	33
13	14	7	Don Cherry	Columbia	†Band of Gold	10	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	2	..	..	..	..	7	6	..	..	..	..	..	..	31
14	24	3	Carl Perkins	Sun	†Blue Suede Shoes	..	..	..	..	1	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	28
15	19	4	Teddi King	Victor	*Mr. Wonderful	..	..	..	..	..	..	..	4	9	..	..	..	..	..	..	..	..	6	..	..	2	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
16	..	7	Pat Boone	Dot	†Tutti Frutti	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	5	6	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	26
17	11	6	Julius LaRosa	Victor	*Lipstick and Candy	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	..	..	22
18	21	2	Frank Sinatra	Capitol	*Flowers Mean Forgiveness	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	10	..	..	..	9	..	3	..	21
19A	21	6	Hayman-August	Mercury	*Moritat	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	2	..	..	..	..	..	..	..	..	..	..	..	..	20
19B	14	2	Elvis Presley	Victor	†Heartbreak Hotel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
21	..	1	Richard Hayes	ABC-Par	*Street of 33 Steps	..	..	..	..	5	..	..	..	..	10	10	..	..	..	..	..	..	..	..	..	..	..	2	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
22	28	3	Dean Martin	Capitol	*Innamorata	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	3	6	..	..	8	..	..	..	18
23A	10	15	Dean Martin	Capitol	†Memories Made of This	9	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	4	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	17
23B	14	2	Gale Storm	Dot	†Why Do Fools Fall in Love	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	8	..	..	5	..	..	..	..	..	..	..	..	..	..	17
23C	37	5	Eddie Albert	Kapp	*Little Child	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	5	17
23D	..	1	Chordettes	Cadence	†Eddie, My Love	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	17
23E	..	1	Artie Wayne	Liberty	How Do I Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	..	..	..	..	..	..	..	..	4	..	17
24	43	4	Jerry Vale	Columbia	*Innamorata	..	..	..	..	..	..	8	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	16
29A	28	3	Billy Williams Four	Coral	†Crazy Little Palace	..	5	..	9	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
29B	..	1	Teresa Brewer	Coral	†Bo Weevil	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	15
31A	18	3	Teresa Brewer	Coral	†A Tear Fell	..	..	..	..	..	..	9	..	7	..	9	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	14
31B	..	9	Vaughn Monroe	Victor	*Don't Go to Strangers	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	14
31C	..	2	Four Aces	Decca	*If You Can Dream	..	..	..	..	..	..	..	..	..	3	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
31D	..	2	Joni James	MGM	*Don't Tell Me Not to Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	14
35A	..	2	Tommy Charles	Decca	†Our Love Affair	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	1	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
35B	12	8	Gogi Grant	Era	†Who Are We	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	8	..	..	..	..	..	..	9	13
37	..	1	Tennessee Ernie Ford	Capitol	†That's All	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	12
38	34	6	Al Hibbler	Decca	*Eleventh Hour Melody	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	11
39	41	2	Diamonds	Mercury	†Why Do Fools Fall in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	7	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
40A	13	2	Perry Como	Victor	†Juke Box Baby	..	..	..	6	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	9
40B	..	3	Manhattan Bros	London	*Lovely Lies	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9
42	..	1	DeJohn Sisters	Epic	*Hotta Chocolotta	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	9	..	..	10	..	..	..	..	..	..	..	..	8
43A	..	1	Fontane Sisters	Dot	†Eddie, My Love	..	..	..	..	8	..	10	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
43B	34	2	Roger Williams	Kapp	*Beyond the Sea	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	9	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45	37	4	Sarah Vaughan	Mercury	*Mr. Wonderful	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	10	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6

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Chicago Swinging Again With Jazz Upbeat From Dixie to Dissonance

By GABE FAVOINO

Chicago, March 13.

Chicago nitelife is currently off on a swinging jazz "kick."

The home of the jazz greats of Chicago jazz is experiencing a booming renaissance of jazz that has seen, within the last two years, four niteries open with a music policy or switch to one, while a series of jazz concerts here has been very successful. A jazz teevee show is currently being pitched to local stations and a local booking agency is expanding its jazz line, in response to calls from customers who never played jazz groups before.

Prices for musical acts are rising as a result of competitive bidding between cafe owners; the agencies are enjoying a business boom and the cafes with music are making money. A possible return to concert-type jazz stageshows at ex-vaudfilmeries is being experimented with.

Conversely, niteries with the traditional floor show format are finding it rough going, unless they land a top name. For example, the Chez Paree has SRO crowds only with the Tony Martins, Nat (King) Coles and the Joe E. Lewises. The Chez has found it necessary to advertise a bargain price dinner with after-dinner drink for $5.50 per person, to draw crowds consistently when the big names are not headlining there. Also the Black Orchid instituted a $1.35 and $1.95 chuck wagon lunch and dinner to lure the daytime and early evening patrons, to make up for spotty late business.

The jazzeries have a no cover, no minimum policy and reasonable

(Continued on page 60)

Blackboard Jungle

Payola is going to school. Disk jockey Bill Randle and ABC-Paramount artists & repertoire chief Sid Feller will discuss the situation in the music biz at the New School for Social Research, N. Y., in a course on show business conducted by Bill Smith.

CBS, on which Randle has a show, is taping the classroom session for possible air use.

ASCAP Opens Hdqtrs. To Cover Florida Area

Growth of the Miami area as an entertainment center has cued ASCAP's opening of a new office in Miami Beach. Formerly, the Florida area was covered from the Atlanta office under David Nelson who, as division manager for the southern territory, will continue to supervise the operation of the Florida office.

William J. Barzen, formerly manager of the ASCAP New Orleans branch, will take over as Florida district manager. Joseph J. Adlesic moves up to district manager in New Orleans.

Lombardo Bypasses Tour For New CBS Video Show

Guy Lombardo is bypassing his annual spring concert tour to hold over at the Roosevelt Grill, N.Y. He's extending his engagement there until June 1.

In past years Lombardo left the Roosevelt to tour until after the Lenten season. He's staying in Gotham for his new CBS-TV show which preems March 20.

Manie Sacks Honored By Philly Printers Club

Philadelphia, March 13.

Manie Sacks, RCA veepee and general manager of the RCA Victor disk division, was honored here Saturday night (10) by the Philadelphia Club of Printing House Craftsmen with its 1956 "Share Your Knowledge" award.

Sacks, a Philly native, was cited for bringing "rich and lifting treasures of music to the millions, zealously expending his labors to record new achievements in the art of recording." In accepting, Sacks said that "show business was simply another field of human endeavor where selfishness and unselfishness, truth and falsehood, accomplishment and fakery, have the same opportunities of manifesting themselves."

Sacks stated that the field of entertainment differs from all others in its wide exposure. "We are aware of this influence," he said, "and are also aware of the responsibility that goes with it."

Mark Stevens TV Co. Switches to Live Music With ASCAP Payoff Part of Plan

Hollywood, March 13.

Convinced that canned music detracts from the quality of vidfilms, Mark Stevens TV will reverse the present trend in the industry and begin using only live, original music on all shows henceforth Music will, in turn, be published by a new subsidiary, Mark Stevens Music. It's figured that over the years, operation of the ASCAP point payoff system will earn back the added expense of live music as against library or foreign tracks.

Stevens reported that he had asked AFM prexy James C. Petrillo to waive the usual 5% fee in return for a guarantee to give steady employment to seven musicians. Part of the pitch was the idea that other telefilmeries, most of whom aren't too happy with canned music, would also fall in line, thus creating a major source of new employment for local musicians. Petrillo rejected the pitch and Stevens came up with the alternative suggestion.

Walter Scharf has been named to head the music phase of the Stevens operation, including the pubbery. Future vidfilms will use all original music, written either by Scharf or composers whom he will assign in the manner of the major motion picture studios. Stevens plans to use an orchestra of 25 men for the scoring of main and end titles and bridges. Small combos, averaging eight men each, will probably be used for musical background during the course of the action.

"This live music plan," Stevens emphasized yesterday, "is something we are now wholeheartedly committed to for all future operations. This means not only our own shows, but those we film for other producers (outfit now lenses the Joan Davis show) and the commercials we are making. We will not accept work from outside producers who do not want to use live music."

Stevens said he is convinced after an exhaustive study of musical libraries that "there is insufficient material for the proper musical treatment of our stories. That's why you'll sometimes hear the

(Continued on page 60)

'Hit Parade' Lineup

(On March 10 NBC-TV Show)

1. Libson Antigua...Southern
2. Rock & Roll Waltz..Sheldon
3. No Not Much.....Beaver
4. Poor People Paris..Connelly
5. Moritat .....Harms
6. Memories This..Montclare
7. Great Pretender...Panther

Jazz On the Go a New Fad for Boston Buffs

Boston, March 13.

Jazz buffs took over the Metropolitan Transit Authority, hiring a special street car for a 52-mile jaunt around the town to the blare of dixieland from Bugge Brown's Brothers Orch Saturday night (10). Some 80 students and graduates from 33 colleges boarded the trolley on which was painted "Streetcar Named Disaster," and were off on a four-hour trip, from the Arborway to North Station and back four times.

The group known as "The Smart Set," collegians hipped on jazz, paid $150 to charter the street car. A school teacher and a Boston University law student pronounced the jazz tour a success. Group plans its next jazz party on an airplane.

Decca Stockholders Again Face Proposal For Cumulative Voting

Once again, Decca Records' stockholder meeting, set for April 10 in New York, will vote on a proposal to institute cumulative voting for board members. Defeated on the same proposition last year, stockholders John J. and Lewis D. Gilbert have again submitted a resolution to the same effect.

Under cumulative voting, a stockholder is entitled to cast as many votes for one candidate as equal the total number of directors to be elected, multiplied by the number of shares held. It's a form of "bullet" voting that gives minority stockholders a chance to elect a board member.

One of the arguments in favor of the proposition is that it is used by Universal Pictures, company owned by Decca. Decca's management opposes the proposal on the grounds that it sets up the possibility of friction on the board and "harmful interference" with the administration. The Gilbert brothers also are proposing that a summary of the stockholder meetings be made available. The management also opposes this suggestion on the grounds that it can serve no "useful purpose."

There will be no contest for board members. According to the proxy statement, the following incumbents will run again: prexy Milton R. Rackmil; exec vice-prexy Leonard W. Schneider; Robert W. Lea, v.p. of Olin Mathieson Chemical Corp. and director of Universal; Harold I. Thorp, investment banker and Universal director, and Samuel H. Vallance, vice-chairman of Industria Electrica de Mexico and U director.

Salaries for the officers are as follows: Rackmil, $42,500 for his Decca job and $80,002 for his Universal post; Schneider, $45,199, and Samuel Yamin, Decca secretary, $32,500. In addition, Rackmil gets a flat $18,550 from Universal for expenses.

ASCAP N.Y. Meet April 3

ASCAP's annual meeting and dinner in New York has been set for April 3 at the usual place, the Waldorf-Astoria Hotel.

Stanley Adams, ASCAP prexy who is due to exit that post this spring due to bylaws limiting him to three successive one-year terms, will give the annual report.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	4	LES BAXTER (Capitol)	Poor People of Paris
2	1	NELSON RIDDLE (Capitol)	Lisbon Antigua
3	2	KAY STARR (Victor)	Rock and Roll Waltz
4	3	FOUR LADS (Columbia)	No, Not Much / Moments to Remember
5	5	PLATTERS (Mercury)	Great Pretender / Only You
6	7	DICK HYMAN TRIO (MGM)	Moritat
7	6	BILL HALEY'S COMETS (Decca)	See You Later, Alligator
8	9	PAT BOONE (Dot)	I'll Be Home / Tutti Frutti
9	..	PERRY COMO (Victor)	Hot Diggity / Juke Box Baby
10	10	DON CHERRY (Columbia)	Band of Gold

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	4	*POOR PEOPLE OF PARIS	Connelly
2	1	†LISBON ANTIGUA	Southern
3	2	†ROCK AND ROLL WALTZ	Sheldon
4	3	*NO, NOT MUCH	Beaver
5	5	*GREAT PRETENDER	Panther
6	7	*MORITAT (MACK THE KNIFE)	Harms
7	6	†MEMORIES ARE MADE OF THIS	Montclare
8	8	†SEE YOU LATER, ALLIGATOR	Arc
9	9	*IT'S ALMOST TOMORROW	Northern
10	10	†BAND OF GOLD	Ludlow

Local 47 Has Upbeat In Offbeat Instruments, But No Kazoo Players

Hollywood, March 13.

An upbeat in caterwauling around town becomes apparent with a cursory glance through the new directory of Musicians' Local 47, AFM, issued last week. Directory shows what might be considered an alarming increase in number of offbeat instruments played by members.

There are now seven one-man bands, as against six a year ago; 13 musical saw players, as against 12; and three washboard experts, as against two. Three instruments unlisted a year ago are now in the directory; the Multimonica, an accordion device played by Norman Panto; the Treble Violin, played by Murray Lefkowitz; and the Sistro, an ancient Roman instrument which has been revived by Nat Leslie. (Though little known the Sistro is included in at least one Mozart score. It's a rattling device with a wire on it, to produce a jingling sound).

Incidentally, newest instrument in the biz isn't yet listed, although a couple of drummers around town are using it. It's a boo-bam, a sort of intimate drum, made out of a cluster of thin bamboo tubes of various lengths and covered with skins.

There's still no one in Local 47 who admits to playing a kazoo.

The Palladium at Last

Hollywood, March 13.

"I'll play the Palladium before I'm 50," Charlie Barnet vowed some years ago. He's going to make it—with a few years to spare. Barnet goes into the Hollywood Palladium June 20 for a two-week stand, using a 15-piece band and a girl singer.

He's current at the Peacock Lane here with a small jazz combo.

ROBBINS MUSIC CORPORATION

proudly announces

A Superb Roster Of New Songs
From The Forthcoming Broadway Production

STRIP FOR ACTION

Lyrics by HAROLD ADAMSON • Music by JIMMY McHUGH

Top Songs Recorded by Top Artists!

TOO YOUNG TO GO STEADY

NAT COLE
CAPITOL

PATTI PAGE
MERCURY

LOVE ME AS THOUGH THERE WERE NO TOMORROW

DOROTHY COLLINS
CORAL

LU ANN SIMS
COLUMBIA

NAT COLE
CAPITOL

DICK KALLMAN
DECCA

I JUST FOUND OUT ABOUT LOVE

NAT COLE
CAPITOL

DAME CRAZY

NAT COLE
CAPITOL

HOWARD HOYT and IGOR CASSINI
in association with William G. Costin, Jr.
present a new musical comedy
"STRIP for ACTION"
Lyrics by HAROLD ADAMSON
Music by JIMMY McHUGH
Dances by James Starbuck
Entire production staged by John C. Wilson

•

NEW HAVEN, CONN.
March 17th

PHILADELPHIA, PA.
March 27th

NEW YORK, N. Y.
Winter Garden
April 12th

Coming Up!

- STRIP FOR ACTION
- THE GOOD OLD DAYS OF BURLESQUE
- KICKIN' UP A STORM
- ROCK 'N ROLL BUMP
- SONG AND DANCE MAN

Entire Score Published By
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Music Trust Fund Allocations Soaring To $4,000,000 Next Year as Take Climbs

The Music Performance Trust Fund, which has become an issue in the revolt of American Federation of Musicians Coast Local 47 against AFM prexy James C. Petrillo, will allocate nearly $4,000,000 for tooter employment projects for the 12 months ending June 30, 1957. Growing rate of royalties from the disk and video film makers will make possible the hike over the $2,800,000 being allocated for the year ending June 30, 1956.

The Fund, operated for the disk and tv industries by trustee Samuel R. Rosenbaum, was set up as a result of agreements with the AFM. Although originally administered by the AFM, the Taft-Hartley Law illegalized that operation and so the Fund was transformed into an industry body. The Fund's money is used for financing cuffo concerts in hospitals, parks, etc., in projects suggested by the various AFM locals. During 1955, the Fund financed over 23,000 performances involving 179,000 jobs for musicians.

Coast Local 47 members have been squawking that coin has been diverted from their pockets to swell the Fund's treasury. AFM execs, however, contend that union members make no contributions to the Fund, since it is financed from royalties paid by the disk and tv industries. According to Local 47, that is purely a technicality since the last AFM pact with the diskers provided that the industry would pay more into the Fund in lieu of a wage hike.

Collections from the disk industry have been steadily rising over the years, along with the rise in the gross sales. During the first six months of last year, the Fund collected some $1,300,000 from disk royalties. From the tv film industry, the Fund collected over $700,000. Total allocations made by the Fund from 1950 to June 1956 will be over $10,000,000.

Disk Sales

Following is the annual breakdown of sales on disks licensed through the American Federation of Musicians and on which royalties were paid to the Music Performance Trust Fund:

1949	$150,600,000
1950	$151,000,000
1951	$156,400,000
1952	$163,800,000
1953	$172,000,000
1954	$178,000,000

(1955 figures will be available on June 30 of this year.)

Wilde Joins Levy In Birdland Jazz Setup

Al Wilde has wound up a 20-year association with the Gale Agency to team up with Morris Levy in the management of the Birdland jazz concert activities as well as other jazz package promotions.

Levy heads for Europe March 16 to line up a first overseas tour for the Birdland group. The Birdland Jazz Concert takes its name from Birdland, N. Y. jazz nitery operated by Levy.

The 1956 Birdland tour wound up a three-and-a-half-week trek recently in Washington, D. C., and plans are already in the works for next year's tour. Wilde expects to extend the tour from the usual three-and-a-half-week run to seven-and-a-half weeks in '57. Mike Hall will continue to pressagent the tour.

Col Ups Jack Fuller To Sales Press Chief

Columbia Records has upped Jack Fuller to the newly created post of manager of sales publications. In the new spot, Fuller will handle the weekly "confidential" to Col's sales staffers, a weekly deejay newsletter and a monthly "dealer confidential bulletin."

Fuller was previously merchandise manager in Col's pop and country & western division.

Jack Fina orch to open the new business room in Galveston, Tex., in May.

Stratford Stomp

Stratford, Ont., March 13.

Shakespeare teams up with jazz next summer at the fourth Bardfest here. Five jazz programs will be given during the Festival in July and August. Louis Applebaum, Canadian composer, is planning the festival's music.

Jazzmen to appear include Wilbur de Paris, Jimmy Rushing, Willie ("The Lion") Smith. Duke Ellington, Calvin Jackson Quartet, Phil Nimmons, Dave Brubeck's Quartet, Norm Symonds' octet, Modern Jazz Quartet and Art Tatum. Paul Draper will dance on one of the jazz shows.

Festival plays are "Henry V" and "Merry Wives of Windsor."

Safari for Sounds

Chicago, March 13.

Mercury Records is shipping a soundtruck to Europe in June to record European opera and classical music groups.

David Hall and Bob Fine will supervise the trip.

Peatman's TV Credits

Growing importance of television as a showcase for original musicals and/or tunes has won video a credit in the Dr. John G. Peatman chart run weekly in VARIETY's music section. Need for the tv billing was pointed out by producer-composer Arthur Schwartz who produced the musical version of "High Tor" over CBS-TV last Saturday (10).

"When You're In Love," and "John Barleycorn" from "Tor" are now repped on the chart. In the past such clicko songs as "Let Me Go, Lover," "Hard to Get" and 'Love and Marriage," from various video shows, made the chart.

Sparton to Distribute ABC-Paramount in Can.

London, Ont., March 13.

Sparton of Canada, diskery here, is now Canadian outlet of ABC-Paramount Records.

Sparton originally cut 14-year-old Priscilla Wright's "Man In a Raincoat," which became a smash in Canada and a moderate U. S. hit on Unique last year. Harold E. Pounds, merchandising manager, presently heads its expanding a. & r. department.

SPA to Lay Down Law to Publishers Re Curbing Cut-Ins on Cleffers' Coin

The Songwriters Protective Assn. plans to lay down the law to music publishers in its fight against the cut-in on cleffer royalties. SPA will sit down with the top publishers at a formal meeting at which time the writers' organization will state that any pressure to divvy up the royalties with persons known or unknown is a violation of the basic SPA contract.

SPA's council issued the following statement last week: "SPA believes there can be no compromise with the payola or with similar practices in the music industry. These can lead only to disaster. Because talk is no substitute for vigorous action, a committee has been appointed to consider the means of eradicating these practices. "The committee will report its findings and recommendations to the council within the next 10 days. Members of the SPA committee are prexy Abel Baer, Otto Harbach, Alex Kramer, John Jacob Loeb and Charles Tobias.

From the cleffers' viewpoint, the publishers bear the major responsibility for the existence of the cut-in technique. It's claimed that the pubs put the heat on the writers, particularly the less experienced ones, to make any deal necessary to land a platter.

From the publishers' standpoint, it's the diskers who should take the rap. It's held that they hold the whip-hand in the music biz's present setup and force them to make all sorts of corner-cutting deals. Not only the under-the-table payola is involved, but also the diskers' pressure on pubs to share exploitation costs, take royalty rates, buy disk jockey and jukebox copies, etc.

One SPA exec stated frankly that he "expected no cooperation from the publishers in this matter."

JUDY'S SISTER ON WAX

Dallas, March 13.

Virginia Thompson, sister of Judy Garland, and her arranger-husband, Johnny Thompson, have been signed by Linn Records.

Their first release will combine Thompson's "Crying in the Night" and "Beyond a Shadow of a Doubt" by Peg Morrison of this city.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY — Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Tit'e	New York—(R. H. Macy Co).	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods).	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	1	5	6	2	8	3	6	2	8	1	1	2	7	1	..	4	7	2	1	2	2	149
2	3	**LES BAXTER** (Capitol) "Poor People of Paris"	..	1	3	3	2	1	2	1	4	4	2	1	1	..	4	1	..	1	5	10	8	144
3	2	**FOUR LADS** (Columbia) "No, Not Much"	8	7	5	1	..	7	3	3	3	10	3	4	4	2	5	3	..	4	4	1	6	128
4	4	**KAY STARR** (Victor) "Rock and Roll Waltz"	3	3	..	4	6	2	4	5	6	9	5	3	..	6	6	2	..	6	3	4	4	117
5	5	**PLATTERS** (Mercury) "Great Pretender"	2	2	8	..	1	4	10	10	..	6	4	8	6	9	..	..	..	5	2	5	..	83
6	7	**DICK HYMAN TRIO** (MGM) "Moritat"	5	..	..	8	4	5	7	6	..	3	6	7	..	..	..	..	..	..	..	..	..	48
7	10	**DON CHERRY** (Columbia) "Band of Gold"	..	..	10	..	3	..	..	8	..	7	9	..	2	..	..	..	..	8	6	3	..	43
8	12	**TEEN-AGERS** (Gee) "Why Do Fools Fall in Love"	..	6	9	7	..	..	1	9	..	..	..	10	..	..	..	..	3	3	..	..	..	40
9	7	**CARL PERKINS** (Sun) "Blue Suede Shoes"	..	..	..	..	..	..	5	..	2	2	..	..	..	..	..	7	1	..	..	..	..	38
10	11	**PAT BOONE** (Dot) "I'll Be Home"	..	..	1	..	7	..	8	..	..	..	10	..	..	4	1	..	..	..	..	..	..	35
11	6	**BILL HALEY'S COMETS** (Decca) "See You Later, Alligator"	4	..	7	..	..	..	..	..	..	..	7	5	..	10	..	10	..	7	..	..	10	28
12A	14	**PERRY COMO** (Victor) "Hot Diggity"	..	..	..	6	..	6	..	..	5	..	..	..	..	..	..	..	4	..	9	..	..	25
12B	13	**ELVIS PRESLEY** (Victor) "Heart Break Hotel"	..	..	..	..	..	..	..	4	..	..	..	..	3	..	..	..	..	..	..	..	1	25
14	9	**DEAN MARTIN** (Capitol) "Memories Are Made of This"	6	..	..	..	..	..	..	7	..	..	8	..	..	..	..	..	..	10	8	..	9	18
15	20	**PERRY COMO** (Victor) "Juke Box Baby"	..	..	4	..	..	..	..	..	..	..	..	8	..	..	8	..	..	..	..	..	..	13
16	17	**TERESA BREWER** (Coral) "A Tear Fell"	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	12
17	20	**DIAMONDS** (Mercury) "Why Do Fools Fall in Love"	..	..	..	..	..	..	..	..	..	8	..	..	3	..	..	..	..	..	..	..	..	11
18	22	**CHORDETTES** (Cadence) "Eddie, My Love"	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	10
19A	17	**DREAM WEAVERS** (Decca) "It's Almost Tomorrow"	10	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
19B	..	**TURBANS** (Herald) "When You Dance"	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	5	9
19C	..	**BONNIE SISTERS** (Rainbow) "Cry Baby"	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
19D	..	**BETTY JOHNSON** (Bally) I'll Wait"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9
23	..	**BILLY MAY** (Capitol) "Main Title"	..	10	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	7
24	..	**TEEN QUEENS** (RPM) "Eddie, My Love"	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	4
25	..	**AL HIBBLER** (Decca) "Eleventh Hour Melody"	..	..	..	10	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

1	2	3	4	5	6	7	8	9	10
HARRY BELAFONTE	BENNY GOODMAN STORY	CAROUSEL	OKLAHOMA!	5 TROMBONES, 4 FRESHMEN	JULIE IS HER NAME	MAN WITH THE GOLDEN ARM	MUSIC TO CHANGE HER MIND	ELVIS PRESLEY	GUYS AND DOLLS
Harry Belafonte	Benny Goodman	Film Soundtrack	Film Soundtrack	Four Freshmen	Julie London	Film Soundtrack	Jackie Gleason	Elvis Presley	Film Soundtrack
Victor	Decca	Capitol	Capitol	Capitol	Liberty	Decca	Capitol	Victor	Decca
LPM 1150	DL 8252-3 ED 797-8-9	W 694 EDM 694	SOA 595 FDM 1, 2-595	T 683 EAP 1,2,3-683	LRP 3006	DL 8257 ED 2335-6-7	W 632 EBF; 1, 2-632	LPM 1254	DL 9023 ED 2308

LANZA at his BEST

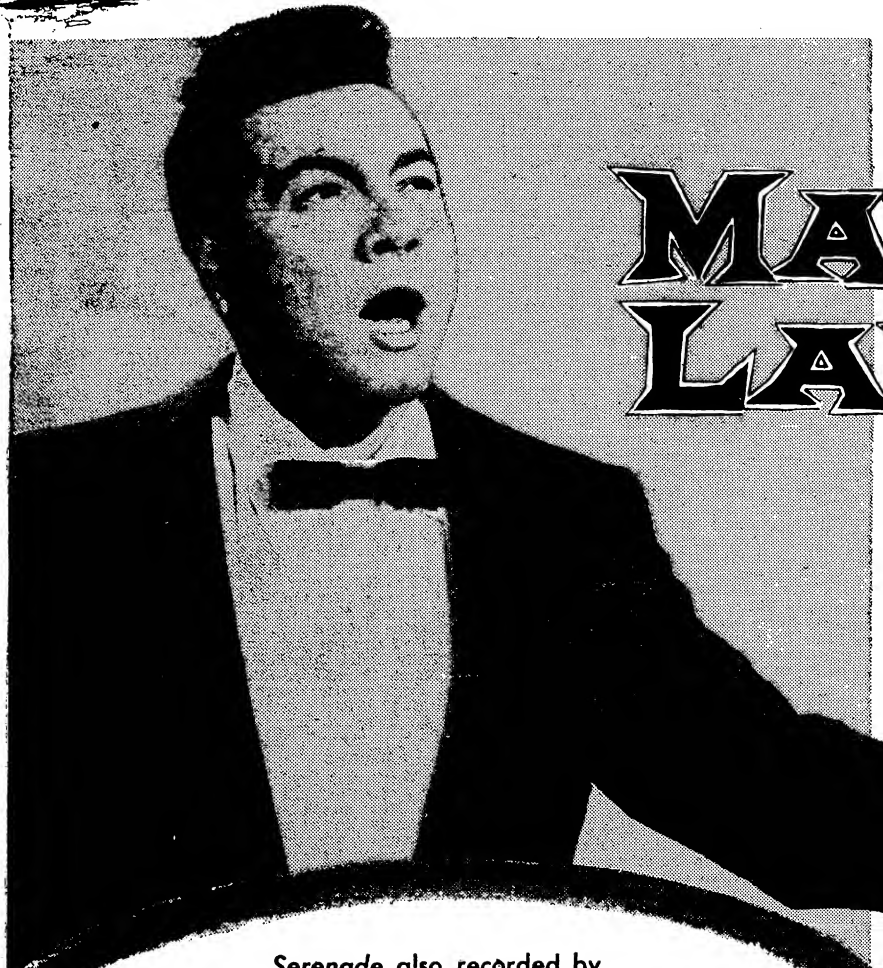
Singing

SERENADE

b-w

"MY DESTINY"

From the Warner Brothers' Motion Picture **"Serenade"**



Recorded by

MARIO LANZA

R.C.A. Victor

Serenade also recorded by

SLIM WHITMAN (Imperial)
DAVID ROSE (M.G.M.)
MARGARET WHITING (Capitol)
RAY HEINDORF (Colombia)

HARMS, INC. NEW YORK, N.Y.

New Global Disk Pattern

Continued from page 51

and classification problems was signed by Milton Ager, Mack David, Gene DePaul, Ray Evans, Ira Gershwin, Mack Gordon, Sammy Fain, Lester Lee, Jerry Livingston, Herb Magidson, Don Raye, Bob Russel, Harry Ruby, Harold Ish Decca. That is in line with RCA's program of the past couple of years of establishing its trademark wherever its products are sold.

E. R. (Ted) Lewis, British Decca prexy who made the deal with RCA execs, plans to continue his own disk operation in the U.S. via London Records. Although Victor will have access to most of the British Decca artists who are released in this country via London, the repertory will be completely different.

At the outset of each year, Victor execs will present their repertoire plans to British Decca involving the cutting of new works for RCA distribution. As one RCA exec put it, "British Decca's artists roster in the longhair field is so extensive, there's enough for both London and us."

For RCA, the deal was consummated by Manie Sacks, v.p. and general manager of the disk division; and Albert F. Watters, v.p. and operations manager of the RCA International Division. In a related pact signed at the same time, RCA has made a similar reciprocal distribution deal with Musikvertrieb of Switzerland, owned by Maurice Rosengarten, and Teldec, of West Germany, of which Lewis is prexy and Rosengarten a director. The latter leaves for Europe today (Wed.).

The new deal gives RCA Victor blanket world coverage, except for the Iron Curtain countries. In Norway, Sweden, Denmark, France, Belgium and Holland, RCA has made tieups with independents. In Italy and Spain, RCA has its own subsids as it does in Canada and many Latin American countries. In the Far East, RCA Victor releases through Japanese Victor, once owned by the U.S. company but now an independent.

Victor has launched immediate plans for distribution of its disks in West Germany and Switzerland under the new deal since the existing Victor-HMV pact only applies to England. George R. Marek, Victor's album division chief, is currently in England to o.o. the situation.

The HMV catalog in the U.S. is expected to be split between Angel Records, an EMI subsid here which has become an important factor in the longhair market, and Capitol Records, in which EMI owns a dominant share.

The Victor tieup with Lewis will give the American company a vigorous distribution outlet in England and the Continent. Sacks, in fact, informed the complete roster of Victor artists that the new deal will greatly expand their disk-buying audiences. It's known that Victor execs have long been unhappy with the HMV slough-off of its pop product. Columbia Records in the U.S. also was in the EMI setup before making its deal with Philips.

Sacks and Watters, who covered up the deal with Lewis in cloak-and-dagger fashion via a trip to Bermuda in order to avoid any information leaks, predict that on the basis of the new distribution operation, RCA will be the top disk trademark in Europe within three years in light of its artists roster both in the longhair and pop fields.

ASCAP Execs

Continued from page 51

Spina, Ned Washington, Paul Francis Webster and Victor Young.

Although not specifically designated, it's generally understood that the proposal for the new post is meant for Adams. Latter is barred from serving again by ASCAP bylaws limiting prexies to three consecutive one-year terms. Previous suggestions to name a general manager for the Society have been sidestepped. The present proposition will, in effect give limited powers to the paid exec.

Gilbert, meantime, has made a "last call" for support among the rank-and-file in his bid for the Society's presidency. Although the board, and not the membership, elects the ASCAP prez, Gilbert is putting pressure on the board via the membership. It's expected that Gene Buck, former ASCAP prez, will nominate Gilbert at the board meeting.

Band Review

BILL HALEY & HIS COMETS (7)
City Auditorium, Omaha

Bill Haley's Comets have undergone almost a complete turnover in personnel the past year—but the name remains potent as witness the 6,300 that turned out in a howling blizzard to witness three shows at the new City Aud last Tuesday (6).

This is a versatile and talented combo. For example, Rudy Pompilli, sax, solos on "Night Train" with all the usual gimmicks—doing contortions, playing with one hand around back—and still doing only one or two chords, although the kids probably thinking he's doing the entire scale.

Later Pompilli and Al Rex, bass, do the usual up-and-down-the-aisles bit, winding up with Pompilli straddling Rex's instrument and riding down to the stage on it. Rex also serves as a vocalist.

Franny Beecher, guitar, is the group's standout, doing "You Made Me Love You" and dishing up the outfit's top beat most of the evening. Billy Williamson, chord guitar who doubles as arranger, turns in a clever vocal on "Hide and Go Seek."

Haley, on guitar and bass when Rex is singing, also does song stints that generally wind up as community efforts — unsolicited that is. Ralph Jones, drums, and John Grande, accordion, round out group.

At shows, here, kids took over aisles for jitterbugging to "Rock Around the Clock," "Shake, Rattle and Roll" and "See You Later Alligator" despite attempts of gendarmes to keep 'em seated.

Trump.

EWEN'S EXCELLENT BIOG ON GERSHWIN

By ABEL GREEN

Not for nought is David Ewen's intimate biography of George Gershwin, "A Journey To Greatness" (Holt; $5) a bestseller. It is a good book period.

Its timing is almost topical in its impact, although Ewen's contract with Holt for the Gershwin book was made some 18 months ago, long before the excitement attendant to "Porgy and Bess" invading the Iron Curtain countries, and the like.

What's more important, despite the amazing amount of Gershwiniana—the bibliography lists nine volumes and countless magazine articles as sources—this is certainly the most adult treatment of the composer who died prematurely at 38.

Gershwin, with Irving Berlin, is on most lists of 20th century personalities who will be remembered in mid-21st century. The book points up his human frailties and, essentially, as the young man in a hurry to make his music have fullest impact. The biog is garnished with lively arts, love and personalities of a calibre as to make "Journey To Greatness" also an historical closeup on many show biz personalities whose lives touched on Gershwin, and vice versa. It is replete with bibliography and discography. It is loaded with names, facts, figures and solid reading for entertainment and retrospect.

Until his death from brain tumor in 1937 at the age of 38, his prolific creative record included 11 concert works; 30 stage productions, including two revivals (Broadway and the West End); 18 stage interpolations; seven filmusicals with Gershwin scores including the Warner Bros. biopic in 1945, "Rhapsody In Blue" (Robert Alda personated Gershwin) and a posthumous collection of Gershwin songs for a so-so 20th-Fox filmusical, "The Shocking Miss Pilgrim," with tunes "edited" by Kay Swift and, of course, lyrics by Ira Gershwin. This was a Betty Grable-Dick Haymes starrer. His last original score, "The Goldwyn Follies" (UA), was released in 1938, a year after his death, and contains such items as "Love Walked In" and "Our Love Is Here To Stay." Gershwin was stricken while working on this score, and Vernon Duke was called in to polish a ballet number.

In addition, four Broadway legits by Gershwin had been adapted by Hollywood into pictures: one for RKO and three via Metro. (Parantheticallly, note that Par plans "Funny Face" for Fred Astaire and Audrey Hepburn).

The bibliography indicates that three books published in America dealt with Gershwin; six books were in foreign languages; 23 other volumes discussed him; and Ewen also called on excerpts from 16 selected magazine articles for Gershwiniana. One of the U. S. books was Ewen's own biog on Gershwin but primed for the juvenile market.

Book has had an unique impact on Gershwin's catalog, not that his music is ever wanting for plugs, but a skillful utilization of Ewen's work has sparked sundry new "Salutes" to the composer on network video and radio shows. As such, this has interpreted itself into strong sales—an initial 10,000 first printing has been sold out and Ewen's book is in its second 7,500 print order.

Unusual kudo to Ewen is the special citation by the George Gershwin Memorial Foundation of the B'nai B'rith Victory Lodge (dominantly with show biz membership). It's the first ever conferred on an author and was made Saturday (10) from the stage of Carnegie Hall, N. Y., on the occasion of the annual all-Gershwin Memorial Concert.

Don Cornell to Britain; Dicker Cherry for Tour

London, March 13.

Don Cornell returns to Britain for a second tour, opening at Finsbury Park Empire, London, next Monday (19). Mannie Greenfield, Cornell's manager, is with him on the trip.

Latest U.S. recording singer to get the offer of a British tour as the result of one hit record is Don Cherry. Following the success of his "Band of Gold" disk, he has been invited to play here during the summer, touring the London suburban and provincial variety theatres.

Inside Stuff—Music

RCA Victor's manager of artists & repertoire George R. Marek, who is also music editor of Good Housekeeping and, under a nom-de-plume, also of House Beautiful, has veered from his usual longhair penchant into a pop piece in the current GH. He titles it "The Italian Invasion" and utilizes this quote: "VARIETY reports that pizza pies 'are replacing hot dogs, the American standard bearer, as the leading food item' at drive-in movie houses."

From that Marek develops the upsurge of the Roman influence on Yank pop songs, a switch from the traditional Gallic overtones in romantic ballads. Besides Marcel Legrand's "Holiday in Rome" and Frank Chacksfield's "Evening in Rome" albums (Col and London respectively), the sundry pop titles speaks for themselves: "Croce di Oro," Arriverderci Roma," "Eh Cumpari," "That's Amore," not to mention the sundry pop variations of "Come Back to Sorrento" and "O Sole Mio." Italian influences in film scores include "Summertime," "Indiscretions of an American Wife" and "3 Coins in the Fountain." Mario Lanza, Perry Como, Julius LaRosa, June Valli, Frank Sinatra, Dean Martin, Toni Arden, Vic Damone, Lou Monte (with his Italian versions of American pop items, such as "Darktown Strutters Ball," "Italian Jingle Bells," etc.) as personalities speak for themselves.

Marek doesn't overlook a little plug for his favorite diskery's import, Katyna Ranieri and her Victor album, "Girl on the Spanish Steps."

"Rock Island Line," traditional American folk tune, is rolling onto the U. S. hit lists via an Irish hillbilly and a British record company. The crooner is 25-year-old Lonnie Donegan who is being released here by London Records, British Decca's U. S. outlet. There have been seven or eight versions of the tune published previously but Donegan added new words and music making it a new copyright. It's being published by Howie Richmond's Hollis Music. Song was picked up from Donegan by Richmond's British rep David Platz.

Disk comes from a Donegan folk and jazz album cut for British Decca. A BBC disk jockey started "laying" on the "Rock Island Line" etching and the company soon released it as a single backed with "John Henry." Within two weeks it was on the English bestseller list and has been on the top 10 there for the past 16 weeks. For the U. S., London Records already has run off 200,000 copies.

The American Red Cross is using a theme song on disks to get plugs for its fundraising campaign this year. Number, titled "Share the Luck," was written by Meredith Willson and was cut by Vaughn Monroe especially for the Red Cross. Some 8,000 disks are being distributed to radio outlets and Red Cross chapters across the country.

On The Upbeat

New York

Mary Johnston, thrush pacted to the indie Cindy Record label, under the management of John O'Connor . . . **Neal Hefti** laid up after a disk session last week . . . **Monchito's** orch opens at the Golden Slipper, Glen Cove, L. I., tonight (Wed.) . . . **Milt Buckner's** jazz group began an engagement at Small's Paradise, Harlem nitery, yesterday Tues.) . . . **Frances Faye** starts a two-weeker at the Sonny Boy Athletic Club, Pittsburgh, today (Wed.) . . . **The Four Voices** set for one week stand at the Metropole Club, Windsor, Ont., beginning March 19 . . . **The Rover Boys** touring the Canadian deejays with their current ABC-Paramount slicing . . . **Don Elliott** returns to Basin Street for a weekend stand Friday-Saturday (16-17) . . . **Joni James** set for the Totem Pole, Auburndale, Mass., for three days beginning April 6 . . . **Alan Dean** kicks off a two-weeker at the Henry Grady Hotel, Atlanta, beginning March 29 . . . Singer **Eileen Geis** set for Muscular Dystrophy benefit April 17 at Paramount Theatre, Staten Island, N. Y.

Chicago

Audrey Morris and **Jackie Lynn** to open the new Churchill Room, Chi, later this month . . . **Bill Haley** currently on a one-niter swing through the midwest; played the Aragon Ballroom, Chicago last night (Tues.) . . . **Jean Swan** currently at Club De Lisa, Chi. . . . **Ben Arden** into the Detroit Statler March 26 for 10 weeks . . . **Johnny Hamlin** quintet opening at Chi's Blue Note tonight (Wed.) for two frames . . . **Max Roach** and **Clifford Brown** to play the Blue Note, Chicago, June 27 for two . . . **Jimmy Blade** orch will reopen the Camellia Room of the Drake Hotel, Chicago, on Labor Day after the room is remodeled . . . Easy Street, Chicago, bows a Sunday afternoon dixieland concert policy next week, with the **Freddie Wacker** band . . . Negotiations between **Russ Carlyle** and Bally Records are off.

Hollywood

Billy Jackson Quintet has been set for a five week stand at the Rag Doll following their current stint at the Tailspin. **Sam Altonian** of Paramount Booking agency handled both deals . . . Composer-arranger **Johnny Mandel** is prepping his initial album for Pacific Jazz, entitled "The Swing Era Revisited" . . . **Chicago Hamilton Quintet** re-records "The Morning After" for United Productions of America, which has purchased tune for theme song of a new series . . . **Page Cavanaugh trio** has signed a recording pact with HI-FI.

Kansas City

Spike Jones' crew in a one-nighter last Friday (9) in the Victoria Theatre brought a solid house for a $5,000 take . . . **Carl Ravazza** heads for Dallas and the New Statler, opening a two-week stand March 23 . . . **Happy Jesters** (3) return to Eddys', taking up March 23 where Ravazza leaves off.

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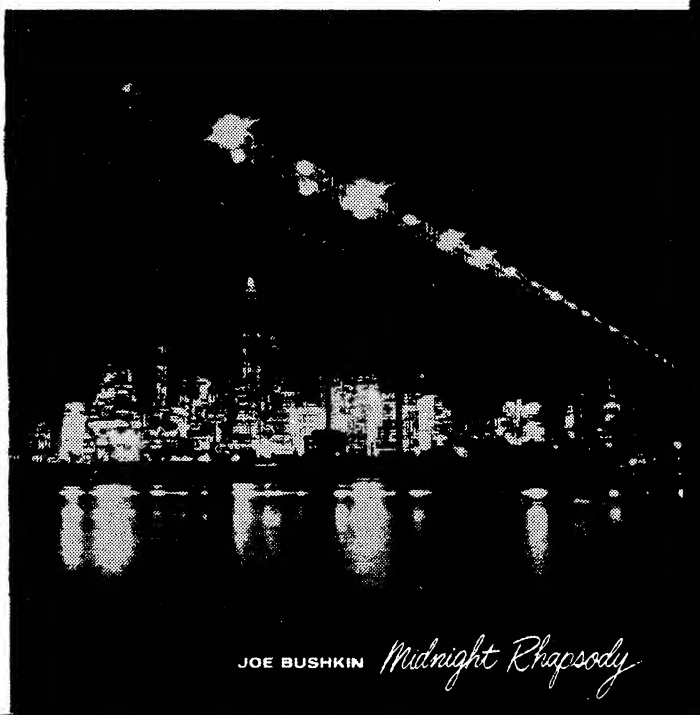

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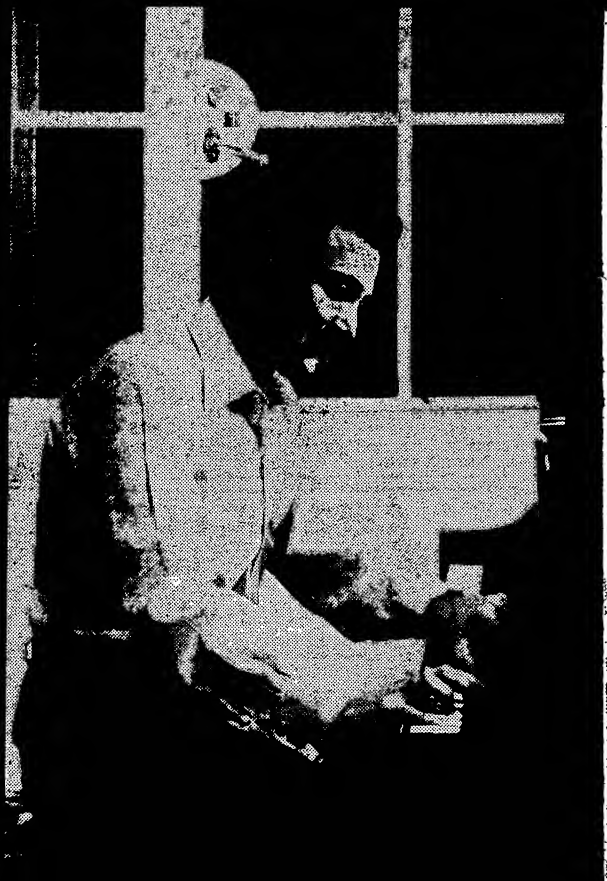

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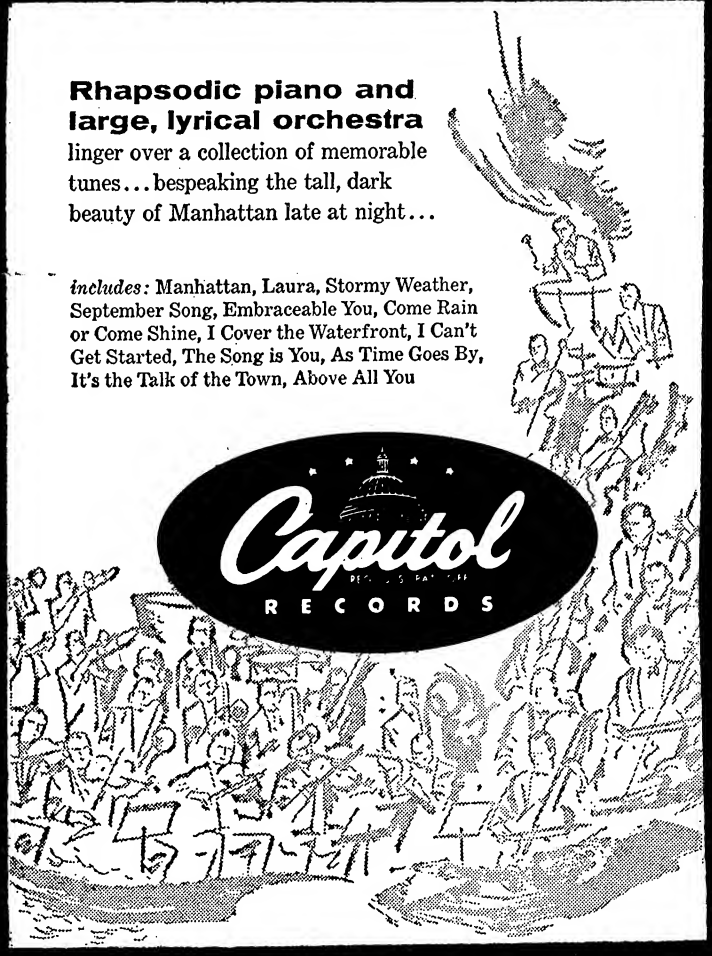

Chicago Jazz Swings Again

Continued from page 54

prices. Their "productions" cost less than the big floor shows and they pack the customers in. The Cloister Inn, for example, opened as a jazz showplace little less than two years ago with a history of failures in the room. It now enjoys a thriving business practically every night in the week. And this with a no-name policy. The room showcases little known singers and musical groups, but specializes in the comers and has developed a hefty showbiz trade.

Merienthal Bros.' Payoff

Best example of the current jazz boom are the Merienthal brothers, Oscar and George. Operating a Michigan Ave. restaurant, the London House, successfully for many years, two years ago they launched a bistro on Rush St., Mr. Kelly's. Business was dull for the first six months, but climbed quickly as soon as they began booking singing piano-players and musical acts. Their appetites whetted by the success of this kind of entertainment at Kelly's, the Merienthals converted their Michigan Ave. eatery to a modern music policy and now showcase such major units as the Art Tatum Trio, Barbara Carroll and Teddy Wilson. Business is booming and NBC's "Monitor" picks up the London House every Sunday night.

Chicago's oldest and best-known music spot, the Blue Note, is also doing well. Being the only Loop spot that can play the big bands, it does wall-stretching business when it can get Basie or Kenton or Hampton. But it is not too well suited for the medium price combos, who fare much better in the intimeries, A little competitive warfare is shaping up between the Merienthals and Blue Note proprietor Frank Holzfeind over the Brubecks, the Shearings and other top combos who have generally played the Blue Note in the past.

The man in the middle in all of this is Associated Booking Corp. veepee Freddie Williamson. He sold the Merienthals the idea of music in their eateries and he groomed Cloister co-owner Paul Raffles into an Orchestra Hall jazz impresario, who is now also pitching a jazz teevee show to local sponsors. Williamson now also has to keep everybody happy. Recently, recognizing the drawing power of such musical acts as Louis Armstrong, the Chez Paree had him booked; Blue Note proprietor Holzfeind hit the ceiling when he heard about it. At any rate, Armstrong did not appear; he was in a N.Y. hospital with an eye infection.

As far as the talent is concerned, they have more places to play and they're making more money. A jazz stageshow experiment at the Riverside Theatre in Milwaukee, also Williamson's brainchild, may point the way to musical vaudfilmeries. As is, the only picture house in Chicago operating with a regular once-a-month vaudfilm policy, the southside Regal, does so with music acts exclusively.

Offbeat Spots

Smaller offbeat spots, like the near northside's Easy Street have also converted to jazz; Easy Street now has a girl singer, Leigh Travis, and the Billy Wallace Trio five nights a week. On Mondays and Tuesdays they have "Blind John" Davis, a blues pianist and next Sunday (18) they bow with socialite Freddie Wacker's dixieland band for a cocktail hour jam session.

Further north, vet pianist Max Miller has opened his own place, The Max Miller Scene, with advanced keyboarding behind the bar. The Preview Lounge in the Loop plays dixieland, rock 'n' roll and straight jazz combos to packed houses. On the south side, the Crown Propeller Lounge and the Bee-Hive are music spots of major importance. And there are plenty of smaller spots around doing business with anything from a little-known trio to a piano player.

A new entry in the jazz agency field, McConkey Artists Corp., heretofore specializing in cocktail units for the most part, is currently expanding its jazz roster. Prexy Dick Shelton reports requests for jazz groups from customers in Detroit and Cleveland, who never played groups of this type before. Shelton has signed longterm pacts with the Leon Sash, Wooly Restum, Skippy Williams and Rex Stewart groups, and has re-signed the Johnny Hamlin Quintet, opening at the Blue Note, Chicago, tonight (Wed.).

Whether this surge of interest in musical groups can be traced to the spadework done by the record companies or not, the live music is helping record sales and vice-versa. Only people unhappy are the comedians, who have less places to work, and the large cafe owners with traditional floor show formats. In any event, the live entertainment business in Chicago is being increasingly dominated by its musical segment.

PETER LIND HAYES
and
MARY HEALY'S
Great New Record
(Kapp)
FOR EV'RY DROP OF RAIN
(The Sun Will Shine Again)
By PAT BALLARD
a.s.c.a.p.
BREGMAN, VOCCO and CONN

Local 47

Continued from page 51

and making false charges against board members. Acting under orders from the IEB committee, which had ordered the meeting cancelled, te Groen did not appear.

Meeting ended with circulation of petitions for similar meeting March 26 to hear charges against recording secretary Maury Paul.

Meeting was held in defiance of a directive from a five-man committee of the International Executive Board which instructed the local to cancel the session pending completion of the group's work. The order was announced at noon Friday (9) and included a prohibition against any similar meeting until the board's decision had been announced and implemented. Board also directed te Groen not to answer the charges brought against him.

Meanwhile, a minor furor erupted over a DAILY VARIETY report that Petrillo had offered to aid Read gain the presidency of the Local if he would drop the fight and not "take the Federation to court." Read declined to comment and members of the board said the story was "premised on a false comment." However, it is known that Read had reported this fact to the membership at the stormy Feb. 27 meeting which precipitated the present union battle, and there had been no refutation until the story was printed, some 12 days later.

The IEB committee emphasized that it had no power to take "disciplinary" action but was concerned merely with investigating allegations that the Feb. 27 meeting was "packed" and that it was preceded by a "caucus" of dissident forces at which "predetermined illegal" actions were "plotted." The administration forces, it was learned, are in possession of a secret wire recording made of that caucus.

Side Issue

A side issue was momentarily injected when the House Committee on Un-American Activities announced from Washington that 35 members of Local 47 had been subpoenaed to appear before a probe beginning in Los Angeles April 16. It was quickly established, however, that those called were not involved in either faction in the local's dispute.

With the IEB committee continuing its hearings at a snail's pace, it was evident that it might be a matter of two to three weeks before all the evidence is compiled. How much time will elapse thereafter before a report will be submitted and action taken, could not be learned.

Meanwhile, NBC, CBS and ABC have reassured members of Local 47 that musicians need have no fear of their jobs as a result of the dispute. Similar assurance came from Metro musical director Johnny Green last week.

M.I.T. Student

Continued from page 51

clamps on all future disk jock appearances at record hops and all other entertainments. Order was passed unanimously "prohibiting entertainment at any form at which so-called disk jockeys are in attendance and engaged to conduct or any way take part in said entertainment." Council directed city manager to get reports from police juvenile delinquency bureau on "all applicants connected with any school or college prior to issuing them entertainment license."

In Boston, John P. McMorrow, Boston school commiteeman, charged that "disgraceful scenes" ensued during a disk jock record hop at a recent informal dance in a Dorchester school. He requested Boston school superintendent Dennis C. Haley to make report on "record hop activities either officially or unofficially" in Boston Schools. Police sergeant Nicholas Fratto blamed rock 'n' roll music for starting the riot in which 20 other students and a police officer were injured. "Modern music apparently has an unwholesome effect on teenagers. They crowd around the bandstand and stir up trouble instead of dancing," he said.

Disk jockey Marlowe disclaimed any responsibility for the riot. He said he was hired by the sponsors of the musical carnival as "a celebrity to introduce the various singing acts." He blamed M.I.T. students for allowing non-collegians to attend and said that the Institute had "failed to provide adequate police protection.

"One of the causes of the outbreak," Marlowe said, "was the fact that the platform was centrally located in the gymnasium and was not properly elevated. People on the edge of the crowd could not see the entertainers. In addition, the crowd completely surrounded the platform and the performers were unable to get to or from their dressing rooms."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	†**Lisbon Antigua** (Southern)	5	6	1	4	2	2	1	8	1	4	2	2	2	103
2	1	†**Rock & Roll Waltz** (Sheldon)	2	4	..	2	1	1	3	..	4	1	1	1	1	100
3	4	***People of Paris** (Connelly)	3	9	4	1	3	6	2	1	2	6	4	4	4	94
4	5	***No, Not Much** (Beaver)	4	1	3	3	4	7	8	..	3	7	6	9	..	66
5	9	***Moritat** (Harms)	7	..	5	7	8	8	5	6	10	5	9	3	10	49
6	5	†**Memories of This** (Montclare)	..	2	..	..	6	4	7	3	7	..	..	5	6	48
7	7	***Almost Tomorrow** (Northern)	6	10	6	9	7	5	10	..	8	..	5	7	3	45
8	8	†**He** (Avas)	1	..	7	..	..	..	6	..	..	9	3	10	5	36
9	3	***Great Pretender** (Panther)	..	8	2	10	5	3	..	..	..	..	..	8	8	33
10	11	***11th Hour Melody** (Paxton)	10	..	..	6	10	..	..	..	6	8	7	..	..	19
11A	12	†**Band of Gold** (Ludlow)	..	..	..	..	..	..	4	..	..	..	10	6	..	13
11B	..	***Hot Diggity** (Roncom)	8	7	..	..	..	..	..	5	..	..	..	..	..	13
13	15	***Mr. Wonderful** (Laurel)	..	5	..	5	..	..	..	..	..	..	..	..	..	12
14	..	†**Eddie, My Love** (Modern)	..	3	..	..	..	..	..	9	..	..	..	..	..	10
15	..	***Forever, Darling** (Miller)	..	..	..	..	..	..	..	..	5	..	8	..	..	9

Mark Stevens

Continued from page 54

same musical passages on a number of shows during the week. I'm sure that the initial added cost will be more than compensated for by the added quality we get—and eventually, the publishing company's revenue will make our music costs no greater than any one else's."

Stevens estimates that the music cost for each half hour show will run about $1,700 more than is now common. Once the plan gets underway, however, the added cost to the advertiser for each vidpic will be around $600—a figure that will later be cut. Producer-director-star is convinced that no sponsor will boggle at a $600 figure when he sees the qualitative advantage.

Publishing house, he added, will also accept outside material and pop tune stuff, functioning as does any other publishing firm.

"Eventually," he contends, "we'll be turning out shows with live music as cheaply as others turn out their shows with canned music. And we've got to start adding more quality to television films. It's part of the industry's growing up process."

Firm now is making "Big Town," and "The City," and starts "Decision" on March 19. Stevens also is ready to go with a new series based on the files of the U. S. Secret Service. This one will use material covering the entire span of years that the agency has been in operation, thus bringing an occasional period motif to the whodunit class.

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Nevada's New 'Get Tough' Policy; Vegas Closings, High Talent Scored

By ALAN JARLSON

Las Vegas, March 13.

Led by former FBI sleuth William Sinott, Nevada's Gaming Control Board—the agency that polices the state's greenfelt industry for the Tax Commission—wrapped up a weeklong inspection of Vegas' casino row last Friday (9). Behind them, the Board's three members left a warning to all aspiring gambling house ops that licenses, whether merely for slot machines or a complete gaming layout, are now at a premium.

Bracing up a working foundation for Sinott and his Control Board colleagues, Newell Hancock and Bill Gallagher, is the Tax Commission's new "get tough" policy which is detailed in a set of rules and regulations, due off the press for general distribution to the gaming fraternity next week.

Investigator Sinott said that all future license applicants, regardless of previous Nevada casino permits they may have owned, will be completely investigated anew. Sinott obviously was referring to Jake Kozloff, who with musiconductor Phil Spitalny has taken over the Royal Nevada, and Bill Miller and Robert Rice who, with Major Riddle, are the new Dunes ops. Kozloff was formerly licensed to operate the Last Frontier; Miller was licensed for 6% of the Sahara, which he has since disposed of, and Rice is a member of the original Dunes operating group headed by Joe Sullivan and Al Gottesman.

Sinott said the Control Board is puzzled as to why Kozloff, Rice, Miller and Riddle have not yet submitted their applications for licensing. When Kozloff stepped into the Royal Nevada, and Miller, Rice and Riddle announced their takeover of the Dunes, there was an apparent air of eagerness on the part of the new operators to get into action. To date, only Spitalny has filled out his application. "We're not going to go out

(Continued on page 62)

TIVOLI'S MARTIN DUE IN N. Y. FOR TALENT BUYING

David N. Martin, booker for the Tivoli Circuit, Australia, will be in New York around March 29 on a talent-buying trip. He'll headquarter at the Lew & Leslie Grade Agency, N.Y., during this junket. Martin will be working on a Tivoli Olympic Show to be presented at the Tivoli Melbourne toward the end of October, to coincide with the games in Melbourne.

Among the U.S. acts now playing the Tivoli Circuit are Frank Marlowe, Stuffy Bryant, Jack Powell and iceskater Adele Inge. Melbourne has booked Katherine Dunham to start as the next production at that house. Martin will also promote several concerts by the Don Cossack Chorus and Dancers.

Keel Due at Palladium In Month of Brit. Dates

London, March 13.

Howard Keel will play the London Palladium for two weeks, commencing April 16. Booked by the Lew & Leslie Grade office, Keel will be in Britain for a month, opening at the Glasgow Empire April 2, followed by the Empire, Liverpool (9) and concluding with his Palladium stint.

Keel was last here in vaude in the fall of 1954, when he appeared at the Royal Variety Performance.

A. C. Steeplechase Pier To Get Show Enlargement

Atlantic City, March 13.

The Atlantic Amusement Co., headed by George Tilyou, of New York, last week announced plans to extend the Steeplechase Pier on the midcity beachfront by 113 feet to provide room for more amusement.

Steeplechase Pier, with the Tilyous as operators, had been one of the resort's first attractions until it was nearly consumed by a general alarm fire in the winter of 1932. It was partly rebuilt and now is 350 feet long and 150 feet wide. It houses amusements for children.

Connie Bennett Set For Hotel Pierre, N. Y., Room

Constance Bennett will embark on a nitery career. Actress has been booked for the Cotillion Room of the Pierre Hotel, N. Y., for her first stand, starting April 24. An act is being staged for her by Herb Ross, who performed similar chores for Marguerite Piazza and Patrice Munsel.

Miss Bennett, who has been in films and legit, has eschewed niteries during her professional career. During the summer she'll tour in "The Best of Steinbeck," which may go into New York next season.

Binghamton Heave-Ho To Carnies; But Mayor Lauds Local Boy James Strates

Binghamton, N. Y., March 13.

Traveling carnivals have been given the old heave-ho in this city. The City Council has upheld a veto of a pro-carnie ordinance by Mayor Donald W. Kramer, who blasted carnival personnel in a long veto message.

He said the cops have been called to investigate, during past appearances of carnivals here, "offenses involving personnel of some of these shows with reference to rape, assault and disorderly conduct." The police also, he said, "have apprehended substantial numbers of people in connection with crap games using the facilities of one of these shows."

In vetoing a bill that would have permitted a May midway performance here, the mayor incurred the wrath of veterans groups here. Veterans organizations usually are the sponsors of carnival showing hereabouts.

The mayor conceded his civic pride, however, in taking Jim Strates off the hook. The James E. Strates Shows are owned and operated by a former local boy, who used to be a Binghamton shoeshine artist and made good in the traveling show business. He called Strates' show "one of the most reputable in the entire business."

Kossol Sis' Pitt Date As Hometown Gals Make Good

Pittsburgh, March 13.

Kossol Sisters, who were amateurs working around their home town, in nearby Charleroi, for peanuts just a few months ago, have been booked into Twin Coaches week of April 16 at nearly four times the salary the singing trio got at Ankara in February for their first bigtime pro engagement. Hike is result of their winning appearance recently on Arthur Godfrey's "Talent Scouts," followed by a stretch on the Godfrey daytime shows.

Not only that, but the Kossol girls will get a civic reception from the hometown, which is only a few miles away from the Twin Coaches, on their opening night there. City fathers will be out in force to welcome the conquering heroines. Trio's only previous appearance at Coaches was as entertainers at a banquet Shirley Jones' home town, Smithton, held for her in Tony Calderone's big room in January.

Fetchit's Pay Claim Snarled by Dispute

Los Angeles, March 13.

Stepin Fetchit's claim for $152.88 for five days work at the Club Sirocco, North Hollywood, has resulted in a three-way headache for Deputy State Labor Commissioner Conrad L. Kelin.

After hearing the sepia entertainer say he hadn't been paid for his five-day stint, Kelin then heard nitery owner Charles Boyd testify he had paid Fetchit for two days' work. Whereupon batoner Joe Liggins (The Honey Drippers) came forward to say neither knew what he was talking about, and Fetchit actually worked three days.

Kelin took the case under advisement.

Chevalier Set For Short Canadian Tour

Montreal, March 13.

Maurice Chevalier tees off a Canadian tour March 26 at the Royal Alexandra Theatre in Toronto for four days and follows with eight performances in Montreal March 31 through April 6. Chevalier will play at the St. Denis Theatre, a 2,505-seater, with prices scaled to $4.

Present tour, under the direction of Nicholas Koudriavtzeff of Canadian Concerts & Artists, will conclude with a single date at Shawinigan Falls April 8 and the following two nights at the Capitol Theatre in Quebec City.

Hearing Asked On AGVA Firing

Ben White, recently dismissed as organizer in charge of the outdoor department of the American Guild of Variety Artists, is seeking a hearing before the union's national board, requesting it to go into the reasons for his discharge. Ouster had been approved by the national board at its recent meeting several weeks ago. However, White claims that the union's constitution is being flouted in denying him a hearing where the reasons for this action would go fully stated.

During the past month, White has written national board members and officers of the union individually, but states that there were no answers from any board members and only one reply from an officer, prexy Joe E. Lewis, who stated in his letter that he had been unaware of the action.

White, who had been with AGVA for eight years, prior to his handling the outdoor section, installed the new method of dues collection in the union.

St. Louis CARE Benefit Nixed On Union Hassle

St. Louis, March 13.

A hassle between Harold Kopler, maestro of the west end Chase Club, and the local AVGA last week, caused a cancellation of a CARE benefit show in the club. A $1 admish tap had been set for the benefit, at which "Three Ladies In the Shade," a Koplar producer musical revue current at the club, was to have been presented. This coin would have been turned over to CARE.

Koplar stated that union actors would not be permitted by AGVA to participate unless a percentage of the contributions was turned over to the Theatre Authority. Maurie Wayne, of St. Louis AGVA, said Koplar neglected to obtain permission for the show, and that any actor who works in a benefit which had not been authorized by the organization faces union charges.

See Winter Payoff Threat to Names In Sudden M. B'ch Beachcomber Fold

By LARY SOLLOWAY

Miami Beach, March 13.

Sudden decision to close down the huge Beachcomber Sunday night (11), after failure of a triple-name lineup (Sophie Tucker, Frankie Laine, Buddy Hackett) to attract patronage in profit-making numbers, illustrates the offish season that the majority of entertainment emporiums—hotel-cafe and night club—experienced this year. And with it, it may well mark the beginning of the end for niteries in this area as big payoff winter locations for top acts.

Only the Beachcomber and Latin Quarter are left of the big night clubs. The Vagabonds do not require names for their spot, using new faces and middle-bracket acts as supporters. The Clover Club shuttered some weeks ago and recently had a chattel-mortgage foreclosure action filed against it, indicating definite demise as a big operation. Copa City has been turned into an art-auction gallery, but even that project seems to be having its troubles in the ill-fated plushery.

After Ciro's, rest of the non-hotel connected bistros are on the in-time order, or else bases for strip shows. Despite such lures as no-minimum, five-buck dinner temptings by a Latin Quarter, or the $3.95 dinner-$1.90 beverage tap at Beachcomber setup, the tourists and locals would filt early shows on some nights. But come midnight, the waiters had plenty of time to figure the next day's horses.

Hotels Too

The lack of late business applies as well to the hotel spots. What has helped the larger cafes in the oceanfronts are the several bus-

(Continued on page 62)

Borge Draws $42,300 In 5 New England Stands

New Haven, March 13.

Victor Borge's one-man concert pulled a substantial 2,000-plus fans into Loew's-Poli here last Wednesday (7). This was about three-quarters capacity, and a $1.80-$4.50 scale, it represented an approximate $7.300 take.

Local one-niter climaxed a quartet of stopovers at Springfield Portland, Waterbury and New Haven, which pulled almost $35,000 on the four-stand total.

New England Agents OK $50 AGVA Fee; Beefs On Out-State Bookings

Boston, March 13.

Theatrical Agents in New England (TAINE) okayed the $50 AGVA franchise fee this week, following a meeting in which discussion was held on possible action regarding tightening of legislation to halt bypassing of local bookers by out-of-staters.

Biggest thorn in the side of Boston bookers is out-of-state and unlicensed booking which has gotten to the point where Hub bookers complain, "everybody's booking acts except the bookers!"

Boston bookers pay $200 a year for a license from the state. Under state law, to book in Massachusetts, a booker must have a license and be domiciled in the state. There has been no enforcement of the law, according to TAINE, and out-of-state bookers are sending acts into Mass. left and right. Between out-of-state bookers, unlicensed bookers and performers who book themselves, the lot of the Boston bookers is not a happy one.

The $50 AGVA bite did not occasion any great hassle among the booker's association, but they took quite a few weeks before making the decision to pay.

It's estimated there are now some 200 bookers in Massachusetts, with the greatest number located in Boston. Biggest competition seems to be among the nitery bookings, and most profitable bookings are understood to be club dates and hotel and industrial shows.

The convention biz is on the upswing in the Hub and should give the booking biz a shot in the arm this year. Last year, $25,000,000 was spent in Boston, according to Donald J. Hurley, president of the Boston Chamber of Commerce, by conventioneers. He said the Chamber expects to double the figure in 1956.

Last year Boston had 375 conventions in the 12-month period.

McCOY, GILBERT OPEN DENVER SHOW AGENCY

Denver, March 13.

Clyde McCoy, bandleader now living here, and Don Gilbert, vaude performer, have opened a theatrical agency here. Known as the Gilbert-McCoy Enterprises, the agency will book acts, bands and combinations for conventions and sales meeting as well as the usual outlets.

The Dixieland band, directed by McCoy, is now appearing at the Park Lane Hotel here.

Mpls. Judge to Decide If Burlesk Is 'Disorderly'

Minneapolis, March 13.

After hearing testimony on both sides, Municipal Court Judge Luther Sletten took under advisement the cases of four stripteasers charged by Police Morals Squad head Jake Sullivan with disorderly conduct, and will give his decision tomorrow (Wed.).

Trial came on the heels of Sullivan's raid of the Alvin Theatre Monday, a week ago (5), only four days after it had resumed roadshow burlesque following an almost three-year interim during which the showhouse functioned as an evangelistic tabernacle.

The theatre's lessee and manager, Edward Ross and Alfred Krikorian of Kansas City, Mo., and the top billed stripper, Mrs. June Carpentier (June Harlow, "the blonde bombshell garter snapper"), who also were arrested, will also be tried tomorrow (14) on charges in connection with the alleged disorderly conduct. Two of the show's seven strippers had no charges against them.

If the defendants are convicted, the theatre's license will be subject to city council revocation. When arraigned in Municipal Court, all defendants pleaded not guilty. Previously, immediately after their arrests, they had been released on $200 cash bail each and shows were resumed in the theatre the same day and have continued ever since.

J. Kalcheim Quits Irwin

Agent Jack Kalcheim has resigned from the Lou Irwin Agency, Hollywood. He hasn't announced future plans as yet.

Prior to leaving for Hollywood, Kalcheim operated his own agency in New York for a number of years.

AGVA-Boston Post in Hassle Over Free Talent Use; Joni James Nixed

Boston, March 13.

Another hassle over free talent into newspaper sponsored shows, sore spot with AGVA, came at the First Corps Cadet Armory here where the Boston Post staged a "Magic Living Show," an electrical appliances and frozen foods exhibit, with refusal by AGVA to let Joni James, current at Blinstrub's last week, go on.

Show, staged 8, 9, 10 and 11, billed the name chirp as opening the event Thursday (8). AGVA's nixing of Miss James put Connie Anderson, breaking in a new act as singing comedienne at Charlie Locke's Guys and Dolls intimery, into the limelight, with Mark Finley, Post promotion manager, giving Miss Anderson the ribbon-cutting job, top billing at the show and resultant page one publicity blurbs and photos in the newspaper.

Tony Acquaviva, Miss James' manager, said that he had been contacted some time back re the Post show and had told the promoters to hold up until he arrived in Boston for the date and took a look at the setup.

Acquaviva said he was "most surprised" when he arrived in the Hub and found billboards, newspaper ads and streetcar posters all advertising Miss James as the star of the Post show. Despite the "unauthorized use of James billing," he said, "he agreed to allow the chirp to make an afternoon appearance after a conference with members of the Post promotion staff. However, Smiley Hart, local AGVA head, stepped into the picture and refused to sanction Miss James' appearance at the show.

The other acts went on and included Jerry Colonna, Liz Mulligan, current at the Rickshaw; Connie Anderson, current at Guys and Dolls; Three Delights, the Contrabands, square dance group; Baron Hugo band; Jimmy Stella, Betty Ann Grove, Bob Dini, Lorraine Nyman and Teddi King.

Action of AGVA was seen as first reprimand for Finley, whose deals for "swaps," talent for free publicity, has been irking the Guild. Finley previously ran an automobile show in which he had Hildegarde, who was current at Blinstrub's that week, open the show, together with a list of local and New York vaude and tv acts.

'Politico' Joey Adams Gets His From Confreres at 25th Anni Gala

By JOE COHEN

Joey Adams, who marked his 25th anni in show biz with a gala at Gilmore's Restaurant, N. Y., last week, started his first public appearances as a politico. As a youth, he was one of the campaigners for the late N. Y. Mayor Fiorello H. LaGuardia. He addressed corner meetings, entertained the crowd, and ultimately this projected him into the entertainment field.

Actually, in the quarter-century that Adams has been paid for it, he has never abandoned that political touch—not that his comedics carry a political tinge, but he seemingly has developed the knack of a ward boss to cater to those who stand in line at the boxoffice, and the ability of a statesman to make his presence felt in the higher councils.

A roomful of celebs and newspapermen came to pay tribute to Adams at Gilmore's last Tuesday (6). A lineup of the town's top columnists, including Earl Wilson, Louis Sobol, Frank Farrell, Lee Mortimer, Danton Walker and Hy Gardner took the mike to give Adams plaques and cups from various organizations for his assistance in raising funds for some charitable endeavor.

Adams has played a lot of benefits, probably as many as most entertainers who have been land-based in New York. This type of endeavor has its own type of payoff. But it's an instance where the politics of show business and the commonweal have a mutual link, and Adams has been one to fuse the best features of both for the good of himself and a lot of organizations and even for the entertainment industry itself.

Beaucoup Amis

Adams certainly has beaucoup amis in all fields. Virtually every show biz personality who could make it showed up, and the room was loaded.

Red Buttons emceed the show with some interruptions from Cindy (Mrs. Adams). After about two sentences, Mrs. Adams heckled "Joey, you told me he was going to be funny." But as he got into the subject, Buttons displayed his usual good form at these functions. The hecklings by the Adams distaffer forced Adams into the act. Whether he was kidding on the square or not, the mock-seriosoed pleas to his spouse to please not to lose him his friends.

Before Buttons hit his stride, Jack E. Leonard had hoped to hasten the process of killing off the conferencier, by heckling. "What was your final remark?" However, as the introes and speeches wore on, Buttons got off such remarks as the one to Rudolph Halley, counsel to the Kefauver Committee, "You killed it for everybody."

While Buttons did an excellent job on the toastmastering, it remained for Leonard to deliver the prize oration. To Rocky Marciano, Leonard suggested that he fight his manager to get some of the money coming to him. In his tribute to Adams, he stated that Adams has worked hard for Israel. "Now you see how they're doing." The most sustained laughs were by Al Kelly, who double-talked into continuous yocks.

Adams, who beamed at the turnout, remarked that the only celeb who didn't turn out was Grace Kelly, who is busy learning how to deal (for Monte Carlo). He introed Mrs. Fiorello H. LaGuardia and was all humility in the rest of the evening, thanking everyone.

Adams is also a well-known author, having his name on four books. He has now delved into the field of film production with "Singing in the Dark," which preemed in three houses in various sections of New York last week. He is also available for weddings, engagements, etc.

'Tough' Vegas

Continued from page 61

and ask them for their applications," Sinott said. "Furthermore," he continued, "we're trying to emphasize that an investigation can take up to six months, the period allowed by state statute."

Sinott said that in order to get a license under the Commission's new rules, the applicant must not only have past gambling experience, or be represented by a former gambler, but he must also be ready to prove that he can assume complete financial responsibility for his acquired interests. "This means," said Sinott," the applicant will have to be prepared to even go so far as opening his safe deposit boxes for the board's personal inspection."

Sinott disclosed that figures compiled over the past six months prove conclusively that of the three Vegas resorts that folded last year, only the Dunes had a valid excuse. The latter hotel, according to Sinott, "simply wasn't making money." But, said Sinott, the cash register receipts of the Moulin Rouge and the Royal Nevada were plenty sufficient to sustain the two operations even through the slack winter months. Sinott blamed mismanagement and too heavy a coin outlay for operating expenses on the Royal Nevada, Moulin Rouge collapses.

"One expense that appears utterly ridiculous," said Sinott, "are those fantastic salaries paid entertainers, especially in cases where the resultant business doesn't warrant it. But," he added, "that's up to the casino owners—the wallets are theirs, not the Control Board's."

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

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Circus Review

Cirque Medrano, Paris

Paris, March 7.

Gilles Margaritis presents "Chesterfollies '56," in two parts, with Zavatta, Charivari (5), Balladinis (2), Mona Silvy, Salvatore & Kate, Marie Sergent, Drena, Isolina, Lydia & Linda, Talo Boys (5), Bob Bromley, Alex, Simo Charlies, Gautier Dogs (2), Jean Laporte Orch (20); $3 top.

Gilles Margaritis, while the regular Medrano Circus is on the road, has taken over the house to mount a composite circus-music hall revue, Leavened with a "Helizapoppin' "-like carrying-on around the one-right house, this shapes as an overall comic, as well as sawdust-ridden show, and should get patronage.

Main reason is the consecration of the house clown Zavatta. Besides inventiveness, slapstick and daring, Zavatta also displays a satirical and pathetic sense and emerges a complete clown well rating star billing. A bevy of good acts, some fine sketches and a general good pacing make this a worthy entry, though lacking some of the more diverse qualities of the real circus.

Show begins with okay clown shenanigans of Charivari (5) and then into an equine number of Florian that has the horses well trained and showy. Balladinis (2) essay a quick juggling bit for an okay offbeater. Zavatta comes on for a zany takeoff on a ballerina who is hired to dance on a bareback horse. Then a hefty soprano, Marie Sergent, is annoyed by a tiny piano player in Salvatore for a lowdown risible bit.

Bob Bromley brings in his perfectly manipulated puppets and his trapezist and sad clown fit in perfectly. The uncanny mime of the stringers is in for big mitts. Zavatta again comes in with a funny desert island routine. Salvatore & Kate is a fine contortion number with a long-limbed girl flung about like a sack by a tiny fellow and finally wedged into a small box. A good sight act for U. S. interest. Isolina does some fancy balancing on a trapeze to keep eyes aloft while a cage is put up for the lions.

Lydia & Linda do some fine arabesques and balancing on the trapeze, with one muscular girl supporting the other from hand-held rings, etc., while the other balances on her toes. Talo Boys (5) are an acrobatic number mixing plenty of comedy into it. This is a good number and ending with a vervy takeoff on the 1900-type acrobatics with more handclapping and posing than acrobatics, which fits their style well.

Gautier Dogs (2) has a man and a woman putting five shaggy dogs through some clever tactics. Quaintness and ease of the act with no forced harassing of the canines, make this an excellent entry and it's warmly applauded.

Mona Silvy abets Zavatta in his sketches. Drena is a fine emcee and Jean Laporte Orch (20) give good accompaniment to the cavortings. Clown trio of Alex, Simo & Charlie also helps in the buffoon aspects of the spectacle. *Mosk.*

R. I. Terp Binge

The Rhodes Ballroom, Cranston, R. I., has gone on a name-buying binge to hypo trade. Spot has bought Julius LaRosa, for next Saturday (17), with Frankie Laine and Pat Boone for subsequent weeks.

The Abe Feinberg Agency sets the talent in that spot.

Troupers' Easter Project

Welfare Committee of The Troupers, femme counterpart of The Friars, is now working on the annual Easter project of furnishing clothing to needy theatrical children.

Organization at this time is also lining up medical and dental care for the kids.

Dallas

Dave Brubeck Quartet slated for March 26 at State Fair Aud . . . **Nat Cohen**, 88'er, and **Skip Fletcher**, WFAA-TV vocalist, into Village Club . . . **Danny Marshall** and **Gary Ross**, comedy team, now at Colony Club, with **George Shearing** quintet due March 16 . . . **Gary Morton** and **Patty Thomas** are additions to **Nat (King) Cole** show at State Fair Aud April 6. Show also has **June Christy, Four Freshmen** and **Ted Heath's** orch . . . **Charlie Applewhite** due for Army induction March 26 in Fort Worth.

New Houston Club

Houston, March 13.

A new, posh private club opened here recently. It's The Park Towers Club, located in the Park Towers Apartments, a newly-constructed luxury apartment house.

Management plans to have entertainment, but because of the limited room, acts will have to be confined to solos or duos. Texas liquor laws give private clubs their existence.

For the opening, a Dallas duo was brought to town. Bobby Batson, singer and 88'er, teamed with femme warbler Lieux Dressler.

MCA Veep Stripes

Hollywood, March 13.

Music Corp. of America handed out veepee stripes to four here.

Herbert Brenner was upped in MCA Ltd., and Lou Lindsay, Manning O'Connor and Dale Sheets in MCA-TV Ltd.

Winter Threat

Continued from page 61

tour plans which blossomed this season: for $10 per, the night included stops at three places, with a drink provided in two and hot-turkey supper in the third.

As many as 300 persons per tour have been accommodated on a big night, in some cases filling a hotel room for the first show to the point where legit cafegoers couldn't get the sort of table they usually duked the maitre d' for; the hotelmen however, are catering to the tours more than ever, feeling that year 'round business can be established thus enabling them to hold on to help, and most important, chance of tempting some tourists into checking into their hostels on their next trip down.

Middlin' Pickin's

Night clubs, too, booked in the bus-groups, but didn't seem to get them in enough numbers to help late shows any. The bargain price, too, couldn't aid in keeping their financial heads above water, where a hotel owner could mark off any losses to promotion. Of the past season's attractions only Tony Martin, Peter Lind Hayes and Mary Healy and one or two others racked up the big crowd returns for the Fontainebleau; Harry Belafonte and Joe E. Lewis for the Eden Roc; Myron Cohen for the Sans Souci; Jackie Miles, Lillian Roth, Dick Shawn were among the winners in a generally winning Roulette Room of the Monte Carlo; Jan Murray at the Nautilus; Sammy Davis Jr. packed Ciro's for 10 days.

Other acts in the various spots worked to fair to bad business; new rooms such as the Seville's Matador and Lucerne's Club Chalet never got off the ground, despite booking the best attractions their budgets could afford. The Empress hotel's Regency Room, which was a late entry, is still trying to break the good-biz barrier. Of them all, Alan Gale, doing his one show a night in the Celebrity Club of the Versailles, is the only consistent moneymaker, thanks to his fanatical following who come time and again to pack the place and listen to his one-man show.

Withal, the Eden Roc and the Fontainebleau are planning ahead, setting in for next season those acts which have proved winners, and looking for other likely prospects in the upper brackets. Both will continue booking the best attractions available for one-week stands through the late spring and summer, at fairly healthy budgets. The Seville, Lucerne, Sans Souci and Nautilus hotels have not set their sights as yet, although reports have several going to one-night bookings for the summer. Among night clubs, the Latin Quarter closes, per every annum, on the 17th. The Vagabonds will run to June at least. Ciro's is staying open with Dorothy Dandridge current. The strip joints and late-spots stay open the year 'round, no matter what conditions prevail, thanks to low operating costs.

Club Dates

New York

Constance Moore signed for the Statler, Los Angeles, March 15 . . . **Helen Halpin** goes into El Morocco, Montreal, May 28 . . . **Spellbinders** open at the Palace, N.Y., Friday (16) . . . **Terri Stevens** moves into the Lotus Club, Washington, tomorrow (Thurs.) . . . **Jan Murray** opens at the Flamingo, Las Vegas; June 7 for three weeks . . . **Sally Blair** drew a holdover at the Vanity Fair, Miami Beach . . . **Billy Fields** into the Muehlebach, Kansas City, Friday (16) . . . Vet London agent **Will Collins**, father of filmster **Joan Collins**, set to visit the U.S. with a new protege, **Dave King** . . . **Michael Jarrett** bows at Le Ruban Bleu, N.Y., March 28 . . . **Cab Calloway** to El Morocco, Montreal, March 19 . . . **Irving Fields Trio** started at the St. Moritz Hotel, N.Y., last night (Tues.).

Lolo & Lita (Lannegrand), originally from Argentina, obtained their final citizenship papers last week . . . Winged Victory Chorus set for El Patio, Mexico City.

Hollywood

George Shearing Quintet opens a two-week stand Friday (16) at the Colony Club in Dallas . . . **The Ames Bros.** play a three-week stand at the Cocoanut Grove beginning March 28 . . . **Yma Sumac** and her Peruvian instrumentalists and dancers have been set for a three-week engagement at the Desert Inn, Las Vegas, April 23 . . . Chirp **Ann Hathaway** opens a four-week stand at Johnny Walsh's "881 Club" on March 21 . . . **Constance Moore** opens a three-week stint tomorrow at the Statler Hotel . . . **Bill Andrews** will stage and choreog **Mae West's** new nitery act, skedded to break in April 2 at Palumbo's, Philly . . . **Sir Lancelot** stars in "Calypso Carnival" at Philharmonic Aud Saturday (17) . . . **Elliott Bros.** orch set for Rainbow Gardens Ballroom, Pomona.

Chicago

Beverlee Dennis set to replace **Morty Gunty** at the Chez Paree, Chicago, tomorrow (Thurs.) through March 28 . . . **Helen King** into the Chez Paree, Chi, March 29-April 22, on the **Tony Martin** show . . . **Felicia Sanders** tops the bill at Chicago's Black Orchid, opening March 26 for three frames . . . **Nat (King) Cole** opens at the Chez Paree, Chicago, May 10 . . . **Stanton & Peddie**, who close at the Chase Hotel, St. Louis, tomorrow (Thurs.) night, bought by the hostelry for three years . . . **Jerry Lester** re-signed with Music Corp. of America . . . **Betty Madigan** into the Palmer House, Chicago, April 19 for four weeks . . . **Billy Williams Quartet** pacted for Peacock Alley in the Midtown Hotel, St. Louis, April 20 for eight days.

JEAN EVANS
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New Arenas, Auditoriums Adding Fresh Revenues for Major Icers

An important source of new revenue for major ice shows has been coming from new arenas and auditoriums. Bulk of the new large-seaters have been returning king-sized grosses for the blades displays. As result, the top frappe troupes are expected to repeat a banner season.

With important coin coming in from the new stops, several ice shows will either eliminate several stands, and may cut short the amount of playing time on other dates. Some of the towns eliminated will be picked up by the second companies. "Ice Capades," which now has two companies, is considering a third troupe. "Holiday on Ice" has a second company, "Ice Vogues."

Of course, ice show execs anticipate that the big grosses of the new time will wear off in a couple of seasons, and as more events are booked into a particular town. The saturation point is reached in several years, and soon the icers must depend on their own merit for their grosses, instead of counting on the novelty of any situation.

Fortunately for the ice firms, mucipilaities and county governments are continuing with new arena construction. At this point, the question is one of apportioning time to the various new buildings and at the same time continue to service the spots where they have played for many years.

So far, the towns which have been eliminated completely are those in which the arena has no refrigeration plant. Shows such as "Holiday on Ice" and "Ice Vogues" have their own freezing units, but they have been using equipment comparatively infrequently. For these shows, the fact that they do not have to go to the expense of installing ice means that they can walk off with a considerably higher profit.

Hub Booker Dickering O'Seas Trek for Troupe

Boston, March 13.

Daniel White, Boston and Rome booker, who has brought over three acts so far this season, is negotiating a deal to send the Nick Jerrett Quartette, current at the Sherry Biltmore Hotel, to Milan and on tour of Continent. Quartette plays progressive jazz and White's Rome office reported that Italy is beginning to flip for American jazz.

White now has Helen Munro of London, English chirp; Lil Larsson of Sweden, chirper, and Gianna Massi of Naples, Neapolitan soprano, booked around New England. Booker is first in New England to set up new policy of importing and exporting acts.

Liz Mulligan Kicks Off Fried Rice Circuit In Hub; Eateries on Alert

Boston, March 13.

Chirp Liz Mulligan, who switched to her true name after singing in Rome and London as Cindy Parker, has opened in the Ming Room of the new Rickshaw Chinese eatery, town's newest and plushiest fried ricer, with her routine of Italian and French language numbers.

Inking of the thrush by Bob Abrams, manager of the spot, which has a 65-seat upstairs cocktail lounge above the 105-seat dining room, was seen as kicking off a return of the old fried rice circuit, dead for more than a decade.

Other Chinese eateries are auditioning talent this week as the scramble gets hot. One spot, Ruby Foo's Den, inserted a special notice in its newspaper advertising stating: "We are not associated with any newly-opened Boston Chinese restaurant. There is only one Ruby Foo's in Boston."

Buying of talent by the Rickshaw makes it the only Chinese restaurant in the Hub now presenting an act. There are some 25 Chinese restaurants in Boston, and most still have stages and dance floors, built in the '20s when orchestras and acts were booked around the circuit.

In the Rickshaw, Miss Mulligan accompanies herself on the 88 upstairs in the cocktail lounge, which is built along the lines of the new intimers. Management shuffles table waiters upstairs and room is beginning to get a good sprinkling of the theatre crowds.

Zeno, Russo in St. Louis For 'Mid-America Jubilee'

St. Louis, March 13.

Norman Zeno, author-lyricist, and James Vincent Russo, Broadway producer - director, have checked in here to assist in the "Mid-America Jubilee" extravaganza skedded for a 30-day run on the local waterfront area.

Zeno, who was brought here by Alfred Stern, managing director of the enterprise, to write the script for a spectacle show that will involve a cast of more than 350 pro actors, singers and dancers, has written numerous television scripts. He'll work with Stern in collaborating historical data that will be woven into an entertainment feature.

Waikiki Nitery Hit By Bankruptcy Suit

Honolulu, March 6.

Creditors' petition for bankruptcy has been filed against owners of South Seas, one of Waikiki's major niteries. Headed by William Gonsalves, firm has until March 10 to answer the petition in federal court. Two liquor firms and Honolulu Advertiser claim a total debt of $2,545.

Four other firms have earlier claims, however, having acquired a lien through attachment proceedings in territorial court. These creditors, represented by a collection agency, were awarded $10,843. Bankruptcy threat comes during height of winter tourist season, attesting to the uneasy status of nitery biz in Honolulu.

Chicago Deadlock On AGVA, EMA

Chicago, March 13.

American Guild of Variety Artists' hussle with the Chicago Entertainment Managers Assn. is still deadlocked, with both sides refusing to budge, and showdown shaping up for this week. AGVA refuses to recognize EMA as the agents' association and EMA will not pay the AGVA service fee of $50 per principal agent and $25 per associate agent. Nor will it sign the same code as signed by the Artists Representatives Assn. until it is recognized.

Both stands stem from the probability that AGVA will draft a new club date code regulating agents' commissions and club date procedures in the near future. AGVA thinking is that if it can break EMA now, it can force agents to sign the forthcoming code one by one. For the same reason, EMA members want to retain their organization for a stronger bargaining position when the club date code becomes an issue.

Heavy ARA pressure is being put on EMA members to join its group. ARA favors a single agents' association with greater bargaining power than the present two organizations. ARA is also refusing to buy or sell EMA acts.

Acts are in the middle. Faced with the quandary of risking AGVA suspension and fine by working for unfranchised agents or losing work by following AGVA orders, best thing they can do is lay off. With AGVA national exec sec Jackie Bright due in town today (Tues.) for a membership meeting, entertainers are being wooed from both sides with heavy bombardment of mimeographed papers.

EMA is mulling legal action against the union unless its current stand is modified.

Over the weekend, AGVA forced a buyer to pay actors' salaries direct to the union for a company show in the Morrison Hotel, pushing the agent out of the picture under threat of pulling the show, and sympathetic action by other unions.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 13.

Lee & Lew (Clarabelle) Anderson (he is clown on the Howdy-Doody tele show, and Muriel & Bob Raffoff, dealers in theatrical costumes, Mliford, Conn., in for bedside chat and visit with Bob (Mello-Larks) Smith; they found his progress away above par.

Allan Zee, producer and manager, ended a six-month o.o. and rest period by rating a 10-day furlough; this allowed him to make a trip to N. Y.

Ruth Cockrill, staffer of Theatre Supply and Film Exchange, Charlotte, N. C., who graduated here in 1954, back again but not as a patient; joins staff of Research Laboratory.

"We the Patients" thank Jerry Vogel, of Vogel Music Co., for gifting all patients with an Easter thought.

Ann Morsch, wife of Frank (IATSE) Morsch, N. Y., mastered a major operation at the general hospital; she is in Will Rogers to recuperate.

Henry Bishop, staffer of Rowley United Theatres, Palestine, Texas, into general hospital for second stage of the Thoracoplasty operation. Ditto for Daniel Wagner, Radio City Music Hall. Both now at Will Rogers recuperating.

Write to those who are ill.

MCA Revising Setup for Band, Act Dept.; To Junk Its Cadet System

Music Corp. of America is apparently ready to junk the cadet system in its band and act department. Offers are reportedly being readied to several experienced agents to lend a hand in the cafe and theatre sector. The cadet system was inaugurated nearly a decade ago, when it sought college grads who were to be broken into the business and trained in MCA methods. It has been working out fairly well in several departments, notably video, but hasn't caught on in the variety fields as strongly. MCA recently had an overhaul in the department and had made one approach toward getting more experienced help in the field with the acquisition of the Gerber & Weiss Agency. Norman Weiss is in the N. Y. office, while Roy Gerber is in the Hollywood branch.

The cafe situation at MCA is such that several of its top performers have gone to other agencies. Recently, Tony Bennett departed. Tony Martin has given notice to MCA that it no longer has an exclusive on his services in the variety field. Other top names in the cafe field have been working in other segments of the industry. Thus the department no longer has that powerhouse of names at its disposal, so that it required only the services of order-takers and not salesmen.

Now It Takes Selling

Further indication of the fact that it needs full-grown and good agents to operate lies in the fact that the bulk of the performers on the MCA cafe roster now require selling. When MCA had such names as Frank Sinatra and Lena Horne, like any other outfit, they were entitled to slotting the rest of the bill on any cafe show where their headliner was working. Today, the office has lost several entrees and so they've got to go out and sell. The college boys aren't up to standing tie-and-toe with the experienced and oldtime nitery bosses and slugging it out on the question of talent and terms.

The Brooks Bros. models, however, under guidance of the experienced MCA hands, have been doing comparatively well in the other sectors, primarily because of the headliners they represent.

The agency is reportedly definitely in the market for some of the more experienced percenters in order to get back in the running, in keeping with its position as a major agency. The situation becomes more acute when it's realized that the older lads generally would stop long enough to pick out some newcomer for grooming. Many new acts and sometimes headliners used to be developed in that fashion. It's also been learned that when an agent has to concentrate exclusively on selling, there's little opportunity for developing new acts.

At any rate, MCA has fared considerably better when it peppered the act sector with experienced men, and apparently the toppers feel that could get back in the running with just a few more men who know the business thoroughly.

BAIRDS SKED UPTOWN N.Y. PUPPET SHOWING

Bil & Cora Baird will attempt to do another puppet show during a school holiday. Duo, who played the Phoenix Theatre, N. Y., during the Christmas holidays, is now negotiating for the 48th St. Theatre for week of March 26, during Easter vacation.

Change of location will give them a midtown stand, and therefore more accessible.

Ted Lewis' New Formula For Nitery Trouping

Ted Lewis is trying a new departure in trouping. The vet bandleader-entertainer is going on tour with only a conductor and a troupe of entertainers. Previously, he carried either a fullsized band or enough key men so that only a couple of fillins were needed in his various stops. Lewis has retained batoneer Sol Klein to do the maestroing for him.

In his jaunt, which starts at the Roosevelt, New Orleans, tomorrow (Thurs.), Lewis will open with a show which comprises singer Lynn Lyons; Caribbeans, dancers; Denita D'Andrea and Barbara Eskoe, singers, and comedian Elroy Peace.

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VARIETY BILLS

WEEK OF MARCH 14

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 15
Rockettes
Corps de Ballet
Choral Ensemble
Peiro Bros.
Michael Danzi

Palace (P) 15
Joyce & Ginger
Nicolls & Rence
George Kirby
Bev & Sue
Milt Douglas
Spellbinders
Chaz Eva Walker

AUSTRALIA

ADELAIDE

Royal (T) 12
3 Gypsys
Eddie Vitch & P
Neal & Newton
Joe Church
Romaine & Claire
Jenny Howard
Alain Dagora
Red Moore
Ken Littlewood
Frank Ward
Jack Baker
Nola Molloy
J'sp'n'e McCo'm'k

MELBOURNE

Tivoli (T) 12
Adele Inge
B Rayes & D Faye
Jack Powell
Reg Redcliffe
Rih-Aruso
Lawman & Robins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Roslyn Dunbar
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim De Jong
Geoff Thorne
Helen Pluker
Dorothy Hickey

SYDNEY

Tivoli (T) 12
Hite & Stanley
Frank Marlowe
Billy Russell
Salici Puppets
J & D Barker
M & E Rose
Laycock & Maureen
Stuffy Bryant
Gordon Chater
Darryl Stewart
Terry Scanlon
June Salter

BRITAIN

ASTON

Hippodrome (I) 12
Miles Twins
Winson & Hatton
Duo Russmar
Barney Powell
Rio, Ron & Rita
Betty & Harry
Lee Lawrence

BIRMINGHAM

Hippodrome (M) 12
Jimmy Young
Bow & Darnel
Albert Burdon Co.
2 Boris
Henderson & Kemp
Medlock & Marlowe
Billy Maxam

BRIGHTON

Hippodrome (M) 12
Carroll Levis Co.
Edorics
Mrs. Shufflewick
Edmund Goffron
M & B Winters

BRIXTON

Empress (I) 12
Tommy Fields
Adelaide Hall
Arnley & Gloria
2 Pirates
Chris Carlsen
John Tiller Co.

CARDIFF

New (M) 12
G. H. Elliott
Morris & Cowley
Randolph Sutton
Dawn White
Billy Danvers
Ben Ali Hassans
Flack & Lucas
Roberti's

CHELSEA

Palace (I) 12
Harry Locke
Norman Stanley
Billy Wells
Sam Linfield Co.
Peggy O'Farrell Co.

EAST HAM

Palace (I) 12
Cyril Dovier
Rhoda Rogers
Flying Renoes
Verdini
3 Debs
Wayne & Brett
Bourne & Barbara
Kalev 2

EDINBURGH

Empire (M) 12
Richiardi Fmr.
Rey & Ronjy
George Martin
M & B West
Anita
Maxims
Bert Bendon

GLASGOW

Empire (M) 12
Murray & Maidie
Granger Bros.
Jones Boys
Billie Wyner
Fraser's H'rm'n's
Des O'Connor
Dennison & Diane

LEEDS

Empire (M) 12
Betty Miller
Ronnie Carroll
Tom Mennard
Davy Kaye
Ladriglos

LEICESTER

Palace (M) 12
Jack Storey
Rima Rudina
Gaumi Bros.
Allen Modley
Joe Crosbie
Susie & Russell
M & M Norris
Buffoons

LIVERPOOL

Empire (M) 12
Frankie Vaughan
Francois & Zandra
Payne & Evans
Wareham & Barbara
Harry Worth
Bobby Limb
Dash's
Bruce Forsyth

LONDON

Metropolitan (I) 12
Terry Cantor
Pauline Penny
Hal Swain
Michael Morgan
L & T Kee
Susan Scott
Red Preston
Andrew Allen
Gabrielle
Brian Seymour
Kenny Cantor

LONDON

Palladium (M) 12
Slim Whitman
Tommy Trinder
Patachou
Three Monarchs
Arthur Worsley
Ghezzi Bros.
Page & Bray
Bob Hammond Co.
Flying De Pauls
George Carden Dcrs

MANCHESTER

Hippodrome (M) 12
Terry-Thomas
Dorrae Desmond
K & A Alexis
Elizabeth & Collins
Grossetto & Gaston
Martin Granger Co.
Sharpe & Iris

NEWCASTLE

Empire (M) 12
Peter Brough
Ballet Montparnasse
Jones & Arnold
Ronald Chesney
Leslie Welch
Ossie Noble
Rayner & Betty

NORTHAMPTON

New (I) 12
Enos & Lane
Dennis Shirley
Havall & Byl
Arthur Gordon
June Carle
J & P Sharratt,

NORWICH

Hippodrome (I) 12
Jimmy Gaye
Iris Poliakova
Prince Sisters

NOTTINGHAM

Empire (M) 12
Hylda Baker
Renee Dymott
Gitsom Sisters
Angelos
Freddie Harrison
Kazan & Katz
Jimmy French
Alexander & Co.

PORTSMOUTH

Royal (M) 12
Jat Herod
Manhattan Models
Syd & Paul Kaye
Walthon & Dorraine
Gosport Orc
Betty Bryant

SHEFFIELD

Empire (M) 12
David Whitfield
McKinnon Sisters
Harry Bailey
Renee Strange
Brosl & Junee
George Meadon
Rita Martell

SOUTHAMPTON

Grand (I) 12
Issy Bonn
Noberti
Fey Jover
Edwin & Rachelle
Barry Sisters
Ray Alan
Stan Van
Sylvia & Audrey

YORK

Empire (I) 12
Jane Delmonico Dancers
Colin Robins
Sid England
Ford & Sheen
A J Powers
Margaret Davies
Harry Wayne

Cabaret Bills

NEW YORK CITY

Arcie's
George Stone
Carolyn Carpenter
Harry Kane
Judy Martini
H Roth Orc

Beverly
Bobby Short

Blue Angel
Enid Mosier
Steel Band
Jorie Remus
Ruth Price

Bon Soir
Kaye Ballard
Sylvia Sims
3 Flames
Phil Leeds
Jimmie Daniels

Cameo
Mel Tormc
Corky Hale
Stan Frcc

Roger Stcele
Chateau Madrid
Luisa Triana
Tun Tun
Pancho Orc
Ralph Font

Copacabana
Tony Bennett
Chic Layne
Teddie Vincent
Mickey Calin
Grace Gentcel
Michael Durso Orc
Frank Marsh Orc

Downstairs
Julius Monk
Junc Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews

No. 1 Fifth Ave
Bob Downey
Harold Fonville

Elegante
George Jessel
Annette Warren
Rollo & Cressy
Russ Currie Orc

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel New Yorker
Lenny Herman Orc

Hotel Plaza
Edith Adams
Richard Hayman
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Gloria DeHaven
L & E Roberts
Aileen Morales
Alan Logan Orc
Stanley Mclba Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
T & J Dorsey Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Monique V'n Vooren
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Jerry Lester
Julius Larosa
Gcorge Tapps
Chiquita & Johnson
Wazzan Tr
Harold & Lola
Rita Noble
Yasmina
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Gretchen Wyler
Herb Jeffries
Ernie Warren Orc
Amapola
Menenghito Orc

Le Ruban Bleu
Wesson & Polk
Norman Paris 3

Old Roumanian
Sadie Banks
Joe Lyons Orc
D'Aquila Orc

Park Sheraton
Mimi Warren
Eddie Layton

Red Carpet
Pat Harrington
Sheila Reynolds
Dave Rogers
Red Benson

Town & Country
Harry Belafonte
Burnell Dancers
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc

Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shaw
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Paraskito Orc

Viennese Lantern
Vicky Autier
Erika Kolossy
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Dick Hall
George Hopkins
Sophie Parker
Larry McMahon
Alan Holmes Orc

Waldorf-Astoria
Benny Goodm'n Orc
Nat Brandywynne Orc
Mischa Borr Orc

Village Vanguard
Hartig & Mazursky
Ada Moore
C Williams Trio
Johnny Conrad Dcrs
Bob Savage Trio
The Treniers

DiLido Hotel
Barton Bros.
Sager Dancers
La Playa Sextet
Emilio Reyes Orc
Bea Kalmus

Eden Roc
Jane Froman
Bobby Van
Cy Coleman Trlo
Mal Malkin Orc
Chuey Reyes Orc

Fontainebleau
M & G Champion
Paul Grey
Sacasas Orc

Lucerne
Sheeky Greene
The Tip Toppers
Stan Porter
Jacques Donnet Orc

Lyric Quartet
Arthur Lee Simkins
Johnny Puleo
Harmonica Rascals
Charlivels

Red Coach Grill
Dagenham Girl Pipers
Tony Lopez Orc

Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma

Kenilworth
Carroll & Gorman
Michael Marvin Orc

Monte Carlo Hotel
Billy Eckstine
Martin & Maio
Leonard Young
Ben Novack Orc

Murray Franklin's
Roberta Sherwood
Danny Rogers
Murray Franklin
Allan Walker

Nautilus
Joey Bishop
Naomi Stevens
Antone & Ina
Syd Stanley Orc

Place Pigalle
Mary Mack
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle

Roney Plaza
Eadie & Rack
Calo & Musette
Noro Morales Orc

San Souci Hotel
Cab Calloway
Freddy Calo Orc

Saxony Hotel
M McPartland 3
Dave Lester Orch
Johnny Silvers Orc
Frank Stanley Orc

Seville
Gene Baylos
S & V Baker
Van Smith
C Reader Orc

Sea Isle Hotel
Harry Harden Orc
Pasty Abbott

Thunderbird
Maxie Rosenbloom
Nic-Nax
Luis Gomez Dncrs

Vanity Fair
B S Pully
Pearl Williams
Alicia Marquez
Sallie Blair
Noro Morales Orc

Versailles Hotel
Alan Gale
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc

5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Vagabonds Club
The Vagabonds (4)
Jan Welles
Ronnie Eastman
Janet Grey
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
Nat (King) Cole
Olomara Alfaro
Miguel Angel Ortiz
S Suarez Orq
A Romeu Orq

Montmartre
Zenia
Nanolo Torrente
Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq

Sans Souci
Tony Martin
Ceferino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc

Ballet
R Ortega Orc

Nacional
Fellcia Sanders
Parislen Orc
Cuban Orc

RENO

Mapes Skyroom
Rose Marie
Woodson Family
Skylets
Eddie Fitzpatrick

Riverside
Davis & Reese
Remanos Bros.
Beverlee Dennis
Starlets (8)
Bill Clifford Orc

CHICAGO

Black Orchid
Dr. Arthur Ellen
Gloria Van
Len Dresslar

Blue Angel
"Royal Calypso"
Mighty Panther
Phyllis Branch
Roger McCall
Eugene Compson
Esther Walton

Blue Note
Johnny Hamlin 5
Tony Scott 4

Chez Paree
Nick Noble
Morty Gunty
Little Buck
Chez Paree Ad'r'b's
Brian Farnon Orc

Eglofstcr Inn
Pat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo

Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Tune Tattlers
Boulevar-Dears &
Boulevar-Dons
F. Masters Orc

London House
Art Tatum Trio

Palmer House
Hildegarde
Jay Nemeth & Nicky
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Peggy Lee
Anthony, Allyn
Hodges Trio
Russ Morgan Orc (18)

Bar of Music
Oscar Cartier
Eileen Scott
Zulch & Noble

Beverly Hilton
Horace Heidt Revue

Biltmore Hotel
Connie Haines
Lenny Kent
Wonder & Barks
Hal Derwin Orc

Ciro's
Mary Kaye Trio
Step Bros. (4)
Dick Stabile Orc
Gerl Galian Orc

Crescendo
Mills Bros.
Dick Hazard Orc

Macayo
Lill St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio

Mocambo
Alan Dale
Rubin Moreno Trio
Paul Hebert Orc

Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Flolott Charlton
Eddie O'Neal Orc

Statler Hotel
Gracie Fields
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Patti Page
Wiere Bros.
Pony Sherrell
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

El Cortez
Larry K. Nixon
Abbey Loncoln
Bumar Briggs
Sherman Hayes Orc

El Rancho Vegas
Eartha Kitt
Myron Cohen
Ted Fio Rito Orc

Flamingo
Dick Shawn
De Castro Sisters
Rickie Layne
Ron Fletcher Dncrs
L. Basil Orc

Golden Nugget
H. Ranch Band
Polly Possum
Joe Wolverton
Townsmen
Betty Taylor

New Frontier
"Hooray For Life"
Jack Carson
Cass Daley
Leo Diamond
Giselle Szony &
Cabots
Dorben Dncrs
Garwood Van Orc

Riviera
Ben Blue
Patti Moore
Ben Lessy
Dorben Dncrs
Ray Sinatra Orc

Sahara
Bob Crosby
Sarah Vaughan
Modernaires
Bobcats
Saharem Dancers
Cee Davidson Orc

Sands
Martin & Lewis
Bumar Briggs
Dick Stabile
Copa Girls
A. Morelli Orc

Showboat
Jimmy Casava
Sharon Knight
Garr Nelson
Showboat Girls
Lawrences &
Beverly
Rossi & Mac D'rm'tt
Mike Werner Orc

Silver Slipper
Sally Rand
Four Knights
Hank Henry
Sparky Kaye
3 Dolls
Cleo Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc

Thunderbird
Beatrice Kay
Sonny Howard
Cordolins
Roby & Dell
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc

Balmoral Hotel
Enrica & Novello
Emil Coleman Orc
Wayne Carmichael

Bar of Music
Bill Jordan
Gina Valcnte
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson

Casablanca
Lillian Hayes
Mickey Manners
Bob Regent Orc

Ciro's
Dorothy Dandridge
Lenny Maxwell

Dominican Hotels

Continued from page 2

per double daily. Smaller hotels (like the Fausto) are also available at more modest rates. Such sports as swimming, water skiing and fishing are easy to indulge in.

Entertainment charges at the Fair are very nominal. It costs 25c to enter grounds, 50c to see one floor show in an al fresco theatre-restaurant. Actually the customer has to order one drink, but that's all, as the waiters do not hustle for re-orders. Main item of the show is the Dancing Waters flash, fountains of various sizes with mood music, a permanent installation occupying a three-tiered setting 100 yards long. In itself a visual aural experience, the tropical Dominican sky and balminess makes an ideal proscenium. However, the act is overworked at 30 minutes, the ohs and ahs of the first quarter hour subsiding into a polite had-enough-now reaction.

Balance of that particular floor show may be loosely described as Cuban-type revue with singers and dancers, plus very dubious "comedians." Inferior to its surroundings.

Folsom

Continued from page 1

color tv receivers being installed in homes daily, the entertainment value and other advantages of color pictures become increasingly apparent and are stimulating the desire of more people to acquire color sets." The year 1956, Folsom said, "will see color television become a major factor in the electronics industry. RCA alone plans to produce more than 200,000 color sets this year." The transition from black-and-white to color, he added, is already under way, "and before many years, the sale of of color sets will exceed the sale of black-and-white sets."

Accenting the double-the-national-rate expansion of the electronics industry, Folsom pointed out that fully 80% of RCA's total sales of over $1,000,000,000 in 1955 stemmed from items that did not exist or were not commercially developed 10 years ago. "We expect to witness a similar pattern of progress in the next 10 years," he stated.

Stir (Store)-Crazy

Frequent changes in prepared wired music programs for banks, storecasts and kindred institutions have been found necessary because of the personnel. Otherwise, (1), it becomes a mental hazard, as they know that at 10:53 a.m. they'll hear Jerome Kern's "Who?", at 1:27 Friml's "Allah's Holiday", at 2:46 Romberg's "Maytime", and the like. The repetitiveness, which is no concern of the transient customer, of course, has an irritation on the employees, day after day.

It's reached the stage where they have been quite vocal about "hating all music because of the sameness; we even hate to put on the phonograph and the radio when we get home at night, as we used to do."

Some institutions have resolved the matter either by frequently switching repertoire or even abandoning wired music in favor of the Seeburg type of jukebox, which permits shifting repertoire at will, as with the conventional nickel-in-the-slotters.

Tape Peps Background Music

Continued from page 1

veteran programming vice president, Don McNeil. He adds, "The point to remember about us is that when we say background we mean just that. We create a melodic environment but otherwise do not seek to influence the activity or condition at the point of outlet."

"Work music" for offices and factories constitute a large segment of subscribers. Banks are notably numerous. Sports centres per Yankee Stadium and the Roosevelt and Yonkers harness parks take Muzak. Oddly enough so do many postoffices, although Uncle Sam doesn't pay the cost and postal employees must do so personally. Just the other day the police station in Oklahoma City contracted for background music.

Background music of the Muzak sort does not escape some criticism in offices and factories where the jive generation is restless under too-steady a diet of purposely "neutral" selections, sans dance beat, sans vocals and sans send. This is an issue of some potential troublesomeness since the older employes may dislike the jazzier stuff as much as the youngsters fancy it. Whose nervous system is supposed to be soothed?

Program chief McNeil argues that music for general on-premise consumption must be non-assertive. Stylized music has a following and the phonograph record playing on a home machine is definitely "personal taste" music. But background music cannot cater to personal tastes precisely because there are too many kinds. He considers many "mood music" albums now on the counters too assertive for the descriptive. "If the vocalist demands attention for the words she singing, or if the tune has been orchestrated big with 23 fiddles the results may be terrific but it's not what the background music industry means by mood."

'Downbeat Showmanship'

If background music is a formidable medium of entertainment, shrinking violet style, many of its clients would not classify it as such, but rather as an aid to employee morale or customer humor. In any event there is a special kind of "downbeat showmanship" involved. Muzak has made over 600 surveys of music taste since 1945, and constantly checks and revises its know-how. It was first to record hi-fi quality on Vinylite. McNeil points out that there are no hard and fast rules, but these considerations apply:

(1) There are never any spoken credits.

(2) There are never any vocals.

(3) Although film and show tunes, Strauss waltzes, and the whole repertory of standards are the ham 'n' eggs of the service, tunes are periodically "put aside temporarily" to fight sameness.

(4) Orchestral instrumentation is varied, in some instances strings being wholly omitted. Unusual instruments are used. Harps, yes; harmonicas, no.

(5) A basic working library of 7,000 selections (all on disks) supply the daily tapes, but some 30 new selections by McNeil are added each month. Typically, a Muzak tune runs two and a half choruses. (Complete file: around 50,000 selections).

(6) Breakfast, luncheon, cocktail and dinner motifs are carefully respected.

(7) If surveys indicate a certain type of music is "liked" by 40% but is also "disliked" to the same extent, it will not be used. For this reason alone Muzak eschews hillbilly-type stuff, another reason being that country folk laments depend predominately on lyrics. Although factory workers of Polish extraction favor polkas and the Puerto Ricans around New York cheer for latino stuff, such categories are avoided as not meeting the definition of background music.

(8) Although the accent is always on melody, never on rhythm, McNeil is guided by a recognition that Muzak programming must break the monotony of sweetness even though in factories, offices and bank its mission is to break the monotony of concentration.

Additional facts about Muzak:

There are some seven dog-legs in the States, an eighth in Canada. Each day's spools of tapes go by Railway Express. Without prior shipping instructions, this outfit picks up and forwards the spools from city to city.

Muzak's 20,000 outlets are all tied-in with America's Civil Defense (Conelrad Plan) and would be utilized for official information in the event of war.

Some business houses advertising for employees in the recent labor shortage market list Muzak among the advantages of employment.

Muzak is the property of former U.S. Senator William Benton, and his former advertising agency, Benton & Bowles, is a Muzak subscriber.

Some unusual users of background music: maternity wards, law libraries, bowling alleys, Saturevepost, Reader's Digest, Time, Chicago Tribune, Los Angeles Times, BBDO agency, psychopathic hospitals and dog and cat (sic) hospitals.

Don't Whistle!

In respect to the background music industry (see separate story), there are two swimming pools at, respectively Beverly Hills and Eaton, O., which used Muzak in a unique way. The music is audible only beneath the surface of the water.

Divers alone can listen, if they keep their mouths shut.

Columbia

Continued from page 3

month from now on. Describing the product in this category, the exec stated; "I mean pictures with surefire boxoffice values, with top name stars, produced and directed by top creators utilizing every production value at their command."

The policy shift, said Montague, is designed to counteract that boxoffice softness which, he conceded, has been in existence since last September.

Col and most other distribs traditionally have spaced their top-rung films at intervals dependent on the number of them on the shelf and in relation to the entire backlog. Of the 15 definitely set for handling through to next September, seven are in CinemaScope and color.

Other sources stated that Col, in making its grandstand play with product, is running the risk of winding up with a minimum of tall entries immediately after September. However, the push is on now because the first half of the current Col fiscal year was disappointing and sales of the top films over the next six months is designed to compensate for this.

Palace, N. Y.

Helen Kane, Wally Brown, Danny Alexander & Gloria, Reneaux, Joanne & Stanley Kayne, Nancy & Michael Mann, Ladd Lyon (2), *3 Tuckers, Myron Roman Orch; "Steel Jungle"* (WB).

Current Palace session is a brisk little show, unexciting, unpretentious yet pleasing. Helen Kane, the feature, brings a fragrant trend towards nostalgia with her warming turn. Bill starts off smoothly; sags a little in the middle with so-so ballroom and acro acts; gets a lift from Miss Kane, and sails on neatly to the finish.

Alexander & Gloria, Negro tap duo, are a good opener, embellishing their tapping with rope twirling, solo and in duet. Femme is a graceful, longstemmed gal and male a neat hoofer, doing some fancy stepping while twirling the twine.

Reneaux has a smooth magico act with familiar ingredients of appearing and disappearing cigarets, cards, confetti and doves, winding the turn with a neat, multiplying, lighted match trick. Joanne & Stanley Kayne kid around entertainingly, most of the act being built around the rubber-mouthed male's impersonations of singers on disks. His carbons are deft, while femme sings acceptably and is a good foil.

Nancy & Michael Mann, ballroom duo, aren't too impressive in their turn, which comprises a ballet adagio, Spanish dance and Viennese waltz number. Ladd Lyon, with stooge brother Bob, brought up from the audience, has a good acrobatic turn, with some tapping while standing on his hands added for good measure, but act lacks sparkle and a sock windup.

Miss Kane doesn't try to overwhelm the audience with an elaborate act, or all stops pulled out on the nostalgia, so that the end result is a good, pleasant turn. Buxom and big, but attractive and well-groomed, Miss Kane shows a pleasant personality and tuneful voice. The boop-boop-a-doop girl jazzes up the themer in "Hoop-de-doo," then drops the business to reprise some oldies from her new MGM album. She winds her act with a mawkish, sentimental song, "Wrong Side of the Tracks," and a comic monkey-talk tune with impressions.

Wally Brown is back with amusing patter and stories, a couple of them a little on the blue side. His trick of unfinished phrases and sentences is still laugh-provoking, and he winds with a cute song, "The Older You Get."

The Three Tuckers, two men and a girl, have a firstclass trampoline act. Femme is a tiny, attractive and shapely bit, adept on the bouncing pad, while both men are tops. One, playing the comic, has some dexterous tricks in his bountiful bouncing bag.

Myron Roman and orch lend fine support throughout the proceedings after opening the bill with a breezy overture. *Bron.*

Palladium, London

London, March 13.

Slim Whitman, Tommy Trinder, Patachou, Three Monarchs, Ghezzi Bros. (3), *Arthur Worsley, Page & Bray, Bob Hammond's Cockatoos, Flying De Pauls* (6), *George Carden Dancers, Eric Rogers' Palladium Orch.*

The billings of two contrasting singers, one a western vocalist with several major disclicks to his credit, the other a French chanteuse, with a reputation built mainly in niteries, produced an odd and unfortunate result in the opening program of the new Palladium season. Each attracted a patronage which had the effect of dividing the house, but gave the advantage to the gal from Paris.

Slim Whitman, in his London debut, sorely missed support from the gallery and that robbed the show of the responsive reaction which has become an integral part of the entertainment provided by all visiting headliners.

Supported on stage by a musical quintet, two members of which accompanied him from America, Whitman goes through a standard routine which lacks showmanship sparkle and is all too casual. The backgrounding, particularly by the steel guitar, gives the performance a much-needed boost, and it isn't until the star gets to his windup rendition of "Rose Marie" that he succeeds in sparking anything approaching real audience enthusiasm. Other numbers, including "Indian Love Call," a Texan yodel, and "I'm a Fool" register mildly.

Patachou, on the other hand, takes the stage with confidence and within a couple of seconds her personality is a dominating influence. A show-woman of immeasurable skill, she has a voice that easily adapts from the demands of an intimate cafe to this large theatre. Still wearing the familiar skirt and blouse, her act is a neat mixture of songs in English and French, with a sprinkling of show tunes which she delivers in sock fashion. The French medley of classics with which she closes her show is in the best tradition.

Tommy Trinder, resident host for Val Parnell's "Sunday Night at the London Palladium" tv program, takes on a similar chore for the entire vaudeville season and he's a positive asset. Indisputably one of the best ad libbers this side of the Atlantic, he has a racy style, a non-stop flow of gagging material and a free and easy delivery. His introductory honors are an effective means of linking the various acts.

None of the supporting acts is new to Palladium audiences, but they all have a consistent quality. The Three Monarchs attract most of the laughs for their comedy harmonica routine by the antics of one of the trio, who deliberately affects effeminate gestures. They can, as they show, also play the classics with considerable effect. The Ghezzi Bros., for their part, get the laugh reaction by adopting a broad slapstick style. Their knockabout antics, particularly some horseplay on the top of a high ladder, are a good example of precision timing.

Arthur Worsley, recently returned from an American tour, is a polished ventriloquist, who leaves his dummy to do almost all the "talking." It's a novel approach which deserves the top audience response. Page & Bray impress with their stylish dances and there is a natural appealing quality in Bob Hammond's performing cockatoos. The Flying De Pauls, a femme Australian sextet, give a lively tumbling display. The George Carden Dancers effectively open the show with attractive dances, and Eric Rogers and his resident orch do a highgrade showcasing job. *Myro.*

L'Olympia, Paris

Paris, March 6.

Jacqueline Francois, Gerry Mulligan Sextet, Nicholas Bros. (2), *Jean Poiret & Michel Serrault, John & Rene Arnaut, Warren, Devine & Spark, Helano & Partner, Marie-Josee Neuville, Morles* (3), *Monique Tanguy;* $1.50 *top.*

An imposing array of talent for all tastes, makes this show one of the best-paced vaude entries this season. Jacqueline Francois is nominal head and her disk-known pipes give out with a smooth bunch of regulars and standards. She has a fine voice and excellent musicianship, but needs a more definite songalog to make for stardom.

Gerry Mulligan Sextet makes its first music hall appearance here and first Continental stop. Music is pure and fine but the house crowds do not dig it all, having gotten used to the more showy jazz aspects of Lionel Hampton and Louis Armstrong. However, it is a good inroad of more progressive jazz into the regular house spots.

Nicholas Bros. (2) score best with their dynamic dance and song interlude. Svelte acro terp taps are underlined by two fine song interludes to end with the leaps over each other down a staircase. They shape as the real stars of this show.

Jean Poiret & Michel Serrault fit their nitery humor into this big house with ease. Two skits on overzealous fan clubs and traffic problems are in for big yocks. John & Rene Arnaut bring their comic fiddle talents and lovebird courting takeoff into vaude, after their Lido engagement, for good results.

Acro and filler aspects come from Helano & Partner, Warren, Devine & Spark and Morles (3). Helano & Partner essay a good opener bit with gal being twisted and thrown around with ease, ending with them both chomping on mouth bits as she is held over his head with no hands. Warren, Devine & Sparks are a racy trio composed of two men and a girl who go through a tumbling bit laced with good comedy. Morles are a clever juggling - balancing trio worth a New Act peg.

Added attraction is a femme adolescent singer, Marie-Josee Neuville. Pigtailed girl comes out with guitar and has a poised mien and delivery. Chanting self-cleffed songs of girlish desires and befuddlement, she emerges an interesting new offbeat chantoosy and may well develop into a regular addition to the song corps here. New femcee, Monique Tanguy, has the right voice and figure for introing these acts and gets her share of good-natured wolf calls, which is a friendly mark of appreciation here. She looks to stay a long time. *Mosk.*

Pavilion, Glasgow

Glasgow, March 7.

G. H. Elliott, Jean Kennedy, Dudley Dale,& Gang (7), *Billy Crotchet, Madame Truzzi's Pets, Billy Stutt, Dean, Dixon & Day, Cortez Bros.* (2), *Cagney Bros.* (2).

G. H. Elliott, 71-year-old English singer, although a vaude veteran, scores strongly with local admirers of his stage artistry. Longtime singer, garbed in white suit and madeup in blackface, clicks with a repertoire of oldies, particularly "Lily of Laguna." For this tune he brings on his own femme as dancing partner.

Elliott displays a Peter Pannish quality of eternal youth, and is agile in the terping for his age. Also scores with "My Southern Maid," "Silvery Moon" and other tunes. Exits to warm mitting.

Madame Truzzi, a blonde femme assisted by a partner, handles a variety of pooches, mainly French poodles, in attractive skipping, hurdles and leaping routine.

Dudley Dale's boy gang, seven juves, close the layout with a smiling choral act, tunes ranging from "Sky-Blue Shirt" to "Seventeen." Act, presented in person by Dale, has a lively small-boy attractiveness, and is strong for vaude.

Jean Kennedy offers earthy Glasgow patter with local appeal. Cortez Bros. are satisfying acro-comedy openers, and Dean, Dixon & Day, family trio of husband, wife and daughter, hold down the hoofing slotting, gal of threesome showing personality. Billy Stutt provides Irish blarney and jokes, and the Cagney Bros., two newcomers, are triers with unpolished miming. Billy Crotchet, musical clown, bald and amusing, rouses yocks with instrumental novelties. He is visually good for most locations, but should avoid even a suggestion of gabbing. *Gord.*

Robino, Paris

Paris, March 6.

Philippe Clay, Francis Claude, Maria Candido, Odellas (6), *Morgans* (5), *Mac Ronay, Tom & Jerry, Olanders* (5), *Bagheras* (2); $1.50 *top.*

Philippe Clay gets his well-deserved consecration as a full-fledged music hall star this round. A lanky chanter, his malleable body, hands and physiognomy adequately back up and mime his well-selected songalog. Add a catchingly-timbred voice and a personalized attitude of gentle anarchy and honhommie, underlined by sudden shafts of poetry and dramatics, to make him an unusual, offbeat entry.

Rest of show doesn't live up to the headliner but has a few flashes of house robustness to make it passable. But they are all coming for Clay anyway. Francis Claude gives a fine patter routine to proceedings with Maria Candido, a soubrette type with a sweet voice and taking ways for the nabe audiences, but still more at home in the old-fashioned Gallic operettas than in house surroundings. Odellas (6) are a Hispano dance outfit composed of three men and three women who add a needed swirl of color and rhythm.

Mac Ronay is a deadpan comico who ribs a magico act by doing everything wrong. However, it is usually more fun to be fooled and this is only intermittently funny and rates only as a fair entry. Tom & Jerry do a fast-paced parallel bar number with some fancy whirlings and leaps on their contraption to make for a fine acro entry. Bagheras (2) are an acro-dance entry with girl, dressed as a leopard, being thrown around by a stalwart partner. Okay, but mainly for Gallic tastes.

Morgans (5) are a Gallic hillbilly outfit who essay comic songs and slapstick interludes. A pleasing knockabout act, this still lacks the original comic brashness and feeling to make it more than a good filler. Olanders (5) are the brightest house act, in five youngsters who do a robust gymnastic bit with whirling, flip-flops and other acro stuff to a dynamic, solid rhythm. *Mosk.*

Theatre Shortage

Continued from page 1

showing the film, "Altars of the East," for a limited run. Another (the Winter Garden) has the straight play, "Bus Stop," which closes April 7. The other six theatres are the 46th Street ("Damn Yankees"), Hellinger ("My Lady Fair," opening this week), Imperial ("Silk Stockings," exiting April 14), Majestic ("Fanny"), Shubert ("Pipe Dream") and the St. James ("Pajama Game").

Of the seven upcoming tuners, five have theatre bookings, as follows: "Mr. Wonderful," Broadway, March 22; "Strip for Action," Winter Garden, April 12 for an interim stand, followed by "Ziegfeld Follies," May 26. "Most Happy Fella," Imperial, May 3.

The three other scheduled entries are "New Faces of 1956," "Four Dolls on a Dime" and "Shangri-La." The latter two are scheduled for the first two weeks of next season. "Faces" is slated to open in May, but may have to take a non-musical house (if one is available), as did the 1952-53 edition of the show. The latter played the Royale Theatre, whose 1,050-seat capacity is small for a song-and-dance offering.

"Dolls" has been announced for Broadway production the week of May 28 by Ray V. Johnson, a Coast producer. "Shangri-La" is due the week of June 4. It's understood the producers have a promise of the Broadhurst, where their own "Desk Set" is current. But that would be an interim booking, as their next production, "Auntie Mame," gets the house in the fall.

Of the shows at the remaining three theatres, "Yankees," now in its 44th week, has been a steady sellout and looks certain to hold through next season. "Fanny," currecently in its 72d week, is expected to continue into early summer, while "Pipe," which preemed 15 weeks ago, has been getting virtual capacity grosses most weeks, with theatre parties a factor, and "Pajama Game," still prospering in its 97th week.

Musicals already announced for production next also include the following titles: "The Bells Are Ringing," "Candide," "Countess to Boot," "Girl from Sardi's," "Go Fight City Hall" (two managements have announced plans for shows of that title, pending litigation or compromise), "Goldilocks," "Grand Hotel," "Heavenly Bodies," "In the Pink," "Jazz Getaway," "Last Resorts," "Legendary Mizners," 'L'il Abner," "My Royal Past," "Peer Gynt," "Saratoga Trunk," "Serena," "Top Ten," "Twenty-nine Rainbows" and "White Witch of Rose Hall."

It's a cinch that various others will be announced. It's equally obvious that a number of those already announced will never see the opening-night footlights of a road tryout, let alone the steely gaze of a Broadway premiere audience. However, there'll probably be a few late-starters that'll actually reach production, and perhaps even survive the New York critical ordeal.

But where the major hurdle for musical production a few years ago was money-raising, the prime obstacle these days is getting a Broadway theatre.

Film, Legit Coin

Continued from page 2

Is Ten Feet Tall," also by Aurthur, will be filmed in New York shortly as an indie venture with Metro providing the financing and the complete releasing facilities. "Shadow of Champ," another Aurthur property, will be filmed in association with Kirk Douglas' Bryna Productions with United Artists providing the financing. This picture is scheduled to roll early in 1957. There's also a picture deal involved with "A Very Special Baby." Douglas' Bryna Productions has put up a $100,000 investment to guarantee the picture rights. Film, according to Susskind, will be filmed independently without a prior release arrangement. After completion of the film, it will be offered to the highest bidder for the distribution rights.

'Porgy' Pic Deal

Continued from page 1

between the Louis B. Mayer-Clarence Brown bid on one side; Columbia Pictures on the other; and the Blevins Davis-Robert Breen group itself. Last has been the potent legit production team which underwrote the "Porgy" tours in South America, in Europe, and other global fronts.

Leonard S. Saxe, attorney for the Gershwin family, and John W. Rumsey (American Play Co.) representing the estate of DuBose Heyward and Dorothy Heyward, authors of the original "Porgy," are awaiting the top bid. With it also are some details to be worked out via The Theatre Guild whose managerial interest dates back to the original 1935 production.

New Acts

RICHARD HAYMAN
Harmonica
20 Mins.
Hotel Plaza, N. Y.

It's been about two years now since Richard Hayman broke through with his hit Mercury recording of "Ruby." At that time, however, he was not only waxing for the diskery, but was also doubling as the company's a&r man. His administrative duties somewhat curtailed the usual disclick cash-in via the personal appearance route.

Hayman is still recording for Mercury, but is no longer in the a&r post. Since leaving the exec position, he's toured with his own orch. However, his current booking in the Plaza Hotel's Persian Room marks his emergence into the big time as a solo performer. He's a topgrade harmonica handler, but more important, he's got an entertaining act.

For his Plaza stint, Hayman works over several pop numbers, a little longhair and some special material. His musicalizing is easy to take, while a medley of tunes culled from tv commercials is standout in a humorous vein. Another strong item is his use of a miniature piano in offering his version of "The Threepenny Opera" theme. He also gets in an inoffensive plug for his Mercury LP album in a gag intro to a routine with a one-inch harmonica.

The act moves swiftly and registers solidly. *Jess.*

RITA FARNAN
Songs, Comedy
30 Mins.
Seven Seas, Omaha

Rita Farnan, one of the top midwest and eastern club date acts the past five years, made her nitery debut at Don Hammond's Seven Seas something to remember—both by herself and the payees.

The attractive redhead, clad in a low-cut blue formal that displays her physical attributes admirably, discovered it's much different in the saloons than the club bookings. And her material—just blue to the point of being cute—was so much of the same manner that it brought back regular customers, night after night. However, she'll have to expand the material if she is to stay in the nitery field.

Gal has a lusty set of pipes and scores best on "I'm In Love With a Married Man." She uses a community sing on "I Never Knew," strolling through aud with a hand mike, for an effective closer and is accorded a big salvo.

With the assist of a good comedy writer, Miss Farnan is capable of reaching the top scale. *Trump.*

LESLIE WELCH
'Memory Man'
15 Mins.
Empire, Glasgow

Leslie Welch, "Memory Man" of radio and vaude, offers interesting fact-spouting act that has the customers trying to beat him with odd queries.

Specializes in football facts and figures, and can reel off without trouble the names of cup-winning teams for generations back. Also has in encyclopediac mind the names of all winners in leading Derby races.

Okay for vaude and video, and a useful booking for Commonwealth show spots. *Gord.*

MORLES (3)
Juggling-Balancing
10 Mins.
L'Olympia, Paris

Two women and a man go through some fine opening juggling and thence into high unicycles from which they continue juggling while balancing on the tricky pedals.

High point is a girl on the man's shoulders, on a tall unicycle, who throws up six cups and saucers on her head and then adds a spoon and sugar. A fine sight act for vaude and video in the U. S. *Mosk.*

KEN MORRIS & JOAN SAVAGE
Songs, Comedy
10 Mins.
Pavilion, Glasgow

Here's a honey of an act in the making—neat mixture of comedy, personality and singing.

He plays and sings at piano, while she similarly fools and sings at the microphone. Zany acting is well put over, particularly the gal's impresh of a modern American blues singer. Distaffer has much personality and most customer eyes are on her for most of the time.

Exit to solid mitting. A musical act that has strong potential for vaude and nitery dates, and also for American tv. *Gord.*

The Elegante, Brooklyn

George Jessel, Annette Warren, Rollo & Cressy, Russ Currie and Pepito Arvello Orchs; $5 minimum.

The appearance of George Jessel in a nitery is a special occasion. The Elegante on Ocean Parkway in Brooklyn is a plush large-capacity room and is ideally suited for Jessel's unique talents. With Jessel at the Elegante and Harry Belafonte at the nearby Town & Country, Brooklyn appears to have become an important cog in New York nitery activities. It's in line with the flight of population to suburbia; apparently the Brooklynites favor their own backyard nitery.

Jessel does what comes naturally to him—story telling. He's a master raconteur. His fund of yarns is endless and his manner of presentation is always appealing and witty. His material for this Brooklyn outing may be somewhat secular — dealing considerably with his experiences as a fundraising speaker for Jewish causes. However, his audiences know the people he's talking about —the effusive, all-important chairlady, the longwinded rabbi, the "gracious" greeters, and other familiar types associated with local philanthropic organizations. There's no sensitivity in his stories. They're all done tongue-in-cheek as a commentary of Jewish-American foibles.

In his satirical thrusts, Jessel does not omit himself. "I haven't been up so late since I took Lois Andrews to school," he says. He discusses his experience as a Hollywood producer; how "Zanuck and I" left, and how "Cinnamon toast" changed the appearance of the screen. Some of his stories are slightly blue, but they're never offensive.

He employs the title songs of several of his pictures—"I Wonder Who's Kissing Her Now" and "I'm Always Chasing Rainbows" (from "The Dolly Sisters") as introes to stories, segues into familiar impersonations of Jolson and Cantor, and talks confidentially to the audience requesting them to bring their parents "who probably remember me from the Orpheum days."

It's all socko stuff which succeeds in arousing beaucoup laughter. Jessel is at ease in his familiar role of Toastmaster General and not as a tv pitchman or emcee. If there's any fault in Jessel's act, it's his stern-visaged and serious appearance. He never smiles.

The Elegante has provided Jessel with solid supporting acts. Annette Warren is a comer in the chirper sweepstakes. She has an excellent voice, style and delivery. She can shift from a low to a higher register although, on occasion, the change appears too abrupt. In her slow ballads, her style is similar to that of Lena Horne, especially in her rendition of "Tame Me," her first recording for ABC-Paramount.

Her repertoire encompasses different types of love, giving her a chance to chant "More Than You Know," "Love For Sale" and "Dat's Love" (from "Carmen Jones"). Miss Warren would do well to improve her gowning. Her short formal is not flattering.

Rollo & Cressy are terpers of the Jack Cole school. Barefooted mixed pair, garbed in Oriental costumes, favor choreography based on Middle East and Asian dances. It's a pleasant turn, although not standout.

Russ Currie orch provides top-notch showbacking and alternates with the Pepito Arvello crew for customer dancing. Food and service at the Elegante are also of firstrate quality. *Holl.*

Down Beat, Montreal

Montreal, March 2.

Phill Allen & Ray Edwards, Al Antonio, Doris & Roberts, Dolores Fredericks, Bob Harrington Orch (5), Perry Carman Quartet; no cover, minimum or admission.

Lent may have a bad effect on most of the boites and saloons around Montreal, but no season seems to have any effect on the Down Beat. There is nothing pretentious about this room; the patrons know the type of show by heart and keep coming back for more with biz okay during the week and capacity over the weekend.

In the present layout, comedians Phill Allen and Ray Edwards prove the formula works as they hammer the payees with 25-minutes of colorful gags (mostly blue) and their clever song-and-dance impresh offerings. Latter prove most effective and original, particularly the miming of Allen as his partner does the actual singing and dancing.

Songstress Dolores Fredericks, who opens the show, has the figure and voice for the torchants but becomes just another chirper when she tries the jump tunes. With a headstart appearance-wise, Miss Fredericks would be more convincing with better material and routining.

Al Antonio returns to this room and covers several show biz facets in short order as he sings, tells stories, does an impresh series and then winds up playing a variety of musical instruments. The material is sometimes spotty but his energy and personality draws salvos.

Hoofing moments belong to Doris & Roberts, who do an Apache number that incorporates the usual slambang antics with too much patter and a surprise ending; nobody gets shot. Saxaphonist Bob Harrington directs the music for the show; Kim Irwin emcees and the Perry Carman group plays between productions. *Newt.*

Plaza, N. Y.

Edith Adams (with Gene Bianca and Kay Holley), Richard Hayman, Ted Straeter Orch, Mark Monte's Continentals; couvert, $2-$3.

The Persian Room has a couple of quality performers in songstress Edith Adams and harmonica player Richard Hayman. The pair provide a nifty entertainment session. Miss Adams, who was featured in the "Wonderful Town" legituner, has made prior nitery appearances. This engagement, though, rates as her top bistro booking. She's well-equipped for the occasion. Hayman's qualifications are under New Acts.

Miss Adams, a neat looking blonde, broke in her Plaza act a few weeks ago in a Sunday night special at Sherman Billingsley's Stork Club. The stint is loaded with appeal. Besides giving pleasant piping to a few tunes, the singer does an expert job on some clever special material. A takeoff on Marilyn Monroe is strictly sock, while her German version of "Hey There" is also top-draw.

Her boo-boop-a-dooping a la Helen Kane is another plus entry, while an audience participation "name the tune" gimmick comes off okay. Only weak item is a take-off on Grace Kelly. Her legit numbers include "It's Love" and "Scarlet Ribbons," which she uses for an effective windup. Harpist Gene Bianca and 88er Kay Holley work with the singer.

Instrumentalizing by Ted Straeter's crew and Mark Monte's Continentals is fine, as usual. *Jess.*

Chez Paree, Chi

Chicago, March 9.

Nick Noble, Morty Gunty, Little Buck, Chez Paree Adorables (6) (with Jimmy Lee), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

This three-weeker showcases three youthful, aspiring acts and they all look like they have a rich potential ahead of them. Though they are not yet names, and this room survives on names, they present an entertaining card albeit one weak in drawing power.

Nick Noble tops the bill with a poised, though lustreless songology turn. This fast-rising young man is here largely on the strength of his Wing hit, "The Bible Tells Me So." His cafe turn does not come on quite as strong as his disclick. Biggest plus in the act is selection of material; no heavy stuff but a slew of tuneful faves. Turn is smoothly presented and Noble has charm and warmth, but the real power of a topflight vocal act is missing.

Morty Gunty is the comedian this time around and manages to elicit chuckles during his stay on the floor. It takes him a little while to get off the ground, to warm himself and the audience up, but once his act gets going it gets good response from the patrons. Comic does a potpourri, seeking to hit every segment of the house with some bit; he does visual gags reminiscent of Jerry Lewis, he tells stories and he does a medley of carbons, with even a few songs thrown in. Gunty generally gets a plus reaction and his little-boy look disposes many favorably at the outset.

Little Buck opens with a superb exhibition of tapology; though a bit weak on showmanship, the art of making easy things look hard, Buck is the best hoofer seen here in some time. It would help if he would learn to make the customers realize that what he is doing is a virtuoso performance. But they do catch on eventually and send him off to salvos.

The bill is introed and spaced, as usual, by the house line, the toothsome Chez Paree Adorables. Backed firmly by the pipes of Jimmy Lee, the girls look good and dance well. The Brian Farnon orch. backs expertly and does a good job on the dansapation, too. *Gabe.*

Fontainebleau, Miami

Miami Beach, March 11.

Marge & Gower Champion Co., Paul Gray, Murray Schlamm, Sacasas Orch; $3.50 & $5.00 minimum.

Marge and Gower Champion's song-dance-dialog vignets, which comprise their revue-themed act, are perfectly attuned to the class aura of the La Ronde in this plushery that also provides full facilities for the staging and lighting required by intricacies of the imaginative concepts they put on display. Abetted by a well-versed trio of male songsters, the handsome pair weave their inventive themes into a soundly balanced array containing wily change of mood and pace to sustain tabler attention to the original patterns.

Opening segments are bright and breezy, the trio singing them on for bright and breezy routines capped by boy-meets-girl basics. Penchant for the feathery, lighter-than-air lifts, spins and glides provides cappers to cop the hand-to-hand returns in short order. The "Duke Magee" sequence is another palm-primer. With Gower leading the trio of backers, a hard-guy picture is belted across to establish plot of things to come. Appearance of Marge on a pedestal as Aphrodite returned, provides a modern-myth, spinning her to winged-life in a highly intelligent spoof on the tough-boy gambit played out to a rising beat. It's an ingenious twist that wraps up the auditors.

Topper is a superior characterization of a team of clowns, containing a clever frame to create dressing room mirror effect. Dialog between the hypochondriac male and partner who likes her "exotic" foods is well-written, establishing character and plot, leading to sequence in the "ring" lampooning magico tricks and work-in of rhythmic effects. It's original, colorful and authentic, flawlessly executed. Overall, Champions' act could easily fit into a tv one-shot on its own for a highly entertaining hour.

Paul Gray, a suave, amiable raconteur finds himself in a tough spot, opening the show cold. He soon gets them to chuckling, however, and resultant laugh-build with his off-beat comedics. A far cry from the "tumult" comedians who abound in this sector's cafes, his easy, almost self-effacing delivery embraces a collection of screwy twists, oldies that wind up in new dress, and quietly effective jibes at personalities. There's a touch of the Robert Benchley in his wordage and manner: it's obvious Gray's approach credits his hearers' intelligence. He commands respect and earns mitting for finding a good measure of stuff not heard before. The dapper monologist is off to hearty reaction.

Murray Schlamn makes for a smooth emcee, while Sacasas and his crew rate kudos for their sharp showbackings. *Lary.*

Hotel Nacional, Havana

Felicia Sanders, Parisien & Cuban Orchs; $5 minimum.

Havana, March 7.

Felicia Sanders is a little girl with a lot of personality. Shifting from sweet love to raucous humor, she is entirely fetching. Her singing is pleasant to listen to, and her face and figure are pretty to look at. The voice is not sensational, but nevertheless more than adequate.

Miss Sanders is the fourth in a row of singers the Nacional's Casino Parisien has had since opening last January. Having only a single act in each of two shows nightly, however, hasn't hurt business at all. The Parisien and its adjoining Casino Internacional (where the gambling is), both run by Las Vegas' Wilbur Clark, are never short of customers. Located in the city's main tourist hotel, with several other hotels nearby, the Parisien-Internacional has the best spot in town. *Mall.*

Club One-Two, Toronto

Toronto, March 1.

Jeanne Bal, Dorothy Taylor & Dancers (5), Johnny Felice, Bill Butler's Orch (7); cover $3.

On her previous stage appearances as the mission doll and the nurse in "Guys and Dolls" and "South Pacific" respectively, Jeanne Bal made a lot of local fans. She's the hit attraction of Tommy Holmes' Club One-Two, the town's posh nitery.

Miss Bal, in pale blue evening gown, is breaking in three new songs here—a rhythm treatment of "Stairway to Paradise," a bouncy "Manana," a mambo styling of "Gentleman Is a Dope," plus a neat medley of her "Guys and Dolls" and "South Pacific" numbers. Crowd enjoys Miss Bal's alternate bounce and low style, from her initial "The Way You Look Tonight" to her "Might as Well be Spring," with every number over in the 25 minute stint.

The tall, brown-eyed brunet has been astute in her song selections and is hep on her alternate vivacity and sigh-singing, with the lady-like quality showing in her between-numbers introductions. She'll be held over here after her opening contractual engagement.

Also big is Johnny Felice, accordionist. He alternates fast finger technique and low, slow notes for contrast, all to his own imaginative arrangements. Youngster can switch from sweet and low to hot, and is also generous with his request numbers. He has an elaborate accordion that does everything but light up like a jukebox.

On for two in-between numbers are the Dorothy Taylor Dancers (four girls and a guy), first for a staccato and stylized Siamese exercise, then back for an Oriental fantasy. Both dance conceptions are in the class definition.

In addition to expert backgrounding of all acts, Bill Butler's orch (7), in tribute to Miss Bal, plays a "Guys and Dolls" medley for dancing. It's a floor show well up to the Club One-Two standard. *McStay.*

Beverly Hills, Newport

Newport, Ky., March 3.

Lauritz Melchior (with Yola Casselle, William Chapman, Constantine Callinicos), Roger Ray, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays.

A switch to operatic fare has bravos fill ins Greater Cincinnati's ace casino this two-week session. Every now and then John Croft, the head man, calls in a James Melton or other name arty singer for a change of pace, and none of them has let him down. Lauritz Melchior & Co., here for the first time as current headliner, is no exception.

The vet ex-Met Opera tenor, with three capable assistants, racks up an ovation with his dramatic rendition of the "Vesti la Giubba" from "Pagliacci." Contributing with him to a fine 45 minutes are Yola Casselle, lyric soprano; William Chapman, baritone, and Constantine Callinicos, musical director and piano soloist. Miss Casselle, known here in particular for her successful engagements in Cincy Summer Opera, scores with "La Vie En Rose" and Chapman dittoes with "Soliloquy" from "Carousel." At the 88, Callinicos rings the bell with "Rhapsody In Blue."

Roger Ray opens pleasingly with 20 minutes of wheezes, marimba clowning and a dash of acro terps. Dorben Dancers, with three new members; Dick Hyde, singing emcee, and the Benedict band give body to a good show. *Koll.*

Steuben's, Boston

Boston, March 7.

Charles Manna, Floyd & Marianna, Veronica Martels, Don Dennis, Tony Bruno Orch (5), Harry Fink Trio; $2.50 minimum.

Word-of-mouth from first-nighters will bring crowds to Joe and Max Schneider's pleasant boite in the heart of the Boston theatrical district where boniface Arnold Benak has the slickest show in weeks. Charles Manna, a comic with new, updated material that is a welcome relief from the tired bits being sold on the nitery circuits, gets big applause for his stint. He's off on a dizzying psycho kick for heavy yoks and has a mirthsome routine on how various singers could use handkerchiefs as props. For encore, he comes on with a tv frame and demonstrates the tv-telephone of the future. This bit is good for large number of routines and he milks it for ultimate effect to long round of palm whacking.

Floyd & Marianna stop the show with their dance routines. Femme is a tall, blonde looker clad in white misty costume and exhibits grace and fluidity of movement. Both score with a yoked-up Apache number and a hot boogie-woogie bit.

Veronica Martels opens the show with some fancy juggling and a fine aud-pleasing routine in which she bounces tennis balls off a round platform while blindfolded. Don Dennis pipes "Sixteen Tons" for sock returns, and winds up his stint with a roon stilling "Inamorata." Tony Bruno cuts a slick show and the Harry Fink Trio does its usual competent job in the dance interludes. *Guy.*

Blinstrub's, Boston

Boston, March 5.

Joni James, Haydens (2), Young Bros. & Sister (3), Stuart Morgan Dancers (3), Dieter Tasso, Michael Gaylord Orch (10), Lou Weir; $2.50 minimum.

With the hot record chirp who first sang at his mammoth caverne some 3½ years back at $600 a week going for him now as one of the biggest names off the disking circuit and commanding heavy loot, boniface Stanley Blinstrub is seeing his 1,700-seater bulge out with Joni James enthusiasts. Miss James, accompanied by Joe Berlingeri on the 88, is on for some 55 minutes and is calm, assured and hep on the teen chatter. She is obliging in requests even to the point of improvising.

Wearing a bouffant white draped chiffon over beige net dovetail ball gown by Charles James, the record chirp gets off a long list of her hits starting with her first album, "Let There Be Love" and winding up with her current "Don't Tell Me Not to Love You." Whistles and cheers greet her offerings. From walkon to bowoff she has the readymade aud neatly wrapped up.

Haydens open the long show with fast musical comedy terping, using chatter and song bits to nice round of palm whacking. Blonde femme and partner are okay in the tap department and score with a hotcha Charleston routine in costumes of the '20s.

Young Bros. & Sister amaze with difficult head and hand stands on table. Femme does contortions and two lads do stands on her limbs.

Stuart Morgan Dancers are two six-footers in turtle-neck black sweaters and black trousers, and a slim auburn haired femme who is tossed about in dizzying routines of the adagio type which has aud spellbound. Working smoothly and fluidly, the trio comes up with some terrif reverse and triple spins with the distaffer being hurled back and forth across stage and high into the air to heavy mitting.

Dieter Tasso, red-coated balancing juggler, performs his cup saucer routine with one foot on the slack wire. Tasso's final fillip of the spoon into the teapot on top of the six cups and sucers balanced on his head gets him off to boffola returns.

Mike Gaylord's orch cuts a slick show and works out some nice pops and specials for the dance sets. Lou Weir pleases on the organ in the interludes. *Guy.*

Sahara, Las Vegas

Las Vegas, March 6.

Bob Crosby, Sarah Vaughan, Modernaires (4) with Paula Kelly, Bobcats (7), Saharem Dancers (12), Cee Davidson Orch (10); $2 minimum.

The accent is all music this three-frame stand of Bob Crosby with the Modernaires and his musicmen, the Bobcats, plus Sarah Vaughan. It's lightly entertaining, with enough name value to bring in fairish amounts of customers during the run.

Crosby engages in pleasant banter during his emcee role, knocks off a solo and participates in some vocal tours with the Modernaires. He has a gimmick using brother Bing's voice taped for two-way conversation for amusing results, although sustained a little too long.

In Paula Kelly and the Modernaires, Crosby has the brightest additions to his transplanted package from the daily (five-a-week) vidstint. Alan Copeland is featured male of the Mods, socking over big with "Lonesome Road," and impreshes of Cole, Como and Sammy Davis Jr. Paula Kelly hits strong in "Customer is Always Right" and "I Can't Carry a Tune." The Crosby Bobcats are used mainly to augment Cee Davidson's house band, but drummer Jack Sperling and bassist Morty Corb smack with the novel "Big Noise From Winnetka."

Miss Vaughan's debut is disappointing to the extent that she's kept under wraps, without being given a chance to wail in her established jazz style. Audience-wise, she registers well with "Sometimes I'm Happy," "C'est la vie," "S'Wonderful" and "Mr. Wonderful." In her metier with the jazz standard, "Perdido," the Saharem line prances on to shatter any effectiveness begun by her swinging vocal effort. For her Sahara term, singer has good backing from Jimmy Jones, piano; Joe Benjamin, bass, and Roy Haynes, drums.

George Moro's opening line steppery is a good getaway, with the Saharem chicks presenting a flashy front with taps and Tiller. *Will.*

Thunderbird, Las Vegas

Las Vegas, March 6.

Beatrice Kay, Sonny Howard, Cordolins (4), Roby & Dell, Barney Rawlings, Thunderbird Dancers (7), Al Jahns Orch (12); no cover or minimum.

With Beatrice Kay's following gathered over the years, there should be a showing in good numbers of her cheering section for the next three weeks.

The rollicking Gay '90s satires are still in the Kay book, from a medley of disk faves through "I Don't Care," "Ace in the Hole," "Piano Roll Blues," "Ballin' the Jack" and "Oceana Roll." Then, for good measure, she tosses in a humorous version of "Old Black Magic," and runs up quite a time period in a drunk bit at a piano bar. The latter could be extensively cut and still have impact. Her accomper, Phil Della Penna, does well as 88er and tossing straight lines from time to time.

Sonny Howard swings along the impression road, with Joe E. Lewis, Tony Martin and Ink Spots garnering best attention and a zany Martin & Lewis "Vesti la giubba" meriting big mitts. A Pinza songspiel, however is not thoroughly thought out, requiring some more solid inclusions and a better conclusion.

Cordolins, four mobile femme musickers on fiddles and accordion, are held over from previous frames and still register well. Roby & Dell have a neat collection of adagio tricks and gymnastics, with the petite brunet being tossed expertly by husky male partner for an orbensnaring prime turn. Barney Rawlings vocalizes the "Red Garters" line opener," and the Howard-Kay spacer, "In Old New York," with the eight fetching chicks terping the themes. Al Jahns orch romps along measure for measure without a hitch.

Will.

Bellevue Casino, Mont'l

Montreal, March 2.

Elsa & Waldo, Martin Bros. (2), Don Arres, Marion & Vic Miller, Carmen Pizzera, Ruth Kelley, Casino Lovelies (10), Bix Belair Orch (11), Stan Sperber Trio; $1 admission.

With owner Harry Holmok back after a lengthy illness, a marked improvement is evident in the Bellevue Casino shows, and current layout is one of, best in some weeks. Maintaining his tried-and-true formula of an attractive pony line and solid sight acts, Holmok brings back comedy dancers Elsa & Waldo, who never miss in this room, and clinches with the hep juggling antics of the Martin Bros. in their first Montreal appearance.

Latter duo, who hail from South America, start at top speed tossing a variety of items, level off midway through routine and then build sharply to a smash finish which sees both blindfolded and hooded throwing flaming Indian clubs across the floor to one another.

Marion & Vic Miller, who open show, score with their slow-motion acro offerings, with the femme half of team, a looker, doing much to boost overall session. Pert Ruth Kelley gives a sparkle to all the Jeannette Hackett production numbers with her acro-terps, and emcee Don Arres is more than adequate as a singer in his solo spot. Songstress Carmen Pizzera seems uncertain during opening songs but is reasonably effective in the finale with the Mexican overtones. The Belair orch backs entire proceedings in usualy fine fashion and the Sperber trio does interlude music for customer dancing.

Newt.

Tropicana, Frankfurt

Frankfurt, March 6.

Carmen D'Espagna, Don Pablo (7); 25c cover.

Latest of the clubs to snap for the Frankfurt evening-out business is the Tropicana, which is showing up in its third renovation in two years. First as a cabaret-dance spot, Esplanade, it lost money; then it was taken over for vaude sans dancing, and it did another fast foldo. Now converted from modern into a classic Spanish patio, with arches, red bricks and potted palms, it's doing sellout business weekends and better than most during the week in a notoriously bad nightclub town.

Under the skillful aegis of producer-manager Helmut Dettmer who owns two more of the town's most popular eating and drinking spots, place clicks like the castenets that are scattered throughout.

Singer Carmen D'Espagna is a black-haired Spanish looker rounded to the proper proportions to please the German viewers—meaning that in the States she'd weigh in as pleasingly plump. A soulful wringer of Spanish blues, she writhes and draws a heavy mitt from the ringsiders, because even if they don't understand the Spanish lyrics, her sex-appeal translates.

The seven-piece Don Pablo orchestra is standout in the samba-rhumba-mambo department, very popular here, and colorfully clad in ruffled shirts, cummerbunds and sleek trousers to match the music.

Club, with its low cover and inexpensive drinks policy, is drawing both the steady German trade and the GIs stationed in the area.

Haze.

London House, Chi

Chicago, March 7.

Art Tatum Trio (With Everett Barksdale, Slam Stewart); no cover, no minimum.

The usual full house was on hand opening night for Art Tatum's bow at the London House, Chi's less-than-a-year-old music showcase with the uncanny, so far, ability of providing what the aficionados want.

Tatum plays a facile piano with inspiration, and is ably backed by Everett Barksdale on guitar and bassist Slam Stewart, each a standout artist in his own right.

The gentle, light Tatum touch evoking a delicate tracery of inventive harmonies is apparent from the opening number, "I Cover the Waterfront." When Tatum has the lead, the rhythm never obtrudes, but when given the go-ahead, both bass and guitar shine solo.

When bassist Stewart gets the spotlight, he impresses with an unusual gimmick. He bows the fiddle while humming the melody, a surprisingly pleasant combo. Guitarist Barksdale is equally impressive with his solo guitar intricacies. Using mostly standards and obviously a product of the swinging school of the late '20s and '30s, they offer a more than unusually advanced musical treatment of their kind of book. The crowd eats it up.

Gabe.

Bimbo's 365, Frisco

San Francisco, March 9.

Rusty Draper, Evers & Dolorez (2), Dorothy Dorben Dancers, Derle Knox Orch; $1 cover.

Rusty Draper and his electric guitar returned to Frisco before a jampacked crowd at Bimbo's, and it seemed as if the readhead—who played eight years at Frisco's Rumpus Room before he took to the road—had never been away.

Draper, savvy and relaxed, comes on with "Sittin' on Top of the World" and eases through several of his standbys. He gets a big hand for some guitar boogie-woogie, and tops this with a couple of zither numbers on the guitar. Encores include some hick gags and a specialty number, "I've Got Tears in My Ears from Layin' on My Back While Cryin' Over You"; his current record hit, "Whispering Sands," another specialty, "Gambler's Guitar," and "Are You Satisfied?"

Draper is a strong man in this area and his recent records have enhanced his draw. He gets 100% out of a song, never tries to step beyond his own limits, and is a crowd-pleaser.

Evers & Dolorez are competent with their highwire dancing as a second act and Dorothy Dorben Dancers prove okay fillins. Derle Knox's orch backs capably.

Stef.

Shamrock, Houston

Houston, March 1.

Jose Greco & Co., Shep Fields Orch (10); $2-$3 cover.

Jose Greco's Spanish dance troupe scores well here in a 50-minute show in the Shamrock Room. Greco showed his usual fine showmanship by getting his acts on and off the floor quickly, never letting the room cool to the tempo of the boot stomping and castanet work.

Opening number gets polite reception, but once Greco comes on the show is home. Two-week stand should do healthy biz.

The company of 13 fills the floor with colorful costuming, terping, and clicking castanets. Any chance of monotony is ruled out by the way numbers change quickly, from serious terping to well-controlled comic capers. These are handled by a young (21) and tiny new femme member of the troupe, Pepita Savilla. Show winds up in a feverish finish with entire troupe on stage.

Floor is adequate in size, but a raised platform would show hoofers off to better advantage. Shep Fields' orch bounces through the tough score in fine shape.

Fors.

Cocoanut Grove, L. A.

Los Angeles, March 9.

Peggy Lee, Anthony, Allyn & Hodges, Russ Morgan Orch; $2-$2.50 cover.

Few saloon entertainers today get billing as "Miss," as Miss Peggy Lee does for this three-week stand at the Cocoanut Grove. She earns it.

It's a long jump from the band and smoky bistro days, but Miss Lee has made the grade with little difficulty to purvey a nitery turn that registers hefty interest. It's a little badly-paced (or was, opening night) for peak results, but the letdowns are easily correctible. Basically, she needs to do a little more familiar stuff and lean heavier on the rhythm numbers, dropping at least two of the four husky-voiced whispertunes she's using now. Best of these are "I'm Glad There's You" and "When the World Was Young." It's in the switches from material of this kind to such items as "You Gotta See Mama Every Night," that she obtains a powerful impact, demonstrating her versatility and range.

There are few singers extant who can handle a song as she does, or generate the driving rhythm that marks many of her numbers. This time out, she has a six-man combo backing her in addition to the Russ Morgan orchestra. Her own instrumentation includes piano, bass, guitar, harp, conga and drums, to provide a liquid sound, and occasional doubling on vibes and celeste gives the material added quality.

Show opener is Anthony, Allyn & Hodges, who get better every time around. Trio is a smooth, effective ballroom team and when they suddenly break up a waltz with their zany acrobatics, it provides a change of pace that keeps the ringsiders constantly happy.

Morgan crew, as usual, has an impeccable sound and peddles foot-easy arrangements. Maestro doubles between trumpet and piano, with an occasional vocal thrown in, and has an okay comedy monolog as a closer to use as a cover for the removal of the Lee combo's setup.

Kap.

Riverside, Reno

Reno, March 1.

Pepper Davis & Tony Reese, Beverlee Dennis, Romanos Bros. (3), Starlets (8), Bill Clifford Orch; $2 minimum.

Unknown here on their first trip, Pepper Davis and Tony Reese will probably be perennial in the Riverside's two dozen headlines a year. Pretty much typical, with the songs of Reese and the idiocy of Davis, the duo manages to pull the standards of their setup higher. For further versatility, they beat some drums and dance plus a little acro. They work up a good lather and a lot of response.

Beverlee Dennis takes a long time to get off the ground, and in fact, it isn't until she takes her "elevator" routine that things really begin to happen. Some shifting around of her material, and the deletion of a not so pertinent Reno-written opening, will help. She sells an authentic Sophie Tucker for good returns.

The Romanos Bros. do some good acro but come off best when they're clowning in an unsynchronized dance.

"Song of India" is the Starlets' opening bid, working from the Oriental steps to a jazzed-up ending. The short dresses and cupid bow lips of '20s are the outline of the finale.

Mark.

Hotel Radisson, Mpls.

Minneapolis, March 3.

Roger Williams, Don McGrane Orch (8): $2.50 minimum.

Another performer new to Minneapolis has quickly established himself. Pianist Roger Williams, who scored with his "Autumn Leaves" recording, turned the trick easily before filled tables at the opening night's dinner show at the Flame Room here.

Act seems made to order for cafe society. Williams popularizes a wide variety of musical selections, unloads distinctive and striking arrangements while embellishing the tunes with showmanly frills, and even supplies novelty. Performer also is endowed with good looks, youth and a smiling, amiable manner that helps.

Novelty is supplied by a miniature piano atop his large grand. Under its own power it mysterious plays duets with Williams or alone. Gimmick is good for audience laughs.

Also unusual are Williams' feats of playing two songs at the same time, one with each hand, and following this up with three simultaneously, his whistling being added. It's easy on the ears, too.

Don McGrane's orchestra backs up Williams in shipshape fashion and also plays well for dancing.

Recs.

Mocambo, Hollywood

Los Angeles, March 9.

Alan Dale, Paul Hebert & Rubin Moreno Orchs; $2 cover.

This could turn out to be a sleeper for the Sunset Strip sophisticates. On form, Alan Dale doesn't figure to be much of a draw in the Mocambo. His normal following doesn't travel in this rarified atmosphere.

But Dale showcases so strongly here that good word-of-mouth may generate better business than expected. He's a standup singer with a fine voice, but he embellishes his 30-minute stint with some showmanship attributes that generate interest. As a result, the turn holds interest, whether it's on a recreation of some of his (Coral) disclicks like "Cherry Pink and Apple Blossom White" and "Sweet And Gentle," or his special stuff like "Laugh, Clown, Laugh" and the "Marilyn Monroe Symphony," which is used as a vehicle for vocal impressions of other singers.

Dale is personable and at ease on the floor, and he turns in a satisfying stint. Whatever he does for the Mocambo, he's a cinch to do himself some good with the showcasing Augmented Paul Hebert orch backs effectively and shares the terp stuff with the Rubin Moreno Latin combo.

Kap.

Steuben's, Boston

Boston, March 7.

Barry Clarke & Larry Knight, Bobby Whalen & Yvette, Perry & Diane, Don Dennis, Tony Bruno Orch (5), Harry Fink Trio; $2.50 minimum.

Max and Joe Schneider have had a winning season using a variety show format and showcasing their singing emcee, Don Dennis, whose piping pulls the distaffers from the surrounding office buildings. As evidence of the success of the policy, this week found boniface Arnold Benak again putting up the ropes, even with the Lenten season. Barry Clarke & Larry Knight, impressionists, go over big with carbons of almost every performer in the book. Their fast-paced act, in which they spell each other, one doing one coy, the other the next, and so on, has aud asking for more.

Perry & Diane (under New Acts) open the show in fine style for a big hand. Bobby Whalen & Yvette, w.k. cycle act, has aud excited with tricks and stunts on bike at breakneck pace. Whalen's solo with the breakaway bike gets top aud reaction. Partner, night caught, was his daughter, a red-haired stunner, who commands plenty of attention. Don Dennis, on a pop kick, takes "Dungaree Doll" for a nice ride, wraps up "No, Not Much" and bears down on "Sixteen Tons" for boffo applause. Tony Bruno cuts a slick show and Harry Fink Trio pleases in the dance sets.

Guy.

Hotel Muehlebach, K. C.

Kansas City, March 2.

Tito Guizar, Carmen Lopez, Tommy Reed Orch (8); $1, $1.50 cover.

Current two weeks in the Terrace Grill of the Muehlebach have a decided Latin flavor, with Tito Guizar strumming the guitar to his vocals and danseuse Carmen Lopez clicking castanets to her Spanish footwork. It is certainly a change of pace for the Grill, and sums up as an entertainment-filled show for the customers. The 40-minute route is keyed by orch leader Tommy Reed, serving affably as m.c.

Miss Lopez, in the initial spot, is a delectable senorita, with a foursome of unusual Spanish dances for her 11 minutes. She starts off with a paso doble, and switches to a spirited gypsy folk dance. A flamenco rhythm is her closer, well taken to by the house, as is her work throughout. She's a newcomer to the cafe circuit here.

Guizar is no stranger to the hotel-club boards here, but he has not been seen locally for four or five years. This time he scores again, vocally in Spanish and English and strumming his guitar in full Mexican troubador fashion. He gets a good deal of personal charm and friendliness into the songs, and registers strongly on a list of mostly Spanish numbers. There is "Granada" as an effective opener and a switch to a Mexican boogie, an especial favorite with the customers. "Irish Eyes Are Smiling" makes for a strong close.

Quin.

Nautilus, Miami Beach

Miami Beach, March 11.

Joey Bishop, Naomi Stevens, Antone & Ina, Syd Stanley Orch; $3 bev. minimum.

Joey Bishop, the wan-faced joke-smith, plays the oceanfronters regularly—this is his second appearance at an oceanfronter in recent weeks—and per every stand, comes up with a fresh assortment of one-liners and yarns that wander into laugh fields consistently.

Bishop's delivery, of late, has had an added zing in the workout of his waggery, the uptempoed pace, however, held in line to keep timing keyed to tabler pickups. His adroit approach shows a sound marshalling of basic routines so that when he shoots off on a series of lines sparked by a big howl on an ad lib, the return to theme doesn't require memory joggings, the aud picking up where he left off.

Material is a compote of ideas the individual can identify with everyday occurances and experiences, to add a universal touch that keeps all points of the room happy. It is in the ad lib department that Bishop garners his heaviest yocks, aiming at waiters, bandsmen, ringsiders and self, adding to the party-like atmosphere he creates. Takeoff on dead-panned orch leaders ala Goodman et al., and his standard chopping down of Ted Lewis impressionists, winds him a handy winner.

Naomi Stevens, pert, smartly-coiffed and couteriered blonde, offers up a bagful of comedy-lined lyrics to good effect, interweaving straight tune-tales to spell the special material. There's a tendency to slow up during her changes of theme, but attention pickup comes fast once she gets her lineage off the intro-ground. Climaxer is an old-vaude softshoe routine that's enthusiastically accepted.

Antone & Ina, house dancers, depart from Latin terps to delineate a pair of bright, bouncy routines, warming them up quickly. Syd Stanley and his orch, per usual, are expert on musical matters.

Lary.

Cloister Inn, Chi

Chicago, March 4.

Lurlean Hunter, Pat Moran Quartet (with Beverly Kelly, John Whited, John Doling); no cover, no minimum.

Victor recording artist Lurlean Hunter first attracted attention in Chicago's Cloister Inn, local music emporium rapidly becoming a springboard for career-launching. Jo Ann Miller's showcasing here also pointed the road to better things for her and Sylvia Syms has thrushed here several times. Not names, but those who are perhaps names-to-be are featured in the Inn's entertainment policy.

Fact that the Cloister is a hangout for music industryites and those, passing through, including stars, who want to relax and take their shoes off, makes for a very perceptive audience and one that can latch on to a good thing when it hears it. Hence the value of a Cloister booking to the upcoming.

Miss Hunter has a rich, full voice that reaches around a song to capture a listener. Poised and graceful, she has the vibrance and feeling for a tune that captures a mood and projects it with her own comments added. Thrush shows versatility; she can belt and coo; she can play it straight melodically or ad lib the harmonic exercises of the modern school. She has been a fixture at the Cloister for over a year now, and the end is not yet in sight.

In their first major Chicago date, the Pat Moran Quartet, four very young musicians, display a high degree of technical skill in their four-part instrumentals and quadruple vocals. Cutting down to three to back Miss Hunter, Pat Moran at the piano, John Whited on drums and bass-player John Doling are joined by Beverly Kelly, a vocalist, for their own quartet spot.

Miss Kelly goes it alone on the vocals occasionally, but her solos do not have the impact of the four-part harmony. Doing such as "That's My Girl," la Kelly does a showwise job of selling a song, but lacks that spine-tingling timber in the pipes. Occasional phrasing difficulties don't help, either.

When the Moran four sing or play together, however, they come up with some pretty fair sound. Pat Moran's piano is really the mainstay of the group and her classical training bears fruit here in enriched musical yields from the keys. Group plays together smoothly, warming up the house with an instrumental; Miss Kelly sits in for two-part piano. They segue with the addition of the singing and get a plus for an excellent medley of standards as well as singles like "I Should Care."

Gabe.

Shows Out of Town

Mister Johnson

New Haven, March 8.

Cheryl Crawford & Robert Lewis production of drama in three acts, by Norman Rosten, based on a novel by Joyce Cary. Staged by Robert Lewis; sets, costumes, lighting by William and Jean Eckart; assistant to Lewis, Pearl Primus. Features Earle Hyman, William Sylvester, Gaby Rodgers, Josephine Premice, Lawrence Fletcher, Thayer David, Ruth Attaway, Rosetta Le Noire. At the Shubert Theatre, New Haven, March 8, '56; $4.50 top.

Bulteel ..... Lawrence Fletcher
Adamu ..... Charles McRae
Benjamin ..... John Akar
Ajall ..... Broc Peters
Mister Johnson ..... Earle Hyman
Bamu ..... Josephine Premice
Aliu ..... James E. Wall
Gollup ..... Thayer David
Audu ..... Rai Saunders
Moma ..... Earle Jones
Rudbeck ..... William Sylvester
Brimah ..... Milton J. Williams
Brother ..... La Verne French
Uncle ..... David Berahzer
Girl ..... Marjorie James
Mother ..... Ruth Attaway
Policeman ..... Clayton Corbin
Matumbi ..... Rosetta Le Noire
Saleh ..... Philip Hepburn
Waziri ..... Jay Riley
Isa ..... Harold Nurse
Celia ..... Gaby Rodgers
Chief ..... Percival Borde
Petitioner ..... Curtis James
Guards ..... Samuel Phills, Gerrey Biddoe, Alphonse Cimber
Scribe ..... Curtis James
Townspeople, etc. Louise Gilkes, Esther Liburd, Pearl Reynolds, Mary Waithe

They are on the verge of an outstanding piece of stagecraft with "Mister Johnson," but the assignment of bringing it in as an ultimate winner is somewhat akin to the task of walking a tightrope over a chasm—there's just no margin for error.

Still in the formative stage, and replete with dramatic potential, the Norman Rosten dramatization of Joyce Cary's novel presents a stiff challenge in the two-week pre-Broadway tryout. Followup skill is the key to the situation. Play has humor, sympathy, tragedy, novelty, characterization and action in varied allotments. In brief, the ingredients are present, and need only expert developing.

The story concerns a young African (now in British government service in a small bush-country town), whose ambitious too-big - for - his - britches philosphy eventually brings about his own execution. He's a character of considerable audience sympathy despite his egotism and petty trickery. Play sheds absorbing light on what is apparently taking place today in these far reaches of the globe.

Central character, played by Earle Hyman, is an odd mixture of Emperor Jones, Ananias, and a Billy Graham convert. It calls for a wide range of expression as the character oscillates from primitive to civilized emotions, and Hyman does a thoroughly competent job.

Other fine thesping contributions are turned in by William Sylvester, as a young British officer faced with the task of shooting Johnson to save him the disgrace of a hanging; Gaby Rodgers, who does an excellent about-face from a superficial young wife on her arrival in Africa to scenes of good dramatic content as the play progresses; Josephine Premice, who scores impressively as the native girl whom Johnson marries. Also in for good support are Lawrence Fletcher, Thayer David, Ruth Attaway and Rosetta Le Noire.

"Johnson" makes interesting and significant use of dialog, chant, ritual and symbolism. A native marriage ceremony dance is an effective curtain piece, and a ballet-type sequence of a road-building episode carries more punch than it would in dialog form. A fluid scenic setup that has numerous overlapping changes in audience view adds interest within limitations, but risks distracting from the play's moods.

Staging has laid an efficient groundwork and maintains a pace that builds to a tense climax. Physical setup, which includes a "landscape" background around which scenes revolve, offers a wide range of playing areas, and native costumes add color. *Bone.*

Little Glass Clock

Baltimore, March 12.

Richard Aldrich & Richard Myers (in association with Julius Fleischmann) production of comedy in three acts, by Hugh Mills; staged by Allen Schneider; setting and costume supervision, Cecil Beaton. Stars Eva Gabor, Reginald Gardiner; features Bramwell Fletcher, George Curzon. At Ford's Theatre, Baltimore, March 12, '56.

Abbe Matignon ..... Reginald Gardiner
Gisele ..... Angela Thornton
Julien ..... Donald Somers
Gabrielle ..... Eva Gabor
Armand ..... Lloyd Bochner
Lieutenant ..... Robert Carrell
Drummer Boy ..... Fred Baker
Hyppolite ..... Norman Barrs
Marechal de Sevres ..... Bramwell Fletcher
General de Courcelles ..... John McGiver
Soldier ..... Theodore George
Cardinal di Amadori ..... Richard Longman
King Louis XV ..... George Curzon

Aldrich & Myers may win the title of sexiest producers on Broadway. After cashing in with "Moon Is Blue," they are offering "Little Glass Clock," an English importation by Hugh Mills, which suggests that lightning is unlikely to strike twice in the same place.

There's a pretense of satire in this mixing of the military with l'amour, but the traditions are upheld when the upstage center doors open to reveal a red plush bed. Set in a French chateau during the reign of Louis XV, the military and church satire blend unpalatably with the inevitable lure of the boudoir.

On the wedding day of the Count and Countess de Montfort, several influential admirers of the new countess conspire to have her eager husband commissioned for immediate military duty before their marriage can be consumated. Reversing the "Lysistrata" situation, the bride refuses to remain faithful if the husband accepts the commission.

On top of this comic twist, second act complications involve the exchange of identities between the husband and the resourceful priest who married the couple. Additional detours on the road to bed bring the lecherous marshall who masterminded the plot to evacuate the husband and, for a third act irrelevancy, the equally wolfish Louis XV.

This is an empty play without genuine humor. There's not a solid sock in the three-act stretch. It alternately fumbles and strains for half-realized comedy.

The company plays with little imagination. Eva Gabor, though alluring in Cecil Beaton's gasp-provoking period gowns, lacks style as the countess. Reginald Gardiner has some pleasant moments as the priest masquerading as general, and Bramwell Fletcher is forthright as the marshall.

Lloyd Bochner makes the most of the straight part of the husband and Robert Carroll does well with a first act bit as a pompous lieutenant. George Curzon is an adequate Louis XV. Negative contributions are delivered by John McGiver as an energetic general and Richard Longman as a not very pious cardinal.

Director Alan Schneider takes a conventional approach to a play that might have benefitted from an antic, burlesque point of view. Beaton's set and costumes maintain his usual opulent quality. *Burm.*

Tanorama

Los Angeles, Feb. 24.

Nick & Edna Stewart production of revue in two acts and 18 scenes with music, lyrics and sketches by Nick Stewart. Staged by Jack Pierce; dances and musical numbers staged by Jimmy Fields; musical arrangements, George Wyle and Bill Jones; choral director, John Herod; sets, Alvarado M. Beasley, executed by Gerold Garnett; costumes, Jennifer Nicols; pianists, Herod and Winona Perryman. At Ebony Showcase, Los Angeles, Feb. 10, '56.

Although there's talent in the cast of "Tanorama," Nick Stewart's latest offering at his Ebony Showcase is defeated by a naive book and clumsily inserted blackout sketches. Also, Jack Pierce, called in for restaging, will have to have more rehearsal time, as indicated by the rough opening performance.

Outstanding turns as caught, include "Watasui," a stirring and strikingly costumed African witch-doctor dance featuring show choreographer Jimmy Fields; and a pair of hand drummers, the Shabey Brothers. Dick Reid, a brash young comic; two femme warblers, Laurita Alexander and Helene Hughes; Sonny Woods, who has a fine tenor voice; and Shirli Bates, an exotic dancer.

John Herod and Winona Perryman, at the twin pianos, at times tend toward overloudness, but generally afford good support. Stewart's musical score seems serviceable. The lighting is generally poor. *Kove.*

Pitt CLO Will Resume, But With Only 6 Shows

Pittsburgh, March 13.

Success of latest campaign to seek guarantors for the Civic Light Opera Assn. has assured Pittsburgh of another summer series of outdoor musicals. The season will be curtailed to just six shows, however, instead of eight or nine as in the past. Herbert May is the new president of the CLO, replacing long-time prexy, Irwin D. Wolf, who has been made honorary president of the association. William Wymetal returns as managing director.

Wymetal has announced "Kismet," "King and I" and "South Pacific" (a repeat for the latter) for the schedule, and is in New York to set the remaining three shows.

Off-B'way Shows

Queen After Death

T. Edward Hambleton & Norris Houghton "Sideshow" production of drama in two acts by Henri de Montherlant. Staged by Alan Cooke; produced by Richard Astor; production supervision, Edward Parone. At Phoenix, N.Y., March 12, '56. $3.45 top.

Cast: Anne Meara, Lillian Little, Lillia Austrin, E. G. Marshall, Paul Clarke, Louis Edmonds, Barbara Lester, Philip Minor, James Lacirignola, Danny Dennis, Mario Siletti, Sebastian Brook, Lionel Kingsley.

There's mordant philosophizing in Henri de Montherlants tragedy, "Queen After Death," and the company of the Phoenix' "Sideshow No. 5" enunciates it clearly. In fact, it's necessary to cock a sharp ear lest the playwright's barbs slip by unnoticed, so fast they follow. Possibly this is the script's theatrical flaw, for though matters of moment continuously threaten, they are nearly always talked out, and a verbally rationalized conflict can be just as compelling on the printed page.

Certainly de Montherlant has set up a dramatic situation. The King of Portugal's son, secretly wedded to a subject, resists his father's blandishments on behalf of the politically desirable Infanta of Navarre. When the King learns the truth he imprisons his son. The guileless young wife, however, cuts her way through court intrigue in her attempt to win the King's blessing, but is sacrificed when he learns of her pregnancy. When the ailing King dies, his son places the dead wife on the throne as Queen.

De Montherlant's point-of-view is bitter, and although the legend deals with an era long past, the irony has a contemporary note. It's hard to think of "Queen" as a commercial possibility, however, due to its very objectivity. The Portuguese grandees stay behind the proscenium arch with their emotions instead of letting some of it spill over the footlights.

While Alan Cooke has inhibited swashbuckling, he has provided color, taste and knowledge. Under his precise staging, a sense of history is given on an almost bare stage costuming and lighting helping background and continuity respectively. E. G. Marshall, as the King, has a long, taxing part, and carries it with dignity and quiet strength. Anne Meara is the spurned Infanta, finding herself some strong moments in trying to persuade the young wife to flee.

Louis Edmonds is as handsome a young prince as might be wished, while Barbara Lester plays his wife with direct simplicity. The rest, supporting parts only, are competently handled. *Geor.*

The Curious Savage

Equity Library Theatre revival of comedy in three acts, by John Patrick. Staged by Gene Searchinger; setting and lighting, Harry Kardeman. At Lenox Hill Playhouse, N.Y., March 8, '56.

"The Curious Savage" seems an odd choice for Equity Library's Community series. It didn't get to many customers (31 performances) when produced by the Theatre Guild in October '50, and it doesn't seem likely to be a strong nabe vehicle now. That there can be more tranquility in a nursing home for the insane than outside is a valid, if trite, idea, but there must be plays better calculated to promote theatregoing in the Bronx and Queens.

Unluckily, this production doesn't well serve ELT's other purpose, the showcasing of talent. When a playwright hasn't provided character in depth, actors are prone to seize one facet, exploiting it for all they're worth, usually with stereotypic results. It happens to the Lenox Hill "Savage" with a vengeance. It's moot whether stager Gene Searchinger recognized what was happening, but it's a cinch he didn't tone it down.

There's a nostalgic 10-minutes at the end when Mrs. Savage is adjudged sane and leaves her new-found friends, and Jane Moultrie, as the widow-philanthropist finds something genuine here. Otherwise, the play belongs to Marcia Hubert as the fey Fairy May. Miss Hubert has a field day, getting everything from wistful laughs to yocks. Her only competition is ffom Virginia Donaldson as the silent, eye-rolling painter, Mrs. Paddy. *Geor.*

Couldn't Take It

The Broadway set had its own interpretation last week of the news that Walter Kerr had resigned as Washington bureau chief for the N. Y. Herald Tribune.

"Of course," one of the show biz oracles observed, "it was only a question of time how long he could stand being confused with Trib drama critic Walter F. Kerr."

Shows Abroad

One Bright Day

Edinburgh, March 9.

Peter Saunders production of drama in three acts (five scenes), by Sigmund Miller. Directed by Wallace Douglas; decor, Michael Weight. Stars Clive Brook, Naunton Wayne, Renee Asherson, Derek Farr, Mary Hinton. At Lyceum Theatre, Edinburgh, March 5, '56; $1.20 top.

Julian Prescott ..... Clive Brook
Frederick Newberry ..... Reginald Long
Tom McGowan ..... Hamlyn Benson
Stanley Archer ..... Tom Conway
George Lawrence ..... Derek Farr
Louise Gordon ..... Gillian Owen
Ginny ..... Margot Boyd
Sheila Prescott ..... Mary Hinton
Margot Prescott ..... Renee Asherson
Arthur Mitchell ..... Naunton Wayne
Paul LaBarca ..... Michael Scott
John Hagerty ..... Joby Blanshard
Dr. Ferguson ..... Milton Rosmer
Theodore Cahill ..... Gerald Case
Paul Rust ("Rusty") ..... Nicolas Tannar

Peter Saunders has given this drama about American big-business a strong, well-chosen cast. This, together with play's own interest quality, augurs for its success when it gets to London.

Three-acter, originally done on Broadway in spring of 1952 and recently broadcast on London radio, involves a clash between unscrupulous big-business and honorable methods, as a patent medicine company is sued by a father for death of his child through allegedly harmful effects of a drug. The locale switches between the company president's home, and the office. Thanks to fine characterization, both by author and his cast, interest is held through the lengthy to-and-fro arguments round conference table.

Clive Brook has quiet dignity and depth as the honorable company head. In the predominantly male cast, Naunton Wayne scores as the gay, casual, interfering but always lovable character.

Renee Asherson has emotional moments as the president's daughter in love with an unscrupulous young executive, Derek Farr is strong as the company manager and Mary Hinton is suitably dignified and gracious as the president's wife.

Other acceptable portrayals are given by Reginald Long, Hamlyn Benson, Tom Conway, Michael Scott, Paul LaBarca, Joby Blanshard and Milton Rosmer.

Wallace Douglas, as director, has avoided the easy mistake of giving leading English actors the cue for false American accents, and stages the drama with skill. The Michael Weight decor is modern and tasteful. *Gord.*

Tabitha

London, March 9.

John Wildberg & Harold French production of comedy-melodrama in three acts, by Arnold Ridley and Mary Cathcart Borer. Staged by Harold French; decor, Stanley Moore. Features Marjorie Fielding, Christine Silver, Janet Barrow. At Duchess Theatre, London, March 8, '56; $2.20 top.

Martin Brentwood ..... Jack Watling
Janet Bowering ..... Janet Barrow
Mary Trellington ..... Anne Leon
Mr. Fawcett ..... Morris Sweden
Ruth Prendergast ..... Marjorie Fielding
Eleanor Trellington ..... Gillian Lind
Lavinia Goldsworthy ..... Christine Silver
Det. Inspector Bruton ..... Philip Stainton
Dr. Brownlie ..... Franklyn Scott

A mild and innocuous comedy thriller "Tabitha" emerges as a gentle piece of entertainment, hardly strong enough for much of a West End run, although because of its modest operating nut it may come out on the right side financially. It should have considerable appeal for stock.

Although basically a comedy whodunit, it develops as near farce. One main situation is stretched to provide most of the laughs, and much of the incident is clearly obvious. The dialog rarely rises above the pedestrian, but the principal players occasionally work wonders with commonplace lines.

The "Tabitha" of the title is a pet cat owned by one of three old ladies living in a smalltown rooming house. When the cat is found dead they plot to poison her and, when she is found poisoned, there's an uneasy time until the case is cleared up.

The best scene in the play is when the three old ladies decide to test for themselves whether a bottle of whisky left behind in the bedroom cupboard was poisoned, of course getting tight in the process. The three aging heroines, played by Marjorie Fielding, Christine Silver and Janet Barrow, virtually carry the play. They're the essence of impoverished gentility and have a perfect sense of comedy timing.

Anne Leon is little more than adequate as the suspected step-daughter and Jack Watling has little scope as a family doctor. Gillian Lind effectively makes the landlady an unpleasant character and Philip Stainton is a portly, but not too bright cop. Morris Sweden is a fussy little neighbor and Franklyn Scott has little more than a walkon as the police surgeon.

Harold French has directed the play with a deliberate leisureliness and Stanley Moore's setting suggests the shabby attic bedroom. *Myro.*

The Gay Deceiver

Glasgow, March 2.

Michael Argy (for M.F.A. Productions Ltd.) production comedy in three acts, by Neville Brian. Staged by Kevin Barry; decor, Jefferson Strong. Stars Jean Kent, John Robinson, Avis Scott. At King's Theatre, Glasgow, Feb. 27, '56; $1.20 top.

Charles Mortimer ..... John Robinson
Maurice ..... Rudolf Offenbach
Jane Mortimer ..... Jean Kent
Louise ..... Rita Ball
Henry Watson-Smith ..... Anthony Sharp
Stella Adamson ..... Avis Scott
Hortense ..... Eileen Dale
Amanda Blake ..... Margaret Walker
Hubert Winter ..... Gordon Cave

New comedy marks the third attempt within recent months of English actress Jean Kent to find a successful vehicle. This lightsome, sunny piece, not over-endowed with wit or originality, has a promising opening, but fails to hold. Production qualities are not of the best.

Central figure is a fortyish English husband, who takes his wife on a vacation to a small French seacoast hotel where he had amorous weekends in his bachelor days. When he is confronted by a former mistress, this time accompanied by a moustachioed bore of an Englishman, there is a series of farcical mixups.

The script lacks consistent wit, and the central role could usefully be rewritten to make the character less stolid and a gayer, more humorous type. Set of a French hotel terrace is conventional, but sea-and-sand decor is artificial. Dresses, while colorful, need wardrobe attention.

John Robinson, stage and tv actor, could quicken his style with better results as the stuffy Englishman, but turns in a well-proportioned, sound performance. Jean Kent has little to do but look pretty, wifelike and temperamental as the offended femme, and Avis Scott has rather too much flesh as the blonde distracter. Best portrayal is by Anthony Sharp as the obnoxious British lover.

Rudolf Offenbach seems miscast as a French hotelier. Eileen Dale fails to catch the Gallic accents as his wife. Acceptable secondary portrayal is by Rita Ball as a vivacious French maid.

Play, currently opening British tour prior to hoped-for London run, is by Neville Brian, who has written largely for English repertory. *Gord.*

Cry Wolf

Edinburgh, March 3.

Gerald Gelberg production of melodrama in three acts by Pierre Frocharde; from the French "Le Loup Qui Sourit." Staged by Edgar K. Bruce. Stars Frank Leighton, Charmian Innes, Bruce. At Lyceum Theatre, Edinburgh, Feb. 27, '56; $1.20 top.

Hugh ..... Frank Leighton
Inez ..... Patricia Haines
Stella ..... Aline Waites
Rosina ..... Vivian Mayne
Mrs. Ballantyne ..... Charmian Innes
Mr. Finkelstein ..... Edgar K. Bruce

New play, "Cry Wolf," translated from the French by Pierre Frochard, is an average melodrama soundly acted by a cast of six. It pulls out all the stock thriller formulas, but remains routine entertainment.

Subdued lights in a drawing-room, softly-moving thieves, knock-out pills in drinks, a murder, mistaken identity, etc., all are employed in conventional style. Locale is a luxurious villa on the French Riviera, where a wealthy widow keeps her precious jewels in a drawing-room wall panel. An assortment of visitors keeps dropping in to steal the valuables, and all the standard melodrama hocus-pocus ensues.

Play seems too obvious and conventional. Acting of Edgar K. Bruce is standout, and he has also directed capably. *Gord.*

Framingham (Mass.) Tent Preps 10-Week Season

Framingham, Mass., March 13.

A new music tent, now under construction here, has been skedded for June 1 opening under the auspices of Stanton Shifman in association with Benjamin Segal. Among the shows pencilled for a 10-week season are "South Pacific," "King and I," "Guys and Dolls," "Kiss Me Kate" and "Finlan's Rainbow."

Shifman and Segal are producers at the Warwick Musical Theatre in Providence, R. I. Segal is the former manager of the Shubert Theatre, New Haven, and also operates the Oakdale Musical Theatre, Wallingford, Conn.

Bill Fields, Between-Times P.A.

When Not Arranging Show Schedules for Visiting Scribes, He Reps Playwrights Co.

William Fields, pressagent for the Playwrights Co. and other Broadway managements, has become a sort of unofficial showbooker for out-of-town legit critics visiting New York. Being personally acquainted with most of the scribes as well as established in the trade, he's especially qualified to provide such service.

The stint has become so routine with Fields and his office staff that there's a regular procedure for it. Most key city critics planning New York trips write to Fields, specifying when they'll be in town and what shows they'd like to see. Fields contacts the respective p.a.'s and arranges passes for the various shows.

He then prepares a mimeographed schedule for the visitor's stay, giving dates, titles and respective pressagents (with respective phone numbers), the name of the hotel where the scribe will stay and a footage suggesting that everyone involved should be notified promptly in case of a change in plans. Copies are sent to the critic and all the p.a.'s concerned.

For example, during the current visit of Herman Kogan, of the Chicago Sun-Times, the schedule arranged by Fields comprises 13 shows (including four matinees) in 10 days, ending next Friday (16). As in all cases, this is purely a courtesy service provided by Fields. It enables him to maintain friendly contact with critics and editors in the principal road cities.

That's presumably useful in planting publicity material for shows he may be handling in New York and on tour. It also enables the p.a. to keep in touch with the attitude of the out-of-town press and public, particularly in theatrical matters.

Most of the established Broadway pressagents help arrange the atregoing for visiting scribes, but few are as widely known as Fields, either in New York or out of town, and none has such a continuity setup as the Playwrights Co. gives Fields. Increasingly, therefore, critics and editors planning trips to New York tend to ask Fields to do their Broadway show-booking.

Ottawa Legit Group's 'Moon Is Blue' Follows Non-Expurgated 'Women'

Ottawa, March 13.

Non-Catholic playgoers are getting censor-free legit here with the entry of a new group, Television Players, formed by actor Norman Ettlinger. The other local outfit, Canadian Repertory Theatre, uses the LaSalle Academy theatre and is thus subject to Catholic Church censorship. TP is housed at the 500-seat Little Theatre, owned by Ottawa Drama League.

Television Players are currently offering "Moon Is Blue," the F. Hugh Herbert comedy which has been condemned by Catholic authorities in picture form and would obviously be tabu for legit presentation at the sectarian playhouse. The previous TP production was Clare Boothe's "The Women," retaining the line, "Are you Catholic or just careless," which the author has reportedly asked to have omitted since she turned Catholic.

The TP edition of "Moon" was staged by Joe Austin, who's also in the cast with Ettlinger, Joan Blackman and Ted Follows. The set is by George Palmer and Kirk Jones is handling publicity. Ettlinger and Follows have appeared on Broadway, and the latter has also played for two seasons with the Stratford (Ont.) Shakespeare Festival. All the cast have done considerable work in tv.

Tourers Eye B'way

The Touring Players, currently playing a tour of one-nighters through the south, under the management of the Dr. John Myers Foundation, may be presented on Broadway next season under the same sponsorship.

The project depends largely on the availability of a suitable theatre for a limited engagement.

D. C. STUDIO RELIGHTS

Opens Stock Policy Next Week With 'Picnic'

Washington, March 13.

The Studio Theatre here is being reactivated as a stock operation. The house has been leased by Robert Speaker and Richard Walters for a stock season beginning next Tuesday (20) with "Picnic."

Plays will be presented for a minimum of two weeks. The Stage & Arena Guild of America will handle the bookings for the spot.

$46,590 Profit In Booth's 'Desk'

"Desk Set," the William Marchant comedy, has earned approximately 75% profit to date on its $75,000 investment. That's figured on its $46,590 net as of a Jan. 28 accounting, plus an estimated $10,000 for the ensuing six weeks.

Income on the Shirley Booth starrer includes coin from 20th-Fox for the film rights for $75,000 down, plus weekly payments up to a $250,000 ceiling. Miss Booth, incidentally, gets 2½% of the total profits, plus 7½% of the gross.

Operation profit on the Robert Fryer-Lawrence Carr production's first 14 weeks, ending Jan. 28, totaled $81,042, while the picture revenue for the period came to $33,281. The profit distribution was $30,000, of which the backers got half.

'BABY' A SPECIAL DEAL; LIMITS PAYOFF SHARE

The setup for David Susskind's scheduled Broadway production of Robert Alan Arthur's "A Very Special Baby" involves a preliminary deal for the film rights, with the backers guaranteed against loss but limited to a 25% slice of the profits instead of the conventional 50%. Also, they will not share in the revenue from the picture deal. The project is being capitalized at $100,000.

The film is to be produced by Susskind and Hollywood actor-producer Kirk Douglas via their respective firms, Jonathan Productions and Bryna Productions. Douglas is guaranteeing the legit backers against loss by putting up $100,000 collateral in the form of securities. For this he gets 25% of the profits on the production (half of the backer's normal share), besides removing the property from competitive bidding by other film companies. Susskind gets the remaining 50% of the profits as the usual producer's share.

In another offbeat move, Susskind has already booked the Belasco Theatre, N. Y., for a Nov. 13 oor 14 opening. Ezio Pinza will star in the offering, which was originally done as a tv show by Talent Associates, in which Susskind is a partner. Martin Ritt will direct.

Ft. Wayne Music Skeds 'Pacific,' 'Guys,' 'Kismet'

Ft. Wayne, March 13.

Festival Music Theatre, Inc., has announced plans for its summer season in the Franke Park Outdoor Theatre. The shows will be "South Pacific," June 22-24 and June 29-July 1; "Guys and Dolls," July 20-22 and July 27-29, and "Kismet," Aug. 17-19, and Aug. 24-26.

This is a change from earlier policy, when four performances were given of each production. This year, each show will have six performances, divided into successive weekends.

Joining Marceau

Lionel Shepard, producer of the off-Broadway Pantomime Theatre, will appear in France with French mime Marcel Marceau when the latter returns there at the windup of his successful U.S. tour.

They'll play Paris and then move out to the provinces.

Delayed Take

Maxwell Anderson made the celebrated anti-critic crack about the "Jukes family of journalism." That was in early March, 1946.

Richard Watts Jr., critic of the N. Y. Post, retorted, "Drama critics may be related to the Jukes family, but some of our foes sound suspiciously like the Kallikaks." That appeared in the issue of March 6, 1956.

Bracken Is 11th 'Teahouse' Star

It's getting so a starring assignment in "Teahouse of the August Moon" is becoming a routine credit. Eddie Bracken, who succeeds Burgess Meredith in the Chicago company of the comedy April 11, will be the 11th actor to have his name above the "Teahouse" title. That's only the total for the three U. S. productions (Broadway and two road companies) and does not include starring roles in a flock of foreign versions of the play.

David Wayne and John Forsythe originally costarred in the Broadway presentation as Sakini and Captain Fisby, respectively. Meredith then came in for Wayne, while Scott McKay took over Forsythe's role. The replacement duo left the N. Y. production to costar in the initial road company and were succeeded by Eli Wallach as Sakini and John Beal as Fisby. That combination broke up when Wallach was given sereval months leave, with Terrence Kilburn taking over as costar.

Wallach is back with the Broadway company, but is now sharing star billing with Gene Blakely, who replaced Beal last month. On the road, Hugh Reilly has succeeded McKay, while Larry Parks, as Sakini, is sole star of the second touring company. Parks may exit the show shortly, however (see separate story).

ATPAM Drops Gag Rule, Modifies Wage Clause, 'Studies' Sheaffer Move

The board of governors of the Assn. of Theatrical Press Agents & Managers has backed down on its attempt to muzzle press coverage of the union. The board has rescinded its "unauthorized statements" by-law, which was attacked by the drumbeaters and press because of its gag implications.

The official stand on the repeal is that the substance of the measure relating to misconduct of members is already covered in the union's constitution. That explanation was contained in a letter issued to the ATPAM membership by the union's secretary-treasurer, Milton Weintraub. However, the pressagents' chapter, which protested the rule, did so on the simple ground that it was objectionable.

The constitution contains a rule stating that "Any member whose conduct shall tend to bring discredit upon the union, or who is guilty of conduct against the interest of the union, may be expelled by the board of governors upon written charges made by at least three members in good standing of the union and the recommendation of the Trial Board after trial and hearing."

The scrapped by-law read, "Any member who issues unauthorized and/or non-factual information about the activities of ATPAM, tending to bring the union into disrepute, shall be subject to a penalty of at least $100 and such other disciplinary action that the board way see fit to take."

Two other recent board measures, also opposed by the pressagents were an after-the-fact revision of the so-called Sheaffer Amendment and a claim of board jurisdiction over rules, regulations and wage scales for off-Broadway theatres or comparable operations outside of New York.

The board, apparently in a move to get off the hot spot, has formed a committee to study the beef on its doctoring of the Sheaffer Amendment and in the case of the other measure the controversial phraseology has been revised.

Jay Lurye, With 8-City Circuit, Envisions a 50-City 'Road' Setup

'TEAHOUSE' IN CLOVER

2d Company Payoff $270,000 To Date on $65,000 Stake

The second company of "Teahouse of the August Moon" has passed the 50% profit mark. That's figured on the production's net as of a Feb. 4 accounting, plus additional profit for the ensuing five weeks ending last Saturday (10).

Highlights of the audit on the Burgess Meredith - Hugh Reilly starrer, currently in its 27th week at the Erlanger Chicago, include the following:

Original investment, $65,000.

Net profit, $316,173.

Total distributed profit to date, $270,000.

'Pajama Game' Is Worth Playing

"Pajama Game," with the original company on Broadway and a second troupe on tour, is coining profits at the rate of around $25,000 a week. The payoff on the Frederick Brisson-Robert Griffith-Harold S. Prince production is now $1,100,000, including a recent distribution of $50,000. The coin is split 50-50 between backers and management.

The Broadway production, starring John Raitt, Eddie Foy Jr., and Helen Gallagher, is currently in its 97th week at the St. James Theatre. The hinterland edition, starring Fran Warren, Larry Douglas and Buster West, has been hiking for over a year and is now in its 18th week at the Shubert Theatre, Chicago.

According to a Feb. 25 audit, the tuner's basic financial status is as follows:

Original investment, $250,000.

N. Y. operating profit, last eight weeks, $48,343.

Chicago profit, same period, $51,022.

Total cumulative net profit, $1,172,310.

CANADIAN REP FOLDS, HALVING 7TH SEASON

Ottawa, March 13.

Canadian Repertory Theatre, local stock group, has folded. The outfit ended its seventh season March 3, abandoning plans for a second semester of 10 weeks. Prospects of resuming next season are uncertain.

The outfit reportedly has a sizable deficit. Longtime angel Charles Southgate is understood to have paid off a number of bills, but many old debts remain. Ian Fellows, managing and production director; Reginald Malcolm, of the managing committee, and Peter Sturgess, business manager, worked the last three weeks without salary.

The group, which used the 694-seat theatre of LaSalle Academy, lost heavily on its season opener, a Christmas pantomime, and didn't recover sufficiently with the ensuing bills, including Oscar Wilde's "An Ideal Husband," Ben Travers' "Wild Horses," Frederick Knott's "Dial M for Murder" and Moliere's "School for Wives."

Group 20 Players Plan New Wellesley Season

Wellesley, Mass., March 13.

Group 20 Players, which has operated the last three years in the outdoor amphitheatre at Wellesley College, will open a 10-week season June 25, according to Alison Ridley, director.

Among the shows being considered are "Tempest," "Twelfth Night," Agamemmon," "Cyrano de Bergerac," "Playboy of the Western World," "Devil and Daniel Webster," "Mourning Becomes Electra," "Shoemaker's Holiday," "Ring Around the Moon" and "Man and Superman."

If the road is dead, or even dying, somebody must have forgotten to notify Jay Lurye of it. With his own eight-town circuit in Minnesota, Wisconsin and Michigan, he has his own "road," a sort of legit minor league.

According to Jules Pfeiffer, whose touring production of "Anniversary Waltz" recently played that territory, the 31-year-old Lurye is keeping legit alive in eight towns. Besides offering profitable playing time for moderate-budget operations, Lurye is demonstrating how energetic and astute promotion can still pay off outside the key cities, Pfeiffer says.

The towns in Lurye's minor-league circuit are Wausau, Manitowoc, Eau Claire and Green Bay, Wis.; Duluth, Virginia and Hibbing, Minn., and Ironwood, Mich. Lurye's subscription setup calls for five plays which, as a package, involve a reduced price and preferred locations.

"The sale of the subscription and the general operation are on a very chi-chi level," Pfeiffer explains. "The leading citizens of the respective towns participate. In some of the towns, they even agree to underwrite the series. Therefore, they do some fast ducat peddling so the season will be successful.

"When I visited these towns recently ahead of 'Waltz,' I met with

(Continued on page 70)

London Theatre Dearth Delaying Tune Shows; Especially Indie Mgts.

London, March 13.

The West End, which has had a theatre shortage since the end of World War II, is facing an unprecedented dearth of houses suitable for musical shows. The result will apparently be to delay or perhaps permanently prevent the production of some song-and-dance offerings. Independent managements are likely to be the most seriously affected, and some modest British tuners are due to be held up.

The Drury Lane Theatre, which has become the major home for the biggest Broadway musicals, has no tenancy problems. For some nine years it housed the string of Rodgers and Hammerstein hits, starting with "Oklahoma" and continuing with "Carousel," "South Pacific" and "King and I." The current tenant, "Plain and Fancy," will probably make way eventually for a return by R & H with "Pipe Dream."

Much the same is true of the London Coliseum, which has also become a base for Broadway tuners. Currently, "The Pajama Game" is playing to capacity biz at around $30,000 per week, and previous importations have included "Can-Can," "Guys and Dolls" and "Annie Get Your Gun."

As a result of the theatre shortage, Jack Hylton took a chance with his $140,000 production of "Kismet" at the offbeat Stoll Theatre. The gamble paid off and for many months the show ran at capacity.

Another theatre, traditionally regarded as acceptable for musicals,

(Continued on page 70)

YEN TIBBETT AS PINZA SUCCESSOR IN 'FANNY'

Lawrence Tibbett is being sought to succeed Ezio Pinza as costar of "Fanny" next June. Pinza quits the Broadway musical at that time, at the expiration of his contract. Walter Slezak, the other star of the Joshua Logan-David Merrick production, exits at the same time.

Tibbett, a former Met Opera, concert and film star, last appeared on Broadway in 1950-51 in "The Barrier" and toured the following season as Captain Hook in "Peter Pan," with Veronica Lake.

Pinza and Slezak, the original stars of "Fanny," have both scheduled European vacations this summer, but the former is already signed to star next fall in David Susskind's scheduled Broadway production of "A Very Special Baby."

Legit Bits

Robert Douglas has replaced **Norman Felton** as director of "Affair of Honor," currently breaking in out-of-town.

Morton Da Costa, who's been vacationing in North Africa since staging the London edition of "Plain and Fancy," is due back tomorrow (Thurs.) on the Cristoforo Colombo. His next assignment is directing the forthcoming touring edition of "No Time for Sergeants."

Harold V. Cohen, critic of Pittsburgh Post-Gazette and local VARIETY correspondent, will be in New York next Wednesday (21) through March 28 to catch the Broadway shows.

Helen Richards is associate to pressagent **Richard Weaver** for "Fanny" and "Matchmaker."

The annual Southeastern Theatre Conference will be March 24 at the Barter Theatre, Abingdon, Va.

Dudley Jenkins, assistant drama critic of the Philadelphia Bulletin, who was fatally injured recently in an auto accident, was the father of Broadway and tv actress **Patricia Jenkins.**

Harold Gary has taken over the role of the film producer in "Will Success Spoil Rock Hunter?" at the Belasco, N. Y., succeeding the late **Harry Clark.**

Sara Stamm, owner of the Newport (R. I.) Casino Theatre, will lease the strawhat this summer in order to take a sabbatical for reasons of health.

Don Hershey has taken over the direction of "Strip for Action" from **John C. Wilson**, who's reportedly still attending rehearsals. **Wilson** will get program credit as stager.

Bert McCord, drama reporter of the N. Y. Herald Tribune, got a funny four paragraphs by reprinting in full last week a release from pressagent **Gerald Goode** about producer-director **Herman Shumlin's** return visit to "Inherit the Wind" after a Florida vacation.

Tim (Johnny) Kirby, Pittsburgh radio, tv and nitery singer, has been signed for the new "Ziegfeld Follies."

William Eythe and **Lon McCallister**, former screen actors, have joined **Huntington Hartford** and **Ray Golden** as associate producers on current revue, "Joy Ride," at the Huntington Hartford Theatre, Hollywood. They'll assist in prepping the revue for its proposed Broadway opening, for which negotiations are underway.

Joseph Buloff will guest-star in "Fifth Season" opening March 22 at the Alley Theatre, Houston.

Salvatore Dell'Isola has returned as conductor of "Pipe Dream" after being hospitalized six weeks because of a kidney operation. His assistant, Robert Stanley, subbed during his absence.

Ellen Parker, actress-wife of personal manager **Hillard Elkins**, due for motherhood next fall.

"Tea and Sympathy" is getting its first stock production this week at the Tucson (Ariz.) Winter Playhouse.

Cornelia Otis Skinner will present her one-woman show April 4 at the Philharmonic Auditorium, L. A., and April 10 at the Pasadena (Cal.) Civic Auditorium.

Producers **Charles Bowden, Richard Barr** and **H. Ridgley Bullock Jr.** are planning a fall production of "Laughter of Giants," a new play by **Paul Crabtree**, producer-director at the Palm Beach (Fla.) Playhouse. A tv version of the script will be presented March 19 on "Studio One."

An untitled revue with sketches by **Charles Sherman** and **Nat Hiken** and music by **Gerald Marks** has been announced for Broadway production next season by **Jack Goldberg**, director of Studio Films' Theatrical Division.

Norwegian playwright **Stein Bugge**, in the U. S. on a Fullbright fellowship, will speak at the Senior Dramatic Workshop, N. Y., tomorrow (Thurs.) on "Scandinavian Drama in the Light of European Civilization."

Owen Dodson's "Divine Comedy" will be presented by the Afro Arts Theatre at N. Y.'s 135th Street YMCA beginning March 28.

Larry Parks is taking a four-week leave of absence as star of the second touring company of "Teahouse of the August Moon" starting next week. **Jerry Oddo** will pinch-hit for him.

Producer-realtor **Roger L. Stevens** and author-director **Moss Hart** have joined the executive board of the Council of the Living Theatre.

Sy Travers has joined the cast of "Great Sebastians."

Literary agent **Carl Cowl** returns to his N. Y. office March 23 after a three-month Latin American vacation.

Sydney J. Harris, drama critic of the Chicago Daily News, will be in N. Y. from tomorrow (Thurs.) through March 24 to o.o. the Broadway plays.

The Musical Theatre Studio has been organized by legit director **David Alexander** as a training ground for singers, dancers, composers, lyricists and librettists.

Bill Whiting, Bob Murphy and **Dick Nelson**, who recently formed Theatrical Stock Representatives, Inc., have taken over the lease on the off-Broadway Provincetown Playhouse and will begin producing there May 21.

The rights to "Time Limit" have been purchased by Williamson Music Ltd., Rodgers & Hammersteins' London affiliate. VARIETY reported the deal was in the works several weeks ago.

Stark Hesseltine, assistant to the Phoenix Theatre producers **T. Edward Hambleton** and **Norris Houghton**, leaves next Monday (19) for a Bermuda vacation. He's been doubling as stage manager of "Miss Julie," which finishes a four-week Phoenix run next Sunday (18).

George Schaefer, associate producer of "Teahouse of the August Moon," will stage the Dallas (Tex.) State Fair Musicals for the fifth consecutive season this summer.

Bentz Plagemann's own adaptation of his novel, "This Is Goggle," has been optioned by **Paul Gregory.**

H. Clay Blaney and **Geoffrey Jones** have scheduled **Joseph Carole's** "The Gay Felons" for Broadway production next July.

Zachary Scott will appear in the N. Y. City Center revival of "The King and I" in the role created by **Yul Brynner.**

George S. Kaufman has bowed out as **S. N. Behrman's** collaborator on "The Legendary Mizners," which will have songs by **Irving Berlin.**

Guy Bolton's "Golden Egg," based on **Philip King's** British comedy, "On Monday Next," is slated for fall production by **Alexander Ince** and **Joe Schenker.**

"Diary of Anne Frank" has recovered its $75,000 investment.

Corbin Patrick, drama critic of the Indianapolis Star will be in N.Y. from March 26 through April 1 to catch the Broadway shows.

Bernard Simon has succeeded **Jim Hughes** as publicist for the touring "Can-Can."

Pembroke Davenport has succeeded **Lehman Engel** as conductor of "Fanny," with the latter moving over as batoner for the forthcoming production of "Shangri-La."

Peter Davis, business manager for the Theatre Guild, will take a leave of absence next month to succeed **Michael Ellis** as managing director of the Coconut Grove (Fla.) Playhouse.

Choreographer **Anthony Nelle**, who's been convalescing at his N.Y. home from an emergency operation performed on his right eye last January, off to St. Louis to handle dancer auditions for Municipal Opera summer season.

Anouilh's Edited 'Waltz' Transfers to West End

London, March 13.

In slightly censored form, Jean Anouilh's "The Waltz of the Toreadors" transfers from the Arts Theatre Club to the Criterion next Tuesday (27). The Lord Chamberlain, who has no jurisdiction over club theatres, has ordered three lines to be deleted for the public presentation.

The play, which opened Feb. 24 at the Arts, has been drawing capacity attendance.

Lindfors-Leontovich In New 'Anastasia' Tourer

"Anastasia," which folded in Chicago last January after a three-month tour, is being revived for another hinterland hike. The rights have been leased by Edward Choate and Al Rosen, formerly respective general manager and company manager.

Viveca Lindfors and Eugenie Leontovich will repeat the starring roles they originated on Broadway, and Lili Valenty will be featured. Miss Leontovich continued with the show when it originally went on the road, but Miss Lindfors was succeeded at the time by Dolly Haas. Rosen will ditto as company manager on the new tour, which begins April 11 at the Hartman Theatre, Columbus.

A week's stand is set for the American Theatre, St. Louis, beginning April 16, to be followed by several one-niters in Kansas and a May 3 opening at the Geary, San Francisco.

Query on Clerical Collars

Current national quiz contest has recently resulted in flock of letters piling up on drama desks of N. Y. City dailies, in the office of curator George Freedley of the N. Y. Public Library's Theatre Collection, and at VARIETY. Seems that a question in said contest queries the identity of a theatrical manager who wore clerical attire. The answer, obviously, would seem to be David Belasco; for "The Governor's" standard wardrobe for most of his professional life was decidedly "priestly." It should be noted, however, that while legend hints that Belasco, who was Jewish, affected his clerical costumes out of admiration for a Roman Catholic priest who had been one of his early teachers in a West Coast monastery, that Mr. Belasco never really adopted the completely "turned-around" collar of bona-fide priests. His collars, out high, and apparently meeting in front, actually were split down the front and sometimes overlapped slightly, often giving the effect (particularly in poorly reproduced photos) of the circular Roman collar.

Some contestants' questions hint that the figure to be identified in the quiz is not Belasco, and have asked Broadway experts to name another gentleman of show biz who was similarly attired. Consensus states there just "warn't none"—but in view of that "surprise testimony" that often whips the carpet from beneath the best authorities, VARIETY would be interested to know of other theatrical personages, if any, who habitually affected clerical outfits offstage.

Set 'Damn Yankees' For Texas State Fair Date

The touring edition of "Damn Yankees," starring Bobby Clark, will play the State Fair Auditorium, Dallas, during the Texas State Fair next Oct. 6-20. That is one of the choice touring stands of the year, and has seen some record-breaking grosses chalked up, notably the $320,000 pulled by "South Pacific" several years ago.

"Yankees," currently at the National Theatre, Washington, will play the Texas stand following subscription engagements this summer for the San Francisco and Los Angeles Civic Light Opera. Meanwhile, the original edition of the musical is in its 46th capacity week at the 46th Street Theatre, N.Y., with Gwen Verdon as star.

George Somnes Leaves 250G Estate to Widow

Denver, March 13.

George Somnes, legit director who died recently, left an estate valued at $250,000. Beneficiary is his widow, Helen Bonfils, part owner of the Denver Post, and a former actress.

Somnes, originally an actor, staged several Broadway shows and was resident director for many years for Elitch stock here.

Jay Lurye

Continued from page 69

the leading citizens, including newspaper owners, socialities, industrialists and business men. Their interest in legit is high, and they are ready to lend complete cooperation for good professional theatre.

"These natives are not rubes," Pfeiffer continues. "They are hep and they know the real 'values.' We are, of course, referring to the upper echelons. They are your audience. They are willing to pay, but they want the real merchandise. They must have an established Broadway hit with a firstclass production and cast. After all, when they see CinemaScope in Technicolor with stereophonic sound, they get what the yokels in Paris, London and New York get.

"Lurye has done a great pioneering job. Some of these towns hadn't played a legit show in 25 years. But he has made his winter theatre series an integral part of the community thinking and planning. He has given some of the suburban matrons a 'cause' by having them hustle tickets as well as ads for the playbill.

"Lurye trys to keep his program on as high a level as the natives can absorb," Pfeiffer declares. "Thus, after presenting an arty attraction like 'Two's Company,' with Albert Dekker and Edith Atwater, he throws the natives a herring with 'The Mariners.' The shows come to Lurye by train. He takes the actors around to the various stands by chartered bus, as the railroad moves would be impossible. Lurye serves as master of ceremonies on the bus and entertains the company with specially rehearsed material for the occasion. He knows that if the actors are not happy, the shows won't be good.

"Lurye generally guarantees the attraction against loss. He hopes to enlarge the scope of his operation to 50 towns. That would give each show eight weeks of playing time. Instead of the cuspidor-spitting, cigar-chewing manager, the disgruntled bill poster and the fishy-eyed booffice man, Lurye's circuit has alert young people who go out after the scratch and get it.

"Lurye has played 'South Pacific,' 'Caine Mutiny Court Martial,' and other solid New York attractions. His difficulty is getting New York producers interested. He deserves the wholehearted cooperation of everyone in legit."

London Shortage

Continued from page 69

is Her Majesty's, but for almost two years it has had the straight play, "Teahouse of the August Moon," and that will be followed later this year by "No Time for Sergeants." Those are the major big-gross theatres, with capacity enough to amortize the substantial production and operating costs of a tuner and provide a chance of an eventual profit.

In a more restricted group are theatres like the Princes, Hippodrome, Palace, Saville, Piccadilly and Winter Garden. If available, they would be suitable for less expensive British tuners. But even in this field, the theatre shortage is acute.

One independent management, expanding from the longhair and concert field into legit, is feeling the theatre pinch. S. A. Gorlinsky, who last year acquired British rights to "Fanny," has no immediate hopes of presenting the show in the West End, and may have to wait until the summer.

He's mulling a proposition to take over an offbeat West End picture theatre, the Odeon, Marble Arch, and convert it for the legit show. It is one of the Rank prerelease houses, quite a distance from the Shaftesbury Avenue theatre district. That location would explicity eliminate any casual trade and the show would have to rely on patronage expressly heading for it.

The theatre scarcity will also inevitably delay the West End presentation of "Damn Yankees," also to be staged by the R & H British company, Williamson Music, in partnership with Prince Littler. It will also stall other prospective U. S. imports for some time.

Inside Stuff Legit

Sparked by a recent VARIETY item about pressagent Sol Jacobson's little-known background as an actor at the Hedgerow Theatre, Moylan, Pa., about 25 years ago, legit-tv actor Alan Hewitt writes, "My knowledge of Jacobson's secret life goes back even further than that. I saw him play the title role in Molier's 'The Miser' at Dartmouth, played with him there in Boucicault's 'Streets of New York,' in which he was, as I recall, Mr. Puffy.

"Also, when the siren song of Hedgerow was loud in his ears, I saw him off one snowy night, and very cold it was at 1 a.m. at White River Junction as we waited to put him aboard 'The Washingtonian' for Philadelphia. That was February, 1933, in the middle of our junior year. I stayed on and got my diploma, but later I saw Sol play a juvenile in Susan Glaspell's 'Alison's House' at Hedgerow. He was good, too, and you can quote me."

Although some of the patrons of Sardi's Restaurant, N. Y., were talking about its 29th anniversary last week, Vincent Sardi Jr., explains that refers to the present location. The establishment was actually started sometime in April, 1921 (the exact date isn't certain) in the ground floor of an old brownstone house on the site of the present St. James Theatre, farther west on 44th St. Vincent Sr., was the waiter and Mrs. Sardi did the cooking in a tiny kitchen in the rear. Both have been retired for about 10 years, since Vincent Jr. returned from service with the Marines in World War II. Young Vincent, who now runs the establishment, plans no special celebration for the upcoming 35th anniversary. "I'm waiting for the 50th," he adds.

Harry Fromkes is back from downtown real estate to Times Square as the renewed owner of The Playhouse on West 48th St. which he originally sold to Ben Marden for $650,000. He bought it back from Marden for $750,000 which Fromkes considers "about the same price as I sold it, considering $150,000 in decorations Marden put it into it." House is now 994 capacity as against 920 seats; money capacity has been upped from $20,000 to a $27,259 potential in light of the new $4.60 and $5.75 scale for the incumbent "Fallen Angels."

Playwright-scenarist George Oppenheimer, who does a weekly column of legit criticism for the Long Island daily, Newsday, concluded a brief pan of the recent Broadway flop, "Debut," with the following paragraph, "I am afraid that I can only report on two-thirds of the proceedings. The lady I brought with me is possessed of infinite strategems and so, as the curtain feli on the second act, she recited the Gettysburg Address and had us both ejected summarily from the auditorium."

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Philly Bouncy; 'Lady' SRO $53,900, 'Wonderful' $42,200, 'Affair' $17,300

Philadelphia, March 13.

"My Fair Lady", wound up its third SRO week last Saturday (10) to pace lively Philly lineup of four houses lighted, three of them offering musicals. "Plain and Fancy" was welcomed back for four-week stand at Forrest.

"Mr. Wonderful" slipped in its third stanza at the Shubert but was still plenty potent. Subscription series helped "Affair of Honor" better its first week's take.

Estimates for Last Week

My Fair Lady, Erlanger (MC) (4th wk) ($6; 1,880) (Rex Harrison, Julie Andrews). Season's biggest hit departed Saturday (10) after three solid weeks in which gross was determined only by number of standees; $53,900 on the finale.

Plain and Fancy, Forrest (MC) (1st wk) ($5.40; 1,760). Big advance interest in the musical, which preemed here over a year ago; first stringers gave it a warm welcome — Murdock (Inquirer); Sensenderfer (Bulletin) and Gaghan (News); $32,500 for first seven performances.

Mr. Wonderful, Shubert (MC) (3d wk) ($6.60; 1,870). Nitery star Sammy Davis Jr. exhibiting box-office draught; fine $42,200.

Affair of Honor, Walnut (CD) ($4.20; 1,340) (Dennis King). Comedy about Revolutionary War wound up as victory of Theatre Guild American Theatre Society subscription series; despite bad notices, boff $17,300.

'Can-Can' $45,300, 'Bus' $26,200, Hub

Boston, March 13.

Legit is perking again in the Hub this frame. "Most Happy Fella," new Frank Loesser musical based on Sidney Howard's "They Knew What They Wanted," opens a tryout at the Shubert tonight (Tues.) There was a benefit performance last night (Mon.). The show is in for four weeks before Broadway.

"Bus Stop," last Theatre Guild play for the season, racked up a nice first week and holds for two more. "Can-Can" had a good first week and holds for a second.

Estimates for Last Week

Bus Stop, Colonial (C) (1st wk) ($4.40; 1,590). Tourer pulled a neat $26,200 and holds for two more weeks.

Can-Can, Opera House (MC) (1st wk) ($4.95, 3,000). Tourer racked up a sizzling $45,300.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Buccaneer, Apollo (2-22-56).
Charley's Aunt, Globe (12-22-55).
Cranks Revue, St. Mart. (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Doctor Jo, Aldwych (2-15-56).
Dry Rot, Whitehall (3-31-54).
Fresh Airs, Comedy (1-26-56).
Girl Called Jo, Piccadilly (12-15-55).
Hamlet, Phoenix. (12-8-55).
Kismet, Stoll (4-20-55).
Lucky Strike, Duke York's (9-14-55).
***Morning's at 7,** W'stm'st'r (2-7-56).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambassador (11-25-52).
Pajama Game, Collseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-55).
Ring for Catty, Lyric (2-14-56).
Rivals, Saville (2-23-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-3-54).
Separate Tables, St. James's (9-22-54).
Spider's Web, Savoy (12-14-54).
***Strong Are Lonely,** H'market (1-24-56).
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Tabitha, Duchess (3-8-56).
Teahouse Aug. Moon, Her Maj. (4-22-54)
3 Penny Opera, Royal Ct. (2-8-56).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
*Interrupted run.

Scheduled Openings

One Bright Day, Apollo (2-20-56).
Likely Tale, Globe (3-22-56).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

M.. Wonderful, B'way (3-22).
Little Glass Clock, Golden (3-26).
Mister Johnson, Martin Beck (3-29).
Affair of Honor, Barrymore (4-4).
Strip for Action, Wint. Gard. (4-12).
Wake Up Darling (wk. 4-15).
Waiting for Godot (4-16).
King and I, City Center (4-18).
Lovers, Helen Hayes (4-18).
Most Happy Fella, Imperial (5-3).
Kiss Me Kate, City Center (5-9).
Ziegfeld Follies, Wint. Gard. (5-26).
Four Dolls on a Dime (wk. 5-27).
Carmen Jones, City Center (5-30).
Shangri-La (4-4).

OFF-BROADWAY

Beautiful Changes, President (3-20).
Beaver Coat, Greenwich Mews (3-28).
Plough & Stars, Barbizon-Plaza (3-29).
Month in the Country, Phoenix (4-3).
Antigone, Carnegie Hall (4-4).
Beautiful People, Theatre East (4-5).
Anna Lucasta, Temple (4-4).
Littlest Revue, Phoenix (5-15).
The Desert, Provincetown (5-21).

'Johnson' $10,500 in 4 In New Haven Preem

New Haven, March 13.

Moderate business greeted the premiere of "Mister Johnson" at the 1637-seat Shubert here last Thursday-Saturday (8-10). Four performances at $4.50 top grossed a fair $10,500.

This Saturday (17) gets a preview performance of the musical "Strip for Action," to be followed by a full week through March 24. Other bookings include "Can-Can," March 26-31; tryout of "Wake Up Darling," April 11-14; tryout of "Shangri-La" April 21-28, and "Bus Stop," May 2-5.

'Bridge' Amsterdam Hit As 2-Act Single-Bill; Heads U.S. Play Surge

Amsterdam, March 6.

American plays are dominating the legit season here. Latest of the U. S. imports is Arthur Miller's "A View From the Bridge," which opened Feb. 25 at the Municipal Theatre. It's being presented as a single entry and looks like a b.o. winner. When originally produced on Broadway, the play was preceded by a shorter companion-piece, "A Memory of Two Mondays."

Produced by the Nederlandse Comedie, "View" was directed by Henk Rigters and has Ko van Dijk in the role created on Broadway by Van Heflin. The play, originally a long one-acter, is being presented here in two acts.

Other U. S. plays that have clicked here this season include "Cat on a Hot Tin Roof," "Theatre" and "Requiem For a Nun," while "Desperate Hours" was the only flop import. Another American play, "Inherit the Wind," is due to preem soon.

'Night' 50% Recouped, Earning $8,000 a Week

"Middle of the Night," earning an operating profit of around $8,000 a week, has recouped over half of its $100,000 investment. The Joshua Logan production of Paddy Chayefsky's drama, starring Edward G. Robinson, has an advance sale of about $260,000 (excluding tax, which is approximately what it had at the opening, despite having used up numerous theatre parties.

There has already been a 25% return of capital to the backers, leaving a balance of approximately $15,000 in cash and $17,000 in bonds.

Touring Shows

(March 12-25)

Affair of Honor (tryout) (Dennis King)—Shubert, Wash. (12-24) (Reviewed in VARIETY, Feb. 29, '56).
Anniversary Waltz (Augusta Roeland, Richard Eastham)—Orpheum, Springfield, Ill. (12); Murat, Indpls. (13-14); Shea's, Erie (15); Erlanger, Buffalo (16-17); Aud., Lynchberg (19); WRVA, Richmond (20-21); Playhouse, Wilmington (22-24) (then closes).
Bad Seed (Nancy Kelly)—Biltmore, L. A. (12-17); Curran, S. F. (19-24).
Boy Friend—Hanna, Cleve. (12-17); Shubert, Det. (19-24).
Bus Stop (2d Co.)—Colonial, Boston (12-24).
Can-Can—Opera House, Boston (12-17); Shubert, Boston (19-24).
Canadian Players (repertory) — H. S. Aud., Saginaw, Mich. (12); Northern Illinois U., DeKalb (14); Aud., St. Olaf College, Northfield, Minn. (15); Aud., N. Dakota State College, Fargo (16-17) (then closes).
Damn Yankees (2d Co.) (Bobby Clark)—National, Wash. (12-24).
Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (12-24).
Little Glass Clock (tryout) (Eva Gabor, Reginald Gardiner) Ford's Balto (12-17) (Reviewed in VARIETY this week).
Mister Johnson (tryout)—Walnut, Philly (12-24) (Reviewed in VARIETY this week).
Mr. Wonderful (tryout)—Shubert, Philly (12-17) (Reviewed in VARIETY, Feb. 29, '56).
Most Happy Fella (tryout) — Shubert, Boston (13-24).
Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi. (12-24).
Plain & Fancy—Forrest, Philly (12-24).
Strip For Action (tryout) — Shubert, New Haven (17-24).
Tea and Sympathy (Maria Riva, Alan Baxter)—Civic, New Orleans (12-17); Aud., Birmingham (19-21); Tower, Atlanta (22-24).
Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly)—Erlanger, Chi (12-24).
Teahouse of the August Moon (3d Co.) (Larry Parks)—Aud., Shreveport (12-13); Music Hall, Houston (14-17); Del Mar College Aud., Corpus Christie (19); Municipal Aud., San Antonio (20-21); Municipal Aud., San Angelo, Tex. (22-23); H. S. Aud., Midland, Tex. (24).

'Boy' Passable $29,100, Buff-Rochester Split

Rochester, March 13.

"Boy Friend" grossed over $29,100 in eight performances last week split evenly between the Erlanger, Buffalo, and the Auditorium here. The musical played the former locale Monday-Wednesday (5-7) and was here Thursday-Saturday (8-10).

It's current at the Hanna Theatre, Cleveland.

'Pajama' $28,700, 'Teahouse' $27,900, 'Wind' $29,200, Chi

Chicago, March 13.

Loop biz was spotty last week as two shows slumped and the other two eked out small gains. After a slow start, Marcel Marceau's one-man show is building strongly and it's expected the current finale will fetch the best gross of the three-week run.

"Bad Seed," slated for April 20 at the Harris for a run on subscription, remains the only definite spring booking.

Estimates for Last Week

Inherit the Wind, Blackstone (5th wk) ($5; 1,450) (Melvyn Douglas). Nearly $29,200 (previous week, $28,800).

Marcel Marceau, Harris (2d wk) ($4.40; 1,000). Almost $19,000 (previous week, $11,500 for seven performances); pantominist ends his stay here Saturday (17).

Pajama Game, Shubert (17th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Nearly $28,700 (previous week, $33,000).

Teahouse of the August Moon, Erlanger (26th wk) ($5; 1,335) (Burgess Meredith, Hugh Reilly). Almost $27,900 (previous week, $29,400).

'JUDAS,' 'BURNS' PREEMS DURING SCOT SEASON

Edinburgh, March 13.

"A Man Named Judas," adapted by Ronald Duncan from the French of Puget and Bost, and starring Duncan Macrae, is set for production at the Lyceum Theatre here opening April 30. E. Martin Browne will direct.

The play is one of the first six to be announced by Henry Sherek and Howard & Wyndham for their spring-summer repertory season at the Lyceum here and the King's Theatre, Glasgow. Also on the schedule is "Rabbie Burns Slept Here," by Donald Mackenzie, also starring Macrae, opening May 14. An American entry will be "Harvey," by Mary Chase, featuring Stanley Baxter. The same actor will also star in "The Lass Wi' the Muckle Mou" and in "The White-Headed Boy," by Lennox Robinson.

Apart from Carpenter and Martin Browne, a third producer set is Edward Burnham, who will also co-direct Dylan Thomas's "Under Milk Wood" at the Edinburgh International Festival in August.

'Seed' Pops Up to 25G, 'Ride' Faster 14½G, L. A.

Los Angeles, March 13.

Both legit holdovers upped their grosses last week. "Bad Seed" in its second stanza at the Biltmore showing a very good $25,000, up from $17,700 for the previous take.

"Joy Ride," with continued polishing and alterations in its eighth frame at the Huntington Hartford, hit its highest figure to date, $14,500, still not enough to break even.

'Clock' Ticks Off $11,700 In 5 On Princeton Bow

Princeton, March 13.

"Little Glass Clock," costarring Eva Gabor and Reginald Gardiner, grossed around $11,700 in a five-performance breakin at the McCarter Theatre here last Wednesday-Saturday (5-10).

The comedy is current at the Ford's Theatre, Baltimore.

Equity Shows

(March 12-25)

Curious Savage—Clinton Community Center, Bronx (16-17); Bryant Community Center, Long Island City (23-24).
Edward My Son—Lenox Hill Playhouse, N. Y. (21-25).
Home of the Brave—Lenox Hill Playhouse, N. Y. (14-18).

B'way Sluggish; Robinson $36,200, 'Diary' 25½G, 'Janus' 23½G, 'Lark' 21G, Wayne 27½G, Muni $28,900, 'Bus' 18G

Broadway continued downbeat last week. Receipts sagged slightly for most shows, but a few registered moderate hikes. The situation, though, looks glum for several entries. The capacity offerings again last week were "Cat on a Hot Tin Roof," "Damn Yankees" and "No Time for Sergeants."

There were no closings or openings, while this week's sole preem is "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Bus Stop, Winter Garden (CD) (54th wk; 430; $5.75-$4.60; 1,494; $43,000) (previous week, $18,800; closes April 7). Last week, over $18,000 on twofers.

Cat on a Hot Tin Roof, Morosco (D) (51st wk; 404; $6.90; 946; $31,000) (Burl Ives, Patricia Neal) (previous week, $31,600). Last week, nearly $31,300.

Chalk Garden, Barrymore (CD) (20th wk; 157; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $14,000). Last week, nearly $13,500.

Damn Yankees, 46th St. (MC) (45th wk; 356; $8.05; 1,297; $50,573) (Gwen Verdon) (previous week, $50,700). Last week, almost $50,600.

Desk Set, Broadhurst (C) (20th wk; 160; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $16,200). Last week, over $15,600.

Diary of Anne Frank, Cort (D) (23d wk, 131; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg) (previous week, $25,500). Last week, over $25,500.

Fallen Angels, Playhouse (C) (8th wk; 63; $5.75-$4.60; 994 $27,251) (Nancy Walker, Margaret Phillips) (previous week, $14,600). Last week, nearly $14,100.

Fanny, Majestic (MD) (71st wk; 564; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $36,500). Last week, almost $35,400.

Great Sebastians, Coronet (C) (10th wk; 77; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne) (previous week, $31,500). Last week, almost $28,900.

Hatful of Rain, Lyceum (D) (18th wk; 141; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $21,000). Last week, over $21,000.

Inherit the Wind, National (D) (45th wk; 357; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $29,000). Last week, over $28,900.

Janus, Plymouth (C) (16th wk; 122; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $23,600; Claudette Colbert joins the cast April 2). Last week, almost $23,500.

Lark, Longacre (D) (17th wk; 132; $5.75; 1,101; $29,378) (Julie Harris, Boris Karloff) (previous week, $21,600). Last week, nearly $21,000.

Matchmaker, Royale (C) (14th wk; 112; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, $30,200). Last week, over $30,100.

Middle of the Night, ANTA Theatre (D) (5th wk; 37; $5.75; 1,185; $39,116) (Edward G. Robinson) (previous week, $35,600). Last week, almost $36,200.

No Time for Sergeants, Alvin (C) (21st wk; 164; $5.75-$4.60; 1,331; $38,500) (previous week, $38,800). Last week, over $38,800.

Pajama Game, St. James (MC) (96th wk; 764; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher) (previous week, $40,500). Last week, over $40,900.

Pipe Dream, Shubert (MD) (15th wk; 117; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $54,400). Last week, nearly $53,700.

Ponder Heart, Music Box (C) (4th wk; 28; $5.75; 1,010; $30,000) (David Wayne) (previous week, $24,700). Last week, almost $27,500.

Silk Stockings, Imperial (MC) (55th wk; 436; $7.50; 1,427; $57,800) (Hildegarde Neff, Lawrence Brooks) (previous week, $26,500; closes April 14, to tour). Last week, nearly $27,200.

Teahouse of the August Moon, Beck (C) (126th wk; 1,113; $6.25-$4.60; 1,214; $33,608) (Eli Wallach, Gene Blakely) (previous week, $21,300; closes March 24, to tour). Last week, over $22,700.

Tiger at the Gates, Helen Hayes (D) (23d wk; 184; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $15,200; closes April 7). Last week, over $16,600.

Time Limit, Booth (D) (7th wk; 55; $5.75-$5.20; 766; $24,330) (Arthur Kennedy) (previous week, $17,000). Last week, nearly $15,800.

Will Success Spoil Rock Hunter, Belasco (C) (22d wk; 172; $5.75; 1,037; $31,582) (previous week, $15,300). Last week, over $17,000.

Witness for the Prosecution, Miller (D) (65th wk; 516; $5.75-$4.60; 946; $23,248) (previous week, $17,700; closes June 30, to tour). Last week, over $17,800.

Miscellaneous

Miss Julie, Phoenix (D) (3d wk; 24; $3.45; 1,150; $24,067) (previous week, $9,000; closes next Sunday (18). Last week, almost $8,500.

Opening This Week

My Fair Lady, Hellinger (MC) ($7.50; 1,527; $62,452) (Rex Harrison, Julie Andrews). Musical with book and lyrics by Alan Jay Lerner, score by Frederick Loewe, adapted from George Bernard Shaw's "Pygmalion," presented by Herman Levin; production financed at $360,000 (including 20% overcall), cost about $400,000 to bring in, and can break even at around $37,000 gross; opens tomorrow night (Thurs.).

Off-Broadway

Admiral Bashville, Cherry Lane (2-20).
Candida, Downtown 2-23); closes April 22.
Cradle Song, Circle in Square (12-1).
He Who Gets Slapped, Actor's Playhouse (1-20).
Private Life of Master Race, Open Stage (1-30).
Romeo & Juliet, Jan Hus (2-23).
Salome, Davenport (2-2).
Shadow & Substance, Temple (3-13).
Threepenny Opera, de Lys (9-20)
Uncle Vanya, 4th St. (1-31).

'YANKEES' FAST $35,100 FOR 5TH WEEK IN D. C.

Washington, March 13.

Fifth week of "Damn Yankees" slid off a bit, but was still profitable at nearly $35,100 last week, at the National Theatre. Musical, playing to a $5.50 top in the 1,677-seat house, went into its final three weeks with an advance of $20,000 in the till and indications there would be a pickup for the remainder of the D. C. stand.

"Plain and Fancy" follows "Yankees" into the house April 2 for a three-week run. The Shubert was dark last week. It reopened last night (Mon.) with "Affair of Honor," starring Dennis King, for a fortnight pre-Broadway.

Parks-'Teahouse' $30,300, New Orleans Holdover

New Orleans, March 13.

"Teahouse of the August Moon," starring Larry Parks, grossed a fine $60,850 in a two-week stand at the 1,587-seat Civic Theatre here ending last Sunday (11). Second week total of almost $30,300 beat the opening stanza by better than $2,500. Top was $4.50.

Current legit offering, opening last night (Mon.) is "Tea and Sympathy" starring Maria Riva and Alan Baxter.

'Waltz' Potent $18,200 On 17th Week, Frisco

San Francisco, March 13.

"Anniversary Waltz" continued strong last week, its 17th at the Alcazar, and grossed $18,200. Both the Geary and the Curran were dark.

"Bad Seed," with Nancy Kelly, is scheduled to open next Monday (19) at the Curran, and "Reclining Figure" is due April 9 at the Geary.

'Fraud & Duress' Claimed by Callas Answering Bagarozy's Suit in Chi

Chicago, March 13.

Singer Maria Callas presented by proxy last week her side of the legal hassle with E. Richard Bagarozy, New York attorney and New Jersey manufacturer, who has sued her for an alleged breach of contract. Miss Callas' rebuttal in the form of affidavits signed by her in Milan, Italy, was presented in Chi Federal District court by her attorney in support of his motion to dismiss the Bagarozy suit and a second action entered by the Zenith Management Corp. Latter claims it subsequently bought the singer's pact from Bagarozy.

Miss Callas charges that Bagarozy used "fraud and duress" to get her to sign a management contract in 1947. Bagarozy claims the pact entitles him to 10% of her earnings, which he figures total $1,000,000 over the 10-year period. The Zenith suit asks 10% of the $300,000 it says she earned during the '54-'55 season.

Soprano's affidavit charges that Bagarozy concealed the fact from her that he was under indictment for conspiracy to sell $237,000 in bonds taken in a Chicago robbery in 1932. (Indictment was later lifted.)

In support of the "duress" angle, Miss Callas charges that in '47 she gavé $1,000 to Bagarozy on his promise to handle the details of her trip to Europe that year. She alleges he refused to turn over either the steamship tickets or the change unless she signed the 10-year pact. She said she signatured the contract rather than miss the sailing.

BALLET IN FOR KIDDING VIA ROBBINS' 'CONCERT'

Only a company as good, and as sure of itself, as the N. Y. City Ballet can afford to kid itself, and the world of ballet, as it does with Jerome Robbins' "The Concert," which had its world preem at City Center, N. Y., last Tuesday night (6). This is a rollicking burlesque, with all the stops pulled out. It's terrific comedy for the first half; then it starts to fall apart, and eventually goes to pieces. But edited down to practically the first half, it'll be quite a hit.

Early segment is full of fine things—Tanaquil LeClerq's comedic capers, followed by her wistful solo; Robert Barnett racing madly around the stage to the "Minute Waltz" (whole ballet is set to different Chopin pieces), and the corps de ballet in varied formations, with one or another of the dancers constantly out of turn or step. Blackout sketch biz of Yvonne Mounsey and Todd Bolender is too repetitious and drawn out to be effective.

Troupe did a healthy $42,750 at the b.o. last week, about $7,000 up over its previous, and initial stanza, when the take hit $35,525. Biz has been encouraging, as advance on the season was light. Reviews have been good, and the nightly window sale has been strong thus far.

BACKHAUS SABBATICAL

Wilhelm Backhaus, now concertizing in the U.S., wants a sabbatical, and is sticking to his plans for an 18-month layoff, from July, '56, to January, '58.

German pianist is 72 now.

AFM Suspends Maestro On Bounced Opera Checks

Cincinnati, March 13.

Constantine Callinicos was forced out of the Beverly Hills show Monday night (12) by an American Federation of Musicians suspension. The pianist - conductor opened at the Kentucky nitery March 2d in act of Lauritz Melchior.

Union claims Callinicos owes $625.50 for worthless checks he issued as musicians' pay at recent Pacific Opera Co. performances in San Francisco. He said opera backers failed to bank $7,000 to cover checks for artists, stagehands and chorus, as well as musicians.

Melchior, continuing with Beverly director Gardner Benedict as replacement, contends the dispute is a matter between Callinicos and the union.

Berlin Opera Dance Duo Due for U.S. Fall Debut After Series of Delays

Liselotte Koester and Jockel Stahl, principal dancers of the Berlin Municipal Opera, have been set for their first U. S. tour by Andre Mertens, of Columbia Artists Mgt. Duo will be here from December, '56, to March, '57.

Debut will be a delayed bow, dancers originally having been due to terp here in 1953. They were expected in N. Y. in March, '53, for a student series, but couldn't come and cancelled out. Then, National Concert & Artists Corp. (now National Artists Corp.) booked them for a Ziegfeld Theatre, N. Y., concert, plus a short tour, in December, '53. Duo arrived in the U. S. on time, but Miss Koester was detained overnight at Ellis Island "on medical terms," although released the next day. Experience apparently so unnerved her that she couldn't go through with the debut performance next day, and the couple (they're Mr. and Mrs.) promptly returned home.

Since then, there's been a hassle with a European manager over their U. S. appearances, but his contract is supposed to have expired, and the matter cleared up.

K.C.'s Schwieger to Be Nurnberg Maestro Too

Kansas City, March 13.

Hans Schwieger, Kansas City Philharmonic conductor, will leave here early in April to become general music director of the City of Nurnberg, Germany, for the spring-summer season. His first batoning there will be April 20. Philharmonic board of directors approved the shift. It's believed to be the first time a fulltime symphony conductor here has held a fulltime job abroad. Schweiger will be back in early fall.

Meanwhile, Schwieger is busy prepping the Philharmonic for its heavy season-end work, when it will present two major operas in two successive weeks, "Marriage of Figaro," Thursday and Saturday 15 and 17), and "Rigoletto" March 22 and 24.

Pocketing Pickets

San Francisco, March 13.

Nineteen pickets from the Frisco and Oakland branches of the anti-Communist Serbian National Defense Council of America appeared in front of the Opera House here shortly before the first performance of the Yugoslav National Folk Ballet Thursday night (8).

Ed Sharkey, the house manager, and Ralph Stern, a member of the board of trustees which controls the 3,500-seat house, huddled together and came up with an idea. They went to the pickets and offered them choice seats, free.

In a body the pickets laid aside their placards — and marched into the Opera House.

Peerce Leads Passover Seder for 1st Complete Service on Victor Disk

A complete Passover Seder (order of the meal service for the Hebrew holiday observance) is being released on disks for the first time, with RCA Victor's "A Passover Seder With Jan Peerce." Consisting of two sides of an LP, the platter will be out this month in time for the Jewish holiday (March 27).

Barry Hyams, Broadway legit pressagent and former head of Sol Hurok's concert promotion, wrote the script, and directed and produced the album. His brother, Rabbi Ario S. Hyams, of Beth Sholom Temple, Roslyn Heights, L. I., selected and composed the music, with choral arrangements by Abraham Ellstein. A narrator explains and gives the text in English, while tenor Jan Peerce sings the service, accompanied by a chorus. (Hyams, a frustrated tenor himself, sings anonymously in the chorus).

Concert Bits

While the Royal Danish Ballet will be dancing in N. Y., next fall, the N. Y. City Ballet by a coincidence will be dancing in Denmark.

Hattie Althoff, Consolidated Artists Corp. veep and booking manager, is going overseas end of April for a two-three month talent hunt, to England and the Continent.

The Rockefeller Foundation last week made a grant of $37,356 to the New York Public Library for the use of its Dance Collection.

Claudio Arrau left N. Y. last week for Amsterdam, where he began a three-month tour of Europe.

Anna Russell will try out part of her forthcoming London revue at her Town Hall, N.Y., concert next Sunday (18).

Philadelphia Orch's **Eugene Ormandy** and Boston Symph's **Charles Munch** will conduct each other's orch next season, in a pair of concerts, for the first time.

Merce Cunningham left Sunday (11) for Mexico City, on invitation of the Mexican government, to teach dancers of the government-sponsored company, as well as students in the Institute Bellas Artes.

Roger Wagner Chorale is making its New York debut Sunday (18) at Carnegie Hall.

Escudero & Co. due for a nitery date at the swank Plaza Hotel, N. Y., April 12.

Erich Leinsdorf, newly-appointed N.Y. City Opera Co. director, is recording all the Mozart symphonies for Westminster.

Carl Weinrich, director of music at Princeton U. Chapel, is recording the complete organ works of Bach for Westminster.

Mason Bliss has been appointed southern rep for National Artists Corp.'s lecture and special attractions division.

Marc Blitzstein, who wrote incidental music for both the Louis Calhern and Orson Welles "King Lear" productions on Broadway, has been commissioned by the N. Y. Philharmonic's **Dimitri Mitropoulos** to rework the music into a symphonic suite, titled "King Lear."

Dolores Wilson will sing the lead in the Central City (Col.) world-premiere, July 7, of **Douglas** Moore's opera, "The Ballad of Baby Doe," with a libretto by **John LaTouche**.

BALLET THEATRE 5½G, ST. L.

St. Louis, March 13.

Ballet Theatre, in a single performance in Municipal Auditorium Saturday (10), grossed $5,500.

Show was scaled to $3.50 and sponsored by Entertainment Enterprises Inc.

Carol Fox Seen Winning Chi Lyric Fight; Co. Hardpressed for Funds

By FARRELL DAVISSON

Chicago, March 13.

The Lyric Theatre's bitter front-office wrangle is apparently winding up with a victory for prexy-general manager Carol Fox in her well-ventilated feud with managing director Lawrence V. Kelly, artistic director Nicola Rescigno and Lyric Guild prez Mrs. Betty McAllister.

Only time will tell what damage has been done to the fledging opera company during last week's hectic maneuvering and personal recriminations that focused the spotlight on the Lyric's tangled internal affairs.

In what had the appearance of being a well-planned move, a group of financial backers rallied in support of Miss Fox in an attempt to end the stalemate. A meeting of 20 such "guarantors" last Thursday (8) recommended that the present board of directors accept the offers to resign made earlier in the day by Kelly, Rescigno and Mrs. McAllister in their first public statement on the flare-up. Guarantors, comprised of those who have contributed a minimum of $1,000 to the opera company, at the same time gave Miss Fox a vote of confidence.

As of early this week, Kelly and his associates, who, along with Miss Fox, were instrumental in the launching of the Lyric, had not mapped their next step. But now, with the open support of Miss Fox by the key backers, the trio (half of the board) seemingly has little choice but to bow out.

Whether Miss Fox's assumption of sole command (pending the formation of a new board) will solve the Lyric's pressing problems is another matter. The company is hardpressed for immediate funds. Miss Fox said that funds earmarked for a $70,000 withholding tax payment due the Government April 15 have been used for other expenses. There are also $24,000 in shortterm notes borrowed since the end of the '55 season.

Watching developments closely is the management of the Civic Opera House, the Lyric's home-base. The lease for the coming season hasn't been signed as yet. Troupe's third season is due to open Oct. 10. While Opera House execs aren't ready to put up a deadline, they're anxious for an early decision so they can line up fall convention rentals around the opera's rehearsal schedule.

DeMille, Tudor Nights In Ballet Theatre N. Y. Gala

Two preems and three revivals will highlight a three-week spring season of Ballet Theatre at the Met Opera House, N. Y., starting April 17. Agnes de Mille's "Rib of Eve" will bow April 25 and Antony Tudor's "Offenbach in the Underworld" April 18. Revivals are Miss de Mille's "Tally-Ho" and Tudor's "Undertow" and "Dim Lustre." There'll be an all-de Mille night April 29 and an all-Tudor evening May 1.

Troupe will present 28 ballets in all. Rosella Hightower and Harold Lang have rejoined the troupe, with Nora Kaye, John Kriza, Hugh Laing, Sonia Arova and Eric Bruhn as other leads.

Mgrs. Eye 'Giovanni' Pic As Fine Concert Item; 3 Brooklyn Showings

Series of roadshow engagements in concert and other halls over the country is planned by Harmony Films for its three-hour tint version of "Don Giovanni," the Mozart opera. Paul Czinner, husband of Elisabeth Bergner, produced the picture, shooting it directly off the stage in Salzburg.

This week pic has three bookings at the Brooklyn Academy of Music March 13, 15 and 18. It's the last opera to be conducted by Wilhelm Furtwaengler. Harmony, a British outfit, is introducing pic in concert style late April and May in about 30 key cities.

Pic previously played a one-nighter at Carnegie Hall, N. Y., at $3.45 top, and took in $5,000. Brooklyn top is $3, and in its small 1,200-seater, will gross $6/7,000 on the three showings. There's strong interest nationally in the film, among longhair managers, as a concert property, two-a-day or as a one-nighter, with reserved seats. Brooklyn's three showings are in themselves unusual. Managers see pic also stimulating interest in the leads (Siepi, della Casa) as recital artists.

Longhair Disk Reviews

Verdi: Rigoletto (Angel). A lusty, spirited, vital version of the tuneful music-drama, sung by La Scala forces under Tullio Serafin's masterful direction. Giuseppe Di Stefano is standout with his sterling singing as the Duke; Tito Gobbi is an impressive, full-bodied Rigoletto, and Maria Callas a soft, appealing yet dramatic Gilda (though at times a little forced in the coloratura passages).

Haieff: Concerto (MGM). Modern work is rhythmic, dancelike, very easy on the ear yet substantial. Sondra Bianca, talented young U.S. pianist, does it justice, aided by the Hamburg Philharmonia under Walther. Some short pieces added.

Wagner: Good Friday Spell, Forest Murmurs, Tristan Prelude & Love-Death, etc. (Mercury). Authoritative, persuasive Wagnerian readings by the Detroit Symph under Paray.

Mozart: Don Giovanni (Cetra). Good, serviceable, inexpensive version, with Italo Tajo and Giuseppe Taddei, and Cesare Valletti an artistic Ottavio. The Met's Max Rudolf conducts the Italian-made work.

Beethoven: Concertos No. 4 & 5 (Decca). Stylish readings, with pianist Wilhelm Kempff giving assured, musicianly performances, plus full-bodied support by the Berlin Philharmonic under Paul van Kempen.

Beethoven: Symphony No. 5 & Schubert: Symphony No. 8 (Epic). The Beethoven is incisive, sharp and dramatic, the Schubert soft yet clearly defined, in the Cleveland Orch's debut on Epic under George Szell. They do as well for the **Haydn Symphonies No. 88 & 104.**

Verdi: La Traviata (Camden). Camden's entry into the complete operas field with this La Scala Opera combo is a good one, tuneful, proficient as well as inexpensive.

Bron.

WEBSTER, DE VALOIS IN SOVIET ON BALLET SWAP

London, March 13.

Plans for an exchange of ballet companies between Sadler's Wells of London and the Russian Bolshoi Theatre are being discussed in Moscow this week. David Webster, general administrator of the Royal Opera House, Coyent Garden, flew to Russia last week with Dame Ninette de Valois, Sadler's ballet head, to discuss the project.

They left for Moscow shortly after three technical reps of the Bolshoi Theatre had visited the Opera House.

N.Y. Philharmonic Gets 190G Raised by Friends

The Friends of the N. Y. Philharmonic raised $190,029 in its '55-'56 drive for funds to aid the symph. Goal was $175,000. Figure exceeds previous season's drive by $33,947.

Announcement was made yesterday (Tues.) by Chester G. Burden, Friends chairman, at a tea given by Mrs. Robert S. Wagner, wife of N. Y.'s mayor, who is honorary chairman of the Friends' women's section.

S.F. Renews Jorda

San Francisco, March 13.

Enrique Jorda's contract as conductor of the San Francisco Symphony was renewed for three years last week.

The 44-year-old Spaniard, who succeeded Pierre Monteux when latter retired two years ago, also reportedly got a raise in salary.

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Literati

Booming Book Clubs

As many as nine full-page advertisements in the N.Y. Sunday Times have appeared of late for various book clubs. The relatively expensive Times space and the relatively cheap down payment to join most book clubs has attracted some attention. Apparently there is still beaucoup payoff in clubs and at the same time, competition for reader-subscribers has never been greater.

Book clubs tend to become specialized and the knowing declare that the first fact to be considered before starting such a venture at this late date is whether a "plausible need" exists for the type of books to be offered. Hence the latterday emphasis upon categories — religious, psychological, homefurnishing, self-help, antiques, French, Spanish, etc.

The biggest new success are the Reader's Digest condensations, four volumes a year, each containing four to five novels or nonfiction works. Importance of topflight literary editorship is credited for this click. Although authors notoriously detest editors condensing their prose, great skill has been manifest in the RD cutting. Public has gone for the books in a big way.

Wherever members of the Authors Guild gather there is apt to be discussion of the broad subject of book clubs. While all authors and publishers are enchanted to get a selection (major book clubs assure the author about $15,000 apart from whatever normal channel royalties he collects) this is not an unmixed blessing since the book clubs, in author reasoning, "pay for their advertising at the author's expense." Book club royalties to the creator of the text figure around 5c a copy.

Typically, the book club selects from galleys, then orders a special edition for its own use. Fiction is not hurt by book club selection and usually helped, selection being good ballyhoo and a prestige item for film sales. Publisher trade gossip says that specialized books of a semi-technical nature are crimped for bookstore sales if picked up by one of the special category book clubs.

Book clubs are "promotions," usually by experts in direct mail and depend mostly on mail solicitation, a good list being all-vital. Sears, Roebuck and other merchandise mail order houses operate book clubs. It is this aspect of the over-all outside promoter or middleman situation which draws criticism from authors and others who take the view that the book trade itself has been slack in promotional zeal. Meantime there are fewer than 1,500 retail book stores in the entire United States—in turn one reason why people do, and must, buy books by parcel post.

'Ken,' New Man's Mag

Martin Goodman has added another to the list of his magazine ventures, a new "for men" book titled Ken and featuring adventure and non-fiction. Mag, which sells for 25c, went on sale nationally yesterday (Tues.) under distribution by Atlas Magazines. Initialler is tabbed the June issue.

James A. Bryans is editor and Noah Gordon as m.e.

Show Biz Yarns Hypo SEP

Close relationship with the picture business is partially responsible for the Saturday Evening Post rise in popularity, according to reps of the weekly mag. Post has averaged over 5,000,000 readers since last November due "in large part" to the emphasis on pictures and pic personnel, it's said.

Further, over 30 stories published in the mag over the past year have been purchased for screen adaptation.

SEP frontmen also insist that the yarns made contradict a Quest newsletter argument of last December holding that in contrast to television, per Godfrey, "Hollywood cannot help sell single copies" (as quoted in VARIETY).

'Bridey Murphy' Impact

"The Search For Bridey Murphy," Doubleday's runaway nonfiction bestseller, has been picking up added promotion via serialization in dailies around the country. In New York, for example, the Daily Mirror wound up a two-week serialization Sunday (11). A Mirror spokesman couldn't ascertain the effect of the "Murphy" run on circulation "since it played concurrently with such hot items as President Eisenhower's decision to run again and a contest. He did admit to a hefty mail pull.

Tome, which is Morey Bernstein's account of Mrs. Ruth Simmons' tale (under hypsosis) of a previous life in Ireland more than 100 years ago as Bridey Murphy, has also stirred up recording company interest. Already on the market is Fran Allison with "The Ballad of Bridey Murphy" on Mercury and Billy Devroe with "The Love of Bridey Murphy" on the indie Tampa label.

The quipsters, never averse to hopping on a fad, are also giving the "Murphy" saga a workover. Samples: "I'm throwing a come-as-you-were party"; "She ought to replace her name-sake Audie Murphy in a remake of 'To Hell and Back'," and "I'm going to change my will and leave the money to myself."

Book Dealer's Unique Award

Edwin M. Reid, operator of the College Bookshop, Toledo, who filed anti-trust suits for $11,600,000 against 32 publishing firms, has won a test case against Doubleday, but for far less than had been sought in the court action. Federal Judge Frank L. Kloeb awarded treble damages of $1,749, plus attorney's fees; Reid had asked for $600,000 treble damages under the Robinson-Patman Act. Judge Kloeb urged Reid to settle his claims against the other 31 publishing firms out of court.

Reid, a book wholesaler, contended that Doubleday gave him a discount of 43% on the books he purchased, while giving competitors a 46%. Because of the discrimination, he lost business, he said. The judge did not grant damages for possible sales lost, but awarded Reid the 3% cent discount differences on books he bought from the firm, totaling $853, which was tripled to reach the $1,749 figure.

The publisher argued that it gave bigger discounts to certain wholesalers to meet competitive discounts of other publishers. But since the books were copyrighted, the judge said, the publishing houses really were not competing with one another in the sale of titles.

"The copyrighting granted a monopoly, against which there would be no legal competition," said Judge Kloeb. Most of the nation's leading publishing firms are among the 31 defendants in the other suits.

Pasternak's Autobiog

"Easy the Hard Way" is Joe Pasternak's life story is told to David Chandler (Putnam; $4). This tome will make no enemies for the w.k. film producer, who candidly states that his is "a happy story with a happy ending"; but neither does the book purvey much important Hollywood history about a man who has contributed with distinction to filmusicals during the past couple of decades. As far as Pasternak's recap goes, it is pleasant, innocuous and chatty.

Carl Laemmle Sr. would certainly feel that his protege has been recorded successfully as a first-class good will ambassador for the films. *Rodo.*

Korn's 'Orchestral Accents'

Farrar, Straus & Cudahy publishing "Orchestral Accents" by Richard Korn, president of the Society for the Publication of American Music and former conductor of the National Symphony Orchestra of Washington. He has also been associated with such groups as the National Orchestral Association, where he was student conductor, and the Juilliard Graduate School where he won a fellowship in conducting.

Cincy Enquirer's Control?

Cincinnati Enquirer's 600 employes are sweating it out while waiting to learn who will purchase working control holdings in the paper.

Halsey-Stuart & Co., Chicago, is unloading its $1,500,000 in junior debentures to the highest bidder. The debentures carry option of conversion into stock amounting to 150,000 shares, or 37% of the stock that would be outstanding if converted.

The Chicago financial firm, which helped the Enquirer's "employe-owned" venture over the hump for purchase from the John R. McLean estate, Washington, D.C., has lost the admiration of employe stockholders by putting its debentures on the block. Many of them say Halsey-Stuart "has let us down."

New move by Halsey-Stuart followed a bitter factional fight for management dominance of the a.m. and Sunday sheet. Differences between Roger H. Ferger, president and publisher, and employes over management salaries and expenses, resulted in a Ferger victory via a battle of proxies and backing of the board. Board members include outside investors, mostly Cincinnatians.

That fracas was preceded by Ferger's firing of James Ratliff, company secretary and columnist, who led in the "employe purchase" crusade, and city editor Jack Cronin, who opposed his administration.

Rumors are a dime a dozen about who will pay the reported $3,000,000 or more price tag Halsey-Stuart put on the debentures.

Names heard mostly are the Times-Star, which was outbid several years ago when seeking to buy the Enquirer, and the Scripps-Howard Post, both p.m.

CHATTER

Edward Rofheart, art director of Pines Publications, promoted to veepee by Ned Pines, president.

Leap Year ball at the Ambassador Hotel March 23 being underwritten by Bounty, new satirical mag due May 1.

Rochdale Observer, Lancashire, Eng., celebrated its centenary under same family management as when launched in 1856.

John Vickers, drama editor of Frisco's weekly Argonaut, has taken a leave of absence. Clarence G. Taylor has replaced him.

Gordon Irving, VARIETY correspondent in Scotland, penned article on Tyrone Power and Hollywood in Scottish Daily Record.

William Saroyan's new novel, "The Bouncing Ball" (Atlantic Monthly Press-Little, Brown), due in May, has a show biz background.

Jan Peerce warns of the pitfalls in a musical career in "Don't Be A Sucker, Junior," as told to Stanley Frank, in the March 17 Saturday Evening Post.

Henry W. Clune, columnist on the Rochester (N.Y.) Democrat & Chronical, authored "The Big Fella," political novel, which Macmillan is just bringing out.

TV's Carl Reiner posed for "A Saw Screams At Midnight," humorous "Whodunit-yourself book" by G. A. Mills (Dutton; $2.50). William H. Kofoed designed it.

Beth Brown, author of "Hotel for Pets" now on NBC (Quaker Oats-sponsored), coming up with a new dog book entitled "Blinky," to be published by Prentice-Hall this Spring.

"Encyclopedia of American Associations," a first-time venture, hits the stands April 1 under aegis of the Gale Research Co. of Columbus. It's to be an annual directory at $15 per copy.

Irwin Shaw dedicates his new (third) novel, "Lucy Crown," to his editor at Random House, Saxe Commins. His next book, "The Uncaged Man," like "Lucy," is laid in Paris and environs.

Victor Chapin, former actor, has a short story in current issue of The Reporter. Yarn, titled "Mr. Horowitz," has show biz background and reportedly draws its principal characters from life.

Ilka Chase "pouring" tomorrow (Thurs.) at her East 57th St. manse in connection with publication of her new novel, "The Island Players" (Doubleday). Has to do with a Caribbean island-hopping legit stock company.

Time staffer Bernard Fritzell's first novel, "10 Days in August," is due via Simon & Schuster. Title refers to the 10 days before the liberation of Paris in August, 1944. Fritzell was war editor for the N. Y. Post during WW II and then with OWI.

Jane Troxell Stark, who for the past few years has been freelancing as a fashion photog but previously was associate fashion editor of Glamour and fashion ed for Charm, has been named fashion editor of Look. She's the wife of tv announcer Dick Stark.

Virginia Pope, who retired as fashion editor of the N.Y. Times in 1955, has joined Parade, the nationally syndicated Sunday mag, in a similar capacity. Since her retirement after 22 years as the Times' couturier editor, she's been fashion consultant for various agencies.

Virginia Lee Bishop, 18, has collaborated with her father Jim Bishop ("The Day Lincoln Was Shot," the Jackie Gleason biog, etc). on "Fighting Father Duffy," which the Vision Books division (Catholic themes) of Farrar, Straus & Cudahy is bringing out.

Ex-N.Y. editor Stanley Walker's "Home To Texas" will be published this spring by Harper. It's an intimate memoir of a Gotham newspaperman who, in 1945, set out to relive his youth in his native Lampasas County, and this book is an account of the past decade on the old family Texas ranch.

Toplevel reps from the four Chicago newspapers are on the committee sponsoring a $50 a plate dinner May 5 to raise funds for the Richard J. Finnegan memorial research center at La Rabida hospital. Finnegan, who died last year, was the editor-publisher of the old Chicago Times and later consulting editor of the merged Sun-Times.

Ralph Allen, editor, and Pierre Berton, m.e., of Maclean's magazine have sketches in the ninth annual "Spring Thaw," Toronto revue which opens there April 3. It's their first pro appearance as sketch writers. Other newcomers to "Spring Thaw" in that department are Ben Lappin of Toronto and Paul A. Gardner, VARIETY's Ottawa second-stringer.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

The day after I read J. P. McEvoy's "Charlie Would Have Loved This," Mac's tribute to a lonely widow enjoying a luau, a Polynesian clambake still carried on for tourists on the beach at Waikiki, I read where they were setting up a Smog-Control Board for the Hawaiian Islands and I said to myself, "Oh-oh, Mac got out just in time, and Charlie and I are lucky for never having been there because by now, obviously, it's too late."

Just when it would have been the right time has left me in doubt to this day. By the time Charles O'Brien published his "White Shadows in the South Seas," I suspect it was already too late, because that was years after Gauguin combed over its allure.

Nobody can figure-skate between fact and fancy like Mac, and it's been a long time since he was between hard covers. This volume, a frail little thing, published by Duell, Sloan & Pearce in New York and by Little, Brown & Co. in Boston and Toronto, fills me with a nostalgic for the Mac That Might Have Been. The Mac who 30 years ago was writing "The Potters," "Americana," "Show Girl," "Denny and the Dumb Cluck" and "Mister Noodle," got swept into a hurricane, which oddly traveled from east to west, and when dropped in Hollywood must have landed on his large and lovely head.

For when he emerged from the film factories, he scooted off to the Orient and has been more or less on the go ever since. He never got back to the guy whose grip on America was destined to win him a Nobel Prize, and by now I suspect it is too late for him to try. In Hawaii I suppose this would be the time to sing "Aloha" while the white haired boy of Illinois and the little white haired old lady from the same sovereign state wept buckets of tears in their leis.

But I am not the weeping kind, because I don't believe that lost opportunities are necessarily bad things to lose. For Mac, it was the best thing he could have done when he lit out for Hollywood and scooped up a crock of gold in the depressed and depressing '30s. He was broke and in those days gold was where you found it, and it could still be found in Hollywood.

Not long after this, he picked his son Dennis under one arm and a portable typewriter under the other and lit out for the Land of Judo. Of course he gave Hawaii a once-over-lightly, quite determined that no widow of his would ever be able to say, "Mac would have loved this."

Had he not been in such a hurry to pick up some Japanese proverbs, which in turn were rewrites of Chinese proverbs, he might have run into a case-history that would have watered down the case for Charlie's having some Polynesian fun, because it was later than Charlie thought. In fact Mac knew the parties.

There's a Fungus Among Us

They were New Yorkers. He was top surgeon in a New York hospital. She was one of those young and highly competent secretaries who dash off a novel now and then just to show how easy it is. They married. Then they cut the Gordian knot and set sail for Honolulu.

I spent some hours with them at San Pedro but didn't seem to envy them in the least, Lotus-eating, as far as I was concerned, was as old hat as Lafcadio Hearn. Well, they went to the isle of their golden dreams. He didn't want to touch scalpel again, so he became a schoolteacher. She became a housewife.

They built a home. Within a few years the fungii were having a luau of their own. In time they had a quit the place, and start building all over again in a less fungus-infested area. They hoped.

Then one day the Japs, figuring we weren't fit to run an empire, decided to take Diamond Head, Pearl Harbor, etc., etc., etc., away from us. Everybody had to get into the act that Sunday. Including Don the Beachcomber's steel guitar-players and grass-skirted hula dancers. Including the surgeon turned schoolteacher.

He had to operate with a kitchen knife and sew with ordinary thread. He was running to wherever he was called and operating around the clock. He was out of practice but he got enough that day to have made up for a 10-year layoff. In fact, the holocaust left any flower over his left ear sticking like a dagger, and a lei from then on was knives in his chest.

He managed to get his wife and children back to the mainland but he stayed on the island, dragooned into a type of work he never wanted to do again. One day he decided he couldn't take it any longer. He quit while the going was bad.

Thus he left a widow and two children around Pasadena and somehow they managed to keep going. His boy is now an honor student at Cal Tech and his widow is trying to keep from being snowbound in New Mexico. They were all near and dear to me, but they never asked my advice about quitting New York for Honolulu.

If they had, I certainly would have told them that the best things the place had to offer could be found somewhere on Manhattan Isle—the Chinese food, the Hawaiian music, the rum drinks, the aloha shirts, the sarongs and the coconut hats. You can't grow pineapples in Times Sq., but I guess you can drink your fill of the stuff until you're sick of it.

But Mac's main contention, that if you're going to enjoy these far-away places with strange sounding names, you'd better do it while young enough to enjoy them, is sound. The only problem is, what are you going to use for money? Even Irving Berlin couldn't dream of a white Christmas amid the comforts of Miami, Palm Springs or even Honolulu until he had piled up enough moola to get him away from northern winters.

That Mac in his travels and his reverses has retained his sense of humor and writing joie de vivre is the most inspiring thing about "Charlie Would Have Loved This." It is the sort of book one rarely finds published in America but often in England. It's a collection of small pieces by a writer who prefers to write that way.

The Dige's Traffic Jam

It is no cinch to be a roving editor of Reader's Digest. They have a regiment of writers, some good ones too, trying to squeeze into those few pages. The battle is much like a stampede of people trying to get out of a theatre when some one yells, "Fire!" The mystery is how they get the book out each month. Through it all the Wallaces seemingly remain serene.

Almost every issue they cook up a Communist scare, though obviously they do not believe half of what they release. Otherwise they would move out of Pleasantville and try a mountain top, instead of editing their publication right under a dam that would flood them all into oblivion with the first bomb.

But they make pleasant reading and this latest McEvoyage is more enduring proof of it, for most of his pieces first appeared there. When one family grew up, he married again and raised another. As he looks back on his spawn, he gives himself credit as the most far-seeing family planner in history. This has its laughs, too, for he is not that good. He only makes it read as if he were.

A great and generous spirit, a delight to read, he has never written a farm novel—a surefire way to a Nobel prize. And he could have, too, as the intro to "Charlie" so well shows.

Broadway

Cyd Charisse and Pier Angeli in from the Coast.

Sammy Cahn in from the Coast for the premiere of "Meet Me in Las Vegas."

Elsa Maxwell is not going to Monaco for "the wedding" because of her daytime tv series.

Irving and Jack Rosenthal's Palisades Amusement Park, opening March 31 for its 59th year.

Forence Desmond and British vocalist Dorothy Squires sailing for London today (Wed.) on the Queen Mary.

Solita Palmer, composer-wife of film producer Emerson Yorke, in Hoag Memorial Hospital, Newport Beach, Cal., for surgery.

Terry (RKO Teleradio) Turner's daughter Naney Nason to marry Harold Frederick Stone Jr. in St. Patrick's Cathedral April 7.

Guild, Bascom & Bonfigl, San Francisco ad agency which specializes in novelty tv spots, has retained a N. Y. promotion counsel.

Danny's Hideaway, East 45th St. dinery, celebrated its 11th anni with champagne and cake on an open-house basis this past Saturday (10).

Video and screenwriter Gore Vidal, just in from the Coast, to London this week to spend six weeks on script of the Dreyfus case for Metro.

Robert Mochrie, Samuel Goldwyn's general sales manager, and Mike Hutner, eastern ad-pub chief, are on the Coast this week for conferences with the producer.

Theodore C. Streibert, U.S. Information Agency director, took off past weekend for a fortnight inspection tour on agency posts in Nigeria, French West Africa, the Gold Coast and Liberia.

Alfred E. Daff, Universal's executive vice president, returned from Europe over the weekend following a 12-day trip during which he visited Frankfurt, Munich, Paris, and London.

Biderman, Tolk Associates.

Capt. T. Rieber, his daughter Ruth, and the Waldorf's Claude C. Philippe hosted a gala dinner for Albert (Baiser), famed maitre 'd of Maxim's, Paris, his wife, and for Louis Vaudable, owner of the Paris restaurant.

Ernest Dichter, the pyschologist once employed at CBS, is heading for Frankfurt, Germany, in company of Ivan Hill, a Cunningham & Walsh veep, to give a number of European lectures on U. S. market research methods.

Joan Crawford back to the Coast over next weekend, to start a new picture, and hubby Alfred N. Steele, board chairman of Pepsi-Cola, to Cairo on company business attendant to expanding the Egyptian market for Pepsi.

Robert K. Shapiro, managing director of the Paramount Theatre, elected president of N. Y.'s Cinema Lodge of B'nai B'rith at a luncheon meeting yesterday (Tues.). Shapiro, executive v.p. of the group for the past six months, succeeds Max E. Youngstein, United Artists veepee.

Billy Reed says his Little Club is netting more now under the new schedule of a reduced capacity, meaning a minimization of waitering and kitchen personnel, a selective menu, and with luncheons and Mondays closed, than when he ran a 7-day operation midday and night.

Bobbye Priest and her dance partner Al Fosse are w.k. in show biz for their personal correspondence, features of which are the hand-drawn decorations of rather unusual skill and design. So much so that agents become more enamored with the painstaking technique and, she wonders, if it doesn't militate against their professional bookings as hoofers.

Louis Sobol's column on a "Broadway Hall of Fame" has snowballed into the idea of devoting part of a gallery in the new Coliseum as a permanent repository for such kudos, patterned after the Cooperstown (N.Y.) Baseball Hall of Fame. Sobol would have a show-wise group of contemporary Broadwayites as his panel committee to screen the candidates fully qualified for such distinction.

Paris

By Gene Moskowitz

(28 *Rue Huchette, Odeon* 4944)

Jean Renoir has written a ballet "Le Feu Aux Poudres" (Fire to Powder) which will be performed in Rouen next week.

Leslie Caron to London to star in the Anita Loos' legit version of Colette's "Gigi" which she then makes as a pic in Hollywood.

Ludmilla Tcherina heads for N.Y. for opening of her Anglo pic, "Oh! Rosalinda," and while there will do two U.S. tele stints in two ballets.

Jean Paul Sartre's revised legit version of Alexandre Dumas' "Kean," tale of the 19th Century actor, will be made into a film. Vittorio Gassman will play the title role. It will be done in Italy.

Dates of the forthcoming Cannes Film Festival have been changed to unspool April 23-May 9 so as not to conflict with the Grace Kelly-Prince Rainier wedding. Previous fest dates were April 10-24.

David Lewis, regional director of Continental Europe for Loew's International, made Commander of the Order of Merit of the Italian Republic. This is the highest decoration a foreigner can receive and it's Lewis' third award from the Italian government in recognition of his efforts for the betterment of Italo-American relations.

Ingrid Bergman set for a three-month tour of South America and Canada with the Paul Claudel-Arthur Honegger oratorio, "Joan at the Stake." She will be accompanied by husband Roberto Rossellini who directed the opus. She then returns for her role in Anatole Litvak's "Anastasia" (20th) and then goes into rehearsal for a legit version of "Tea and Sympathy" due at Theatre Athenee next season.

Phoenix

By Dick Gilbert

Current offbeat billing at Hotel Westward Ho "features" Tony Martini (who is *not* Tony Martin).

Dr. Lee de Forest, visiting fellow scientist Dr. W. A. Rhodes of Phoenix, predicts the atomic age will end in several hundred years due to a shortage of uranium with the sun energy age next.

Life magazine's eight-page color portrait of nearby Scottsdale (March 12 issue) being received critically by most residents of "The West's Most Western Town" who are amazed at the high prices reported in the text.

Margie Rayburn and Bob London being well received at the Koko Club. His record, "Lola" (not to be confused with "Whatever Lola Wants") is high on hit lists in Scandinavian countries but just being introduced here.

Four major league ball clubs, all spring training in Arizona, opened the Cactus League season Saturday (11): N.Y. Giants (Phoenix), Baltimore Orioles (Scottsdale), Chicago Cubs (Mesa), and Cleveland Indians (Tucson).

George Gobel due back April 1 for preview of his first film, "The Birds and the Bees," in Chandler during annual convention of National Press Photographers Assn. at San Carlos Hotel. Mitzi Gaynor, costarring, will be with him.

Marilyn Monroe's first visit here and will ride in annual World's Championship Rodeo parade for scenes in "Bus Stop," her next for 20th. Meanwhile, director Josh Logan is screening more than 450 local men (many well-heeled) competing for 150 bit parts.

Washington

MPAA's Jack Bryson on mend after major surgery.

Lisa Kirk current topper at Hotel Statler's Embassy Room.

James E. Gibson now chief of Motion Picture Service, U. S. Department of Agriculture, succeeding Walter Scott, retired.

Helen Hayes jumped on the Eisenhower bandwagon in a speech last week before 2,000 delegates to Women's Republic Conference.

Bill Haley and The Platters due here Wednesday (14) for personals to boost "Rock Around the Clock" at two Stanley Warner theatres.

Chicago

Francis Bergen in for a Columbia recording session and round of interviews.

Socialite Freddy Wacker professionally debuting his dixieland combo at the Easy Street bistro.

Balaban & Katz prexy John Balaban back at homebase after his annual winter hiatus at his La Quinta hotel.

Illinois Variety Club Tent 26 to throw a St. Patrick's day bash in their Congress Hotel clubrooms Saturday (17).

Sam Honigberg, George Gobel's press rep, here laying groundwork for comedian's junket in behalf of his "Birds and Bees," picture.

"Helen of Troy" (WB) to follow "Rose Tattoo" at the United Artists. Robert Rossen's "Alexander the Great" segues "Carousel" at the Chicago Theatre.

Lobby collections in Cook County theatres, for the 1956 March of Dimes totalled $25,195.35, according to Chairman Jack Kirsch, of Allied Theatres of Illinois. Exceeded 1955 collections by 14%.

London

(*Temple Bar* 5041/9952)

Kitza Kazacos' current stint at the Cafe de Paris extended for a third week.

Patricia Roc makes a British film comeback in Anglo Amalgamated's "The Hypnotist."

George Singleton elected head of Cinematograph Exhibitors Assn. at yesterday's (Tues.) annual meeting.

Ronnie Ronalde signed to play fourth return date at N. Y. Radio Music Hall; opens there in October.

British screen newcomer, Julia Arnall, guest of honor at a dinner given by the British Assn. of Women Executives.

Page & Bray signed by Savoy Hotel cabaret for two weeks with option. Opened March 12, doubling from London Palladium.

Dale Robertson started studio work on "High Terrace" in which he co-stars with Lois Maxwell. Pic will be released through RKO.

Glynis Johns and Herbert Lom signed by Marcel Leduc, Inter-TV Films prez, to co-star in first film of "Errol Flynn Theatre" series.

Anna Deere Wiman tossed a press party to welcome Conchita Montes and Edgar Neville. The star will appear in a British version of "The Ball," authored by Neville.

Two way traffic across the Atlantic: Ned Clarke, Walt Disney exec, sails for home on the Queen Mary; Stan Kenton, David Niven and Katri Karelia in on the Queen Elizabeth.

Big British contingent, headed by Harry Norris, joint managing director of Rank's Overseas Distributing Co., went to Antwerp over the weekend to attend the annual Black and White Ball. They also traveled to Brussels for a Sunday gala.

Boston

By Guy Livingston

Jay Jason current at the Bradford Roof.

Mickey Redstone opened six drive-ins in Greater Boston area this week.

Mike Stanzler inked Julius LaRosa for his Rhoades-on-Pawtuxet ballroom for March 17. LaRosa opens at Blinstrub's the following Monday.

Connie Anderson, singing comedienne at Charlie Locke's Guys and Dolls, opened Mark Finley's Boston Post Magic Living Show at First Cadet Corps Armory.

Louis Cline, manager of Colonial, where "Bus Stop" is playing, and fiancee, Gladys McDonnell, sustained minor injuries in auto crash on Newburyport Highway opening night.

Copenhagen

By Victor Skaarup

"Lady and Tramp" (BV), at Metropol in 12th week.

"Jazz at Philharmonic" at Idraetshuset got mixed notices.

Rosita Serrano starring at Valencia on March program after Nicholas Brothers' hit last month.

Four of the Danish gramophone companies, Philips, Tono, Polyphon and Metronome, started their own music publishing firm for importing foreign tunes.

First new Copenhagen cinema in years, suburban Villabyernes Bio, with C'Scope screen and modernistic style building, opened recently. Mogens Fisker is manager of 750-seater.

During the Hollywood film blockade more Continental films than ever are shown here. "Paisa" and "La Strada" from Italy, "Therese Raquin" from France and "Unknown Soldier" from Finland were among the best.

Bodil Miller, who became a Universal starlet in 1949 ("Ma Kettle" and "Scarlet Angel") while visiting relatives in California but subsequently returned to Denmark and married Knud Jorgensen, U's Copenhagen exchange manager, has now begun appearances in Danish films, latest being with comedian Dirch Passer.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Eric Pleskow, United Artists' general manager for Germany, back after six weeks in New York.

Two days before his death, Oscar Karlweis finished the German version of "No Time for Sergeants," scheduled to open here this fall.

Curd Juergens' first role under his new contract with Universal will be with Jose Ferrer in "The Great Man." German actor is now back in Munich.

Herta Staal and Hardy Krueger to play the leads in the German presentation of William Inge's "Bus Stop," opening April 16 at Berlin's Renaissance Theatre.

Television director Rudolf Cartier of BBC to produce Patrick Hamilton's play, "Gaslight," over the South German tele net in May, with Richard Haeussler in the lead.

Hunt Downs, for the last five years program director of AFN, leaves April 10 to join United States Information Agency in Washington, D.C., as radio officer.

Germany's youngest music director, Hans Gierster, who is now in charge of the Munich City Opera, becomes general music director of the Freiburg-Breisgau orch May 1.

"Teahouse of August Moon" beginning its first English presentation on the Continent when it moves into Wiesbaden's Kleines Haus early this month. Also the first time to be done in a German theatre with a mixed German and American cast.

Amsterdam

By Hans Saaltink

(*Amsterdam* 56316)

"The Conqueror" (RKO) will be released here in April.

Juliette Greco sang in Amsterdam at the Carre Theatre, March 7-11.

The Haagse Comedie produced Anouilh's "Ornifle," with Paul Steenbergen in the name-role.

During the annual Stockholm Music Fest, the Fourth Symphony by Guillaume Landre will be performed.

Cora Canne Meijer, after touring Indonesia, will sing for some months at the Glyndebourne Opera Festival in England.

Amsterdam City Board granted the Netherlands Opera a subsidy of $270,000 and the Concertbebouw Orchestre $160,000.

Eduard Flipse, conductor of the Rotterdam Philharmanic, will conduct the Symphony Orch of Mexico City this summer.

Berlin

By Hans Hoehn

(76-00-64)

"Himmel ohne Sterne" (NDF/Europa) is West Germany's entry at the forthcoming Cannes Film Festival.

Maxie Herber and Ernst Beier's Ice Ballet and cast of 120 will appear at Sporthalle am Funkturm this month. It's their farewell performance, since both plan to retire.

Simultaneously with preems in Moscow, New York, Oslo, Paris and Rome, the Christian-Jaque film, "Si Tous les Gars du Monde," was preemed at Berlin's Cinema Paris.

Marianne Koch (Cook) sued Cleo-Film for not holding to a contract to cast her in Cleo's "Danny, Please Write," but instead took Sonja Ziemann. Miss Koch asks for about $9,000).

India

India government likely will send a cameraman to Czechoslovakia for training in the production of puppet films.

"To Catch Thief" (Par) cashed in on recent visit of Alfred Hitchcock's here and played three weeks at the Bombay Eros.

"Fabulous Senorita" (Rep) ran 12 weeks at Minerva Theatre. Oddly enough the pic played only four days when it first ran at the New Elphinstone a year ago.

Indian censors will face tough problem when they are presented with first Indo-Anglo C'Scope pic, "Bombay Flight 417," for censoring. Picture has Indian actress Suryakumari being kissed by an English actor in the film. It is likely that the censors will clip the entire kissing sequence on the theory that osculation between an Indian actress and foreign actor is dangerous to Indian morality.

Philadelphia

By Jerry Gaghan

Joe Valino, vocalist, inked for release on Vik label.

Ray Bryant, pianist, had album released on the Epic Label.

Benefit set for March 18 at Broadwood Hotel for Billy Hey, local nitery pianist stricken with multiple sclerosis.

Four Sons Cafe, out of entertainment action for more than two years, reopened show policy with Art Lund and Ronnie Sterling.

Agent Fred Costa back from European tour where he set the Playboys and the Nu-Tones, local combos, for winter runs in Switzerland.

James E. Myers, Myers Music, Inc. chief, pacted the Four Chaps, new vocal group, to personal management contract in conjunction with Lee Rebadu.

Hollywood

Producer David Rose in from London.

Bob Hope home after three months abroad.

Humphrey Bogart on mend after throat surgery.

Louis B. Mayer, Mary Ford and Les Paul planed in from N. Y.

Jack Diamond checked in at Universal-International after 10 days in N.Y.

Victor Whitlock set as executive assistant to Sidney Harmon, head of Security Pictures.

Fred Briskin will chairman radio-tv division of United Jewish Welfare Fund drive.

Elkin Kaufman returned from England where he set Howard Keel for three vaude dates.

Samuel Goldwyn heading for Tokyo, Manila and Hong Kong to plug his "Guys and Dolls."

Eileen Heckart will play the waitress role in 20th-Fox's Marilyn Monroe starrer, "Bus Stop."

Andre Previn appointed music director for the Oscar Derby, with Murray Gerson assisting him.

Dore Schary tossed luncheon for George Froeschel, first contract writer to retire under Metro's pension plan.

Elsie Janis bequeathed the bulk of her estate to her housekeeper, Eileen Lamb, and her chauffeur, Frank Reme.

Herman Hover, Ciro's operator, appointed to L.A. Chamber of Commerce's Convention Executive Hotel Committee.

Gilbert L. Kay, George Johnson and Earl Colbert organized Matador Productions with "Ocean 11" slated as its first indie film.

George Marshall negotiating with Columbia to direct "Guns of Fort Petticoat," a Brown-Murphy production starring Audie Murphy.

Hakim Bros. postponed start of "The Hunchback of Notre Dame" to permit Anthony Quinn to complete his role in "The Lonely Gun."

Palm Springs

By Frank Scully

(*Tel.* 4077)

Village's Red Diamonds polo champs.

Desi Arnaz claims he is now 39, too.

Frances Marion caught Zasu Pitts in "Gold Cad."

Roberta Linn followed by Paul Gilbert in Chi Chi's.

Kirk Douglas's baby got family on cover of "Villager."

Honking car horn a clinkable offense around here now.

Harold Sherman due in for a talk on "Thoughts Through Space."

Attendance at Date Fair dipped this year, 18,000 below 1952 record crowds.

Eddie Cantor emceed drive which added $20,000 to $25,000 already raised here for UJA.

Village fathers balking at extension of Cabazon's city limits, not wanting gambling spillover.

"Ho Sand Palms" is Chinese version of "Thousand Palms," to a few letters being blown away in sandstorm.

Chas. E. Becker, prez of Franklin Life, announced his firm bought Pellissier building at Western and Wilshire, which houses a Warner theatre. Made announcement here because he was wintering in Palm Springs.

Omaha

By Glenn Trump

Dotty Jean, organ and accordion, at Westward Ho! Room of Castle Hotel.

Bob Hoff's Airport Drive-in kicked off local ozone season. Skyview followed suit.

Ice Capades International wound up a successful week's stand at the Sioux City, Ia., Aud.

Bob and Bertie Hellman, duo pianists, leaving Blackston Hotel's Cottonwood Room next month.

Seven Seas opens two-week run of Ford and Reynolds March 9. The Mascots come in March 23.

Daughter of KFAB's Don Norman won local Miss Leap Year of 1972 beauty contest for four-year-olds.

Houston

Temporary returnee from N. Y. is actress Marguerite Lenert.

KPRC-TV's Bob March back after his stint with NBC on the Coast.

Dinah Shore tv program will also originate here the same week, on April 17.

Rock Around the Clock champ Bill Haley and the Platters are skedded for a May go.

KTRK-TV's new floor manager is Bill Gilbreath. Steve Allen set to do his April 20 show here.

Ex-KPRC-TV director Gene Lewis visiting town; he's now manager of Temple-Waco station, KCEN-TV.

OBITUARIES

JOHN EMERSON

John Emerson, 84, retired legit actor, stage manager, playwright, screen writer, director and producer, died March 7 in a Pasadena sanitarium. Ill health caused him to retire in 1937.

His career started in 1904 as leading man for Minnie Maddern Fiske with whom he remained for two seasons. In 1908 he became stage manager for the Shuberts and from 1911 to 1915 he functioned in a similar capacity for Charles Frohman.

With his wife, Anita Loos, who survives him, he co-authored such plays as "Gentlemen Prefer Blondes," "The Whole Town's Talking," "Cherries Are Ripe," "The Fall of Eve" and "Social Register."

Between 1914 and 1922, Emerson and his wife produced a total of 27 films. He was also the first director of a picture made by Douglas Fairbanks and was an early associate of David Wark Griffith. Later he became a writer-producer at Metro and collaborated with his wife on a number of screenplays.

Emerson served as head of Actors Equity in the 1920s and for years was honorary perpetual president of that organization.

GASTONE USIGLI

Gastone Usigli, 59, conductor and composer, died of a heart attack March 8 in San Francisco after conducting a concert at Frisco's Italian consulate in honor of visiting Italian President Giovanni Gronchi. A native of Venice who studied under Busoni in Germany, he came to Frisco in 1926 after conducting in Venice and winning the 1924 Ricordi Prize for his "Don Quixote."

Usigli taught in the Frisco area, organized and directed two WPA music projects in the 1930s and in more recent years conducted the week-long Bach Festival at Carmel, Cal., the Marin Symphony Guild Orchestra and the San Francisco Chamber Symphony. Among his best-known works were two tone poems, "Humanitas" and "The Song of the River in a Night of War."

He leaves his wife, a sister, and his mother and a brother.

IN MEMORY OF
IRENE BORDONI
MARCH 19, 1953
L.J.W.

ROBERT SHELTON

Robert M. Shelton Jr., 61, president of Commonwealth Theatres Inc., died March 6 in Kansas City, Mo., after a long battle against lung cancer. He had headed since 1955 the circuit which operates 65 indoor and 35 drive-in theatres in a six-state area surrounding K.C.

A newspaperman before he entered exhibition, Shelton was in the film business more than 25 years. He was born in Mexico, Mo., graduated from the U. of Missouri School of Journalism, and served as a bandleader in World War I. After managing a theatre in Gillespie, Ill., he moved to Warrensburg, Mo., in 1932 and became manager of the Star Theatre there. He later became central district manager for Commonwealth before moving up.

Survived by wife, daughter, brother, mother.

REX E. FAIR

Rex Elton Fair, 70, musician, teacher and composer, died March 6 in Denver. After graduating from the Mendelssohn Conservatory of Music in Chicago, he was soloist with several bands including that of John Phillips Sousa. He also played with the French Opera Co. and the Chicago Little Symphony.

For 16 years Fair was director of the U. of Nebraska's woodwind department, and was director and lecturer with the Bachman Woodwind Sextet of Chicago for 12 years. From 1927 through 1943 he was director of the Fair School of Flute Playing in Chicago. He operated the school in Denver until 1950.

Surviving are his wife, two daughters and two brothers.

FRED J. HERRINGTON

Fred J. Herrington, 87, retired exhibitor who organized the Allied Motion Picture Owners of Western Pa. in 1921, died March 7 in Pittsburgh. Born in Bryn Mawr, Wales, he worked in steel mills before opening the Fairyland Theatre, Pitt, in 1906 in partnership with Oliver McKee.

One of the first theatremen to organize independent exhibitors, Herrington founded and was elected president of the Motion Picture Exhibitor League of Pa. in 1909. He was secretary of Allied of Western Pa. from 1921 through 1952, and then was named consulting secretary.

Surviving are a son and two daughters.

CAPT. BEN F. MENKE

Capt. Ben F. Menke, 73, one of four brothers who operated showboats on the Mississippi since 1904, died March 3 following a heart attack on the showboat Goldenrod anchored at the St. Louis wharf. One of the brothers, Harry, died three years ago.

The enterprise presented mellers and has done a thriving business since mooring in St. Louis in 1937. At one time the brothers operated three showboats at the same time touching ports in 15 midwest states.

Besides his brothers, Capt. Menke is survived by a sister.

BETH FRANKLYN

Beth Franklyn, 83, actress, died March 5 in Baltimore after a long illness. She made her debut at the age of 19 with the John Albaugh stock company. She later appeared with the Poll Players and on Broadway with Henry Miller in "The Great Divide."

Miss Franklyn was also seen with Chauncey Olcott in "Shameen Dhu" and opposite Frank Craven, another member of the Albaugh stock troupe. She teamed with Amelia Bingham for several seasons in vaudeville.

There are no survivors.

PAUL BARNETT

Paul Barnett, 40, a publicist and author of several plays, including "Poor Dear" which was produced in 1951 at the Josefstadt Theatre in Vienna, died March 2 on the island of Bahrein in the Persian Gulf. His public relations activity included radio publicity for Jimmy Durante, Burns & Allen, Milton Berle and others. While abroad he had also contributed to VARIETY, among others.

His wife, mother and brother survive.

JOHN RUSSELL

John Russell, 71, author and screenwriter, died of a heart attack March 6 in Santa Monica, Cal. A native of Davenport, Ia., he worked for several New York newspapers before turning to writing novels and screenplays.

Russell did the adaptation for the film version of P. C. Wren's "Beau Geste" and authored the story upon which "The Pagan," a Ramon Novarro starrer, was based.

Surviving are his wife and a daughter.

W. G. WATTY

W. G. Watty (K. G. Rawlings), 85, veteran actor, died recently in Manchester, Eng. He was seen in oldtime melodramas and appeared in such successes as "In the Ranks," "Harbour Lights" and "Romany Rye."

For many years Watty played in a portable theatre owned by the late John Orton Hayes, and scored as Cardinal Richelieu in "The Three Musketeers."

ANDRES DE WAHL

Andres de Wahl, 87, Swedish actor for more than 50 years, died March 9, in Stockholm. He made his debut in 1890 in the title role of August Strindberg's "Master Olof." From 1907-19, he appeared with Stockholm's Royal Dramatic Theatre.

In 1922 he visited Swedish communities in the U.S. with an evening of readings of poetry, and excerpts from plays.

FRED MONTGOMERY

Fred Montgomery, pierrot artiste and comedian, died recently in Gretna, Scotland. Forming the Montgomery Scottish Merrymakers before World War I, he was an accomplished character actor, juggler and comedian. He also wrote many of his own songs and sketches.

His wife and daughter survive.

FLORENCE MALONE

Florence Malone, onetime legit actress who more recently appeared on radio and tv, died March 4 in Lyons, N.Y. A protegee of Leslie Carter, she was seen under management of David Belasco and Charles Frohman.

Among plays in which Miss Malone had roles was "The Masquerader" with Guy Bates Post.

PETE MARDO

Pete Mardo, 74, retired circus clown and former acrobat, died Feb 22 in Millersburg, O. A clown for some 34 years, he started with the Sun Bros. Circus and later trouped with Ringling Bros. and Barnum & Bailey and other big top outfits. He also performed in vaude for a time as an acrobat.

Surviving is his wife, Florence, a former circus performer.

KEN GRIFFIN

Ken Griffin, 46, organist at the Chi Old Heidelberg restaurant for many years, died in Chicago March 11 of a heart attack. Griffin had been a Columbia recording artist whose disks enjoyed wide popularity over the years.

Surviving are a sister and a brother.

AUGUST KLEIN

August (Augie) Klein, 37, an accordionist with station WLS for the past 18 years and a regular performer on the station's "National Barn Dance," died March 8 in Chicago.

Wife, daughter and two sons survive.

Travis Barber, 76, salesman at the United Artist exchange in Dallas, died March 8 in that city. He had been with the same UA branch 35 years.

Manuel Joaquim Baptista, 42, noted scenic artist who designed scenery and costumes for Portuguese and Latino plays and revues, died Feb. 23 in Lisbon.

Tommy Wheeler (Thomas Andrew Walker), vaude artist, died recently in Birmingham, Eng. He was a partner in the original Wheeler & Wilson vaude act.

Elvira Fremont, 78, retired character actress, died Feb. 29 in Barcelona. She once starred in revues and operettas.

Ernest Lee Sappington, 74, veteran projectionist, died of a heart ailment March 2 in St. Louis. His wife and two daughters survive.

Georges Simondet, 78, onetime tenor with the French Theatre and the San Francisco Opera Co., died March 8 in Spokane.

Widow of George Jaffe, longtime Pittsburgh burlesque impresario, died in Pittsburgh March 7 after a long illness.

Harley F. Bracht, 59, bandleader and pianist, died of a heart ailment Feb. 20 in Toledo. His wife, two daughters and a brother survive.

Fernanda Glama Melo Lopes, 76, onetime actress and widow of impresario Melo Lopes, died Feb. 29 in Lisbon.

Alvaro Pinto, 66, playwright, journalist and publisher, died Feb. 26 in Lisbon after a long illness.

Father, 69, of Kenneth McKellar, Scot tenor, died recently in Paisley, Scot.

Reissue Twilight

Continued from page 3

most a "must" to meet the overhead and draw a reasonable profit. The economic setup thus is too elaborate to allow for handling small-change merchandise.

Reissues aren't ceasing as an industry commodity, of course. Backnumber films kept RKO personnel busy for years when new films were few. As for other distribs, their oldies in many cases will find their way to theatres via the tv sales that also give the buyer conventional exhibition rights. But the major companies won't be selling them.

It must be accented that there will be exceptions, notably Metro's "Gone With the Wind" and pictures such as Walt Disney's that are regarded as timeless.

There are other angles behind the switch away from licensing the dated product. Much of it has been rendered obsolete by the new screen processes. Exhibitors won't buy it. And the public is sure to have its fill of it via tv.

Also, strictly top-caliber films represent a risk for the distrib. Samuel Goldwyn Productions not long ago anticipated hefty income with its re-offering of "Best Years of Our Lives." It was sold like a new picture, entailing heavy campaign expenditure. It grossed only slightly over $600.000 in the U. S. and Canada—strictly a disappointment.

Films & TV Get Kicks in Legit

Continued from page 1

has a pre-production picture financing deal.

Those are the most notable in a widespread move of newcomers into the Broadway producing ranks. Mostly, the candidates are moving over from other entertainment fields, but in numerous cases they are show biz tyros who have made a cleanup in some non-theatrical line and figure they can now afford to indulge a long-suppressed yen for the stage.

The transfers from films and tele generally move into the legit pasture via an inside track with an author, script, star, director or some special financing angle involving acquisition of subsidiary rights to a stage property. Those from outside show biz tend to be venturesome individualists with a bankroll (or "access" to same) and a secret belief in their unrecognized instincts and/or talent for the theatre.

The latter group, growing in volume in recent years, generally gain entry by raising substantial backing for shows, usually getting a percentage of the producer's share of the profits and having co-producer or in-association-with billing. In some cases, after having such also-ran status for several shows, they acquire enough savvy to step out as producers on their own.

The major development in the Broadway production invasion, however, is the return of the Hollywood studios to the field and the entry of television companies and individuals. This could bring about sweeping changes in the managerial setup of the professional theatre in the U. S., with important ramifications for the public as well as for established producers and authors, directors and actors.

If, for instance, the big picture companies and television networks were to go into legit producing on a major scale, they would have vastly greater resources, not only financially but in their control of subsidiary media, than the independent Broadway managements now have. It's anyone's guess how such power might be exerted and what effect it could have on the present status of authors, directors, actors, etc., and how the various talent unions and guilds would react.

Legit Foray

With Paramount already in the legit-producing field with its forthcoming presentation of "L'il Abner" on Broadway, at least three other major Hollywood studios, Warner Bros., Metro and 20th-Fox, are known to be contemplating similar moves, but on a continuing basis of at least several shows a season. Among the indie picture companies, Hecht-Lancaster already has a start in a deal to partner with Producers Theatre (Roger L. Stevens, Robert Whitehead and Robert W. Dowling) in the Broadway production next season of Terence Rattigan's "Separate Tables," as part of acquiring the screen rights. Various other indie film outfits are also known to be hankering for a foot in the door of Broadway producing.

Already getting into legit as backer of "Sebastians" and the scheduled "Casey Jones," NBC is known to be itching to get into stage producing itself, figuring to set up a subsidiary unit to concentrate in that field. Metro, already partnered with Gilbert Miller in the forthcoming Broadway presentation of "Reluctant Debutante," is understood to be on the verge of going actively into legit producing.

Before making the deal to supply the entire backing for "My Lady Fair," a musical version of Shaw's "Pygmalion," CBS flirted with several other more or less comparable legit projects, and did put up a sizable portion of the budget for the musical "Tree Grows in Brooklyn" several years ago.

With "Lady" an indicated financial success as well as an exciting tv and recording acquisition, CBS is already considering other legit financing propositions. There's also the prospect that the company might go into production on its own, through a designated management or an employee assigned to that project alone, instead of merely financing an indie management, as with "Lady."

The entry of Susskind into Broadway with "Special Baby" is merely a straw in a prevailing wind. Tele producer Fred Coe was associated with the Theatre Guild in several Broadway shows a couple of seasons ago, and has by no means lost interest in such ventures for the future.

Practically every other indie producer in tv has a similar gleam in his eye, and it's the rule rather than the exception for video writers, producers and directors to regard a tele script as a potential for the stage.

MARRIAGES

Betty Jumel to Giuseppe Castegnoli, Leeds, Eng., Feb. 29. Bride is a vaude comedienne and pantomimist; he's a music hall artist.

Peggy Lloyd to Robert Patten, Las Vegas, March 4. Bride is the publicist-daughter of Harold Lloyd; he's an actor.

Bette Lynn to Lennie South, Las Vegas, March 10. Bride's a showgirl; he's a film cameraman.

Lynn Stone to John Myers, Cincinnati, March 10. Bride is continuity director at WTVN Radio in Columbus.

Frieda Homnick to Mel Morgenstern, New York, March 11. He's shorts booker nationally for Loew's Theatres.

Rita Allen to Milton Cassel, New York, March 11. Bride is a Broadway producer; he's a musician-engineer.

Betty Kean to Lew Parker, Miami, March 9. Bride is a singer-comedienne (Kean Sisters); he's a comedian.

Minette Gordon to Jerry Pickman, New York, March 11. He's Paramount Pictures pub-ad veepee; bride is a fashion designer.

Barbara Frederickson to Walt Dibble, Norwalk, Conn., March 10. He's a news staffer at WICC, Bridgeport.

BIRTHS

Mr. and Mrs. Donn Winther, daughter, Binghamton, N. Y., Feb. 28. Father is with promotion dept. of WNBF-AM-TV there.

Mr. and Mrs. Noel Noe, son, Manchester, Eng., recently. Father is a circus clown.

Mr. and Mrs. William Shepherd, daughter, Hollywood, March 5. Father is with Flying A Productions. Child is the granddaughter of producer Armand Schaefer.

Mr. and Mrs. Bud Hohneck, daughter, Steubenville, O., Feb. 26. Mother's former Pittsburgh radio personality, Cleda Clark.

Mr. and Mrs. Charles Lieber, daughter, Burbank, Cal., March 9. Child is the granddaughter of Perry Lieber, publicist, and of Eddie Frazier, music supervisor.

Mr. and Mrs. Robert Horton, son, Columbus, March 2. Father is Grand Theatre manager.

Mr. and Mrs. Al Sternberg, daughter, Columbus, March 2. Father is WTVN-TV producer-director; mother is former public relations director at same station.

Mr. and Mrs. Richard Zavon, son, Columbus, March 7. Father is client service director at WLW-C.

Mr. and Mrs. Denver Pyle, son Hollywood, March 8. Mother is a secretary at 20th-Fox; father is an actor.

Mr. and Mrs. Dick Osborne, son, Columbus, Feb. 8. Father is national sales rep for Crosley Broadcasting.

Mr. and Mrs. Charles Dodsworth, son, Columbus, Feb. 25. Father is WLW-C sales manager.

Mr. and Mrs. Marty Roth, daughter, New York, March 4. Mother was formerly with Famous Music; father is a tv and special material writer.

Mr. and Mrs. Herb Kessler, daughter, New York, March 7. Father manages the Four Aces, singing group.

Mr. and Mrs. Len Smith Jr., son, Norwalk, Conn., March 4. Mother is Jean Carson, tv, film and legit actress; father is assistant to Robert L. Rothafel, managing director of N. Y.'s Roxy Theatre.

Mr. and Mrs. Dave Gray, daughter, Chicago, March 5. Father is a Chi NBC-TV director.

Mr. and Mrs. Gilbert Gilbert, son, Hollywood, March 7. Father is a sound technician.

Mr. and Mrs. John McSweeney, daughter, Santa Monica, Cal., March 7. Father is a screen editor.

Mr. and Mrs. Jeff Stone, son, Santa Monica, Cal., March 7. Mother is actress Corinne Calvet; father is an actor.

Mr. and Mrs. Sherril Taylor, daughter, Norwalk, Conn., March 8. Father is co-director of sales promotion and advertising of CBS Radio.

Mr. and Mrs. Gerald Alters, daughter, New York,, March 7. Mother is Maxine Berke, a dancer; father is a composer-pianist.

THEY AGREE!

the CRITICS - and - the CLUB OWNERS

VARIETY
TOP'S, San Diego, California
"This Yale Kahn's most entertaining offering and is netting strong word-of-mouth business. PATSY SHAW builds to socko response . . . her Music-Music number rates belly laughs; her "Hall of Fame" corrals the room and "Mad About You" is begoff material. Canary comic is a true pro and they loved her on both shows caught."

ED ZELTNER,
Daily Mirror, New York
"PATSY SHAW is now the hottest, most sought after act in New York. . . . She stops show after show with her hilarious comedy."

GEORGE BOURKE,
Miami Herald, Florida
"PATSY SHAW, for the 7th time, appeared at the Nautilus Hotel last night and she had the audience applauding so loudly that many of her best lines were lost. Her "Broadway Hall of Fame" is a classic and her comedy versatility is truly amazing."

PAUL BRUNN,
Florida Sun, Florida
"PATSY SHAW is one of the VERY BEST entertainers to grace our stage. She had to sing eleven numbers before the patrons at the Nautilus would let her off the stage. . . . She always gives the best there is in her and it seems PATSY SHAW will now reach the heights she so richly deserves."

BILLBOARD,
HOLIDAY HOUSE, Pittsburgh
"The top package the new Pitt plush nitery has had since it opened four weeks ago played to a capacity Tuesday night crowd. PATSY SHAW, in the star spot, wrapped up this audience and had them begging for more after a strong 45 minutes. The girl is easily the best fem comic to play this area in years and is ready for anything in the narrow field of distaff comedy."
Litman.

ED SULLIVAN,
Daily News, New York
"PATSY SHAW show winning raves."

EARL WILSON,
New York Post, New York
"Bravo for PATSY SHAW. A great entertainer, zany, wonderful comedienne."

BEN MAKSIK—TOWN AND COUNTRY CLUB, Brooklyn, New York
"PATSY SHAW is solid box office . . . a perfect combination of drawing power plus sock entertainment."

JACK ZELL—LE CUPIDON, New York
"The crowds here loved her and came back for more. PATSY won a solid following. PATSY SHAW can headline anywhere."

HAROLD SYNDER—GOLDEN SLIPPER, New York
"Opening night was packed and the business held up for three solid weeks . . . Patsy, come back soon, we love you."

ABE SOBEL—NAUTILUS HOTEL, Miami Beach, Fla.
"PATSY SHAW is one of the greatest acts to ever appear here . . . 7 times in 3 years, and drawing greater each time back."

JOHNNY BERTERA—HOLIDAY HOUSE, Pittsburgh
"PATSY, your great comedy was the finest that I have ever seen. Your recent smash appearance here drew so well, I want you to return in May."

Patsy SHAW

"QUEEN OF LAUGHS"

1956 Bookings

TOWN AND COUNTRY CLUB
Brooklyn, N. Y.

LE CUPIDON
New York

GOLDEN SLIPPER
New York

HOLIDAY HOUSE
Pittsburgh, Pa.

CHEZ PAREE
Montreal, Canada

NAUTILUS HOTEL
Miami Beach, Florida

BALINESE ROOM
Galveston, Texas

Special Material
Sherry Cloth
Jerry Brill

Gowns
KATHRYN KUHN
JOSEPH BURTON

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FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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TELEVISION DIALS IN MUSIC BIZ

Supermarkets Find Variety Units Big Sales Hypo; Circuit Expands

It's beginning to appear that the only way to sell vaudeville profitably is to give it away. People, having become accustomed to a wealth of talent dispensed for free on video, may not shell out the coin to see variety shows, but appear more than willing to attend name showings when available at no cost.

Super-Market Show of Shows Attractions, which handles sales drives and campaigns for food stores, reports that 1,400,000 people will have seen their shows in a few weeks of operations. They have concluded a long stay in Montreal under auspices of a food chain, in which cash register receipts of a certain value were exchangable for a ticket of admission. They open shortly in Cleveland, thence to Youngstown, Erie and Minneapolis, and then a swing though the south.

They use name talent. For example, roster of entertainers in Montreal included Dennis Day, Elaine Malbin, De Marco Sisters, John (Crazy Otto) Maddox, Frances Brunn and others. They work in either theatres or arenas, and turnout has been sufficiently profitable so that food chains throughout the country are studying the possibility of hypoing sales through the use of live talent.

In many cities, food chain competition is so fierce, that operators have devised various gimmicks to get buyers into the stores. The show idea is expected to expand. Some food processors aren't heavy

(Continued on page 54)

7 Features, 7 Cartoons

Houston, March 20.

Ozoner here let local film fans go on weekend bender with a one-admission stay-as-long-as-you-like deal that featured seven full length films and seven cartoons.

The film lineup carried everything from westerns ("Jesse James vs. Daltons") to sex ("Pickup On South St.")

The King Center Drive-In urged, in its ads, "Come as early as you like. Stay as long as you wish! Have fun!"

Just How Big Is That Disk Club Market?

Indication of the penetration of the record clubs on the retail disk biz will become available when Columbia releases the figures on the first eight months of its club's operation. Col, which launched its LP record club last August, is now taking stock of its club's activity and plans to issue a statement within the next week.

Industryites are anxiously awaiting the Col tabulation since it is the largest disk company to take on the disk club angle. Advance reports show a healthy membership enrollment and that dealers have not been noticeably affected by the mail order lure. When Col launched its club, dealers around the country raised squawks that it would take their customers away from the stores. Since the club's kickoff, Col has been ironing out the wrinkles in the program to help the dealer hold on to the customer. A revamped program, which brought the customer into the local shops to join the club, was successfully tested in Cleveland recently and the diskery now

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J. Stuart Blackton Biog Pending With Petroff

Hollywood, March 20.

J. Stuart Blackton, one of the true pioneers of motion pictures, will be biofilmed by indie producer Boris Petroff, under a deal near the closing stage with Blackton's widow, Mrs. W. P. Earle.

Blackton, who formed Vitagraph early in the century, is credited with having filmed the first newsreel, showing Admiral Dewey's return to N. Y. from Manila, after the Spanish-American War.

Intimates Say Allen Overtaxed Himself In Working on Autobiog

Fred Allen was a victim of overwork impelled by a desire to finish his autobiography, the sequel to his "Treadmill to Oblivion" book. The comedian, 61, collapsed in New York just before midnight on Saturday (17) while out walking on West 57th St., just around the corner from his home. His friends were well aware that Allen was burning the midnight oil on his autobiog, having managed to come through with 10 chapters. He succumbed after a heart attack

Helen Strauss, of the William Morris agency, which handles Allen, states that "Much Ado About Me" (a working title with which the comedian wasn't "very happy") is virtually completed. It ran overlong, particularly on the vaude aspects because Allen was personally very partial to that segment of his pioneer show biz career. Edwin O'Connor, an old friend, was acting as a sort of "personal editor" for Allen, because of their longtime association. There should be no misimpression about O'Connor's services which were gratis and strictly advisory because he (O'Connor) was strongest in influ-

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STARS AND PRODS. TURN PUBLISHERS

The move of video producers, packagers and performers into the music publishing field is now general. Latest to open up a music subsid is the Lucille Ball-Desi Arnaz team via Desilu Music, the same name as their production company. Ann Sothern, star of the "Private Secretary" video series, has also formed her own firm, Bar S Music, as a subsid to her Vincent Productions company.

They now join a roster of names with their own publishing companies that includes Sid Caesar, Perry Como, Eddie Fisher, Jackie Gleason, Mark Stevens, George Gobel, Max Liebman and Louis G. Cowan, producer of "The $64,000 Question."

Incentive to open a music subsid lies in the growing performance coin to be derived from television and the power of the tv plug in creating a pop hit. Just as the film companies wanted to own the music featured in their films back in the early days of sound pix, so the video producers and stars see permanent economic values in controlling the music showcased on their stanzas, whether as theme music or as pop tunes integrated into the action.

In the case of vocalists, such as Perry Como, the power to plug a tune on tv is a direct assist to the publishing operation. Como's lat-

(Continued on page 49)

H'wood the Star In New Pix Cycle

Hollywood, March 20.

Despite the spotty record of most Hollywood-locaied films, five pictures with startown backgrounds are among the 20 show biz features scheduled for production this year in the first revival of the entertainment industry cycle in some years. Three are awaiting release, another is currently shooting. Seven of the features are biopics.

Currently shooting is "Kelly and Me," Universal's Van Johnson starrer about a vaudevillian who becomes a film star. Lot also starts two next month, "Star Light, Star Bright," about young starlets, and "The Great Man," about a tv-radio

(Continued on page 54)

Wanted: Track Sponsor

Is there a sponsor around with $25,000 who wants to make a donation to the U. S. Olympic Fund? That's the price being asked by NBC-TV for a two-hour telecast of the Olympic track & field tryouts, heads for a Saturday at 4 p.m. berthing June 30.

The 25G is exclusive of the time charges.

When Yanks Build Up Europe's Stars, Europe Can't Pay Salaries Anymore

Fire, Yes; Pretty, No

Lloyd Shearer, Hollywood correspondent for Parade, went to Rome for an interview with Oscar - nominee Anna Magnani, came back with these quotes from the Italian actress:

"Dio Mio, you Americans crazy. Fly six, eight thousand miles. Talk to Magnani. Why? I can no win the (Academy) Award. Is impossible . . . I no Hollywood star. Look my figure. Look my face. No young. No pretty. Only fire."

Pic Star Pactees At All-Time Low; Only 6 at Metro

The film industry is now casting its stars on a freewheeling basis, with less worry about who'll be available and, for economic reasons, hardly any effort to keep the stables stacked with names.

This is, perhaps, best reflected in the current Metro roster. For years regarded as the studio with the most personality personnel under contract, M-G now has only six players of major marquee importance on board.

The six players who rate star billing at M-G, meaning their names usually are listed above the titles of their pictures, are Elizabeth Taylor, Robert Taylor, Lana Turner, Ava Gardner, Debbie Reynolds and Howard Keel. There are other important names with the studio but they're on a non-exclusive or short-term basis, or work infrequently.

The new thinking throughout Hollywood centers on the assump-

(Continued on page 14)

Stan Kenton to Do Score For Grace Kelly Ballet

London, March 20.

Stan Kenton is to write the music for a 20-minute ballet, "Homage To The Princess," which will be performed for the first time at the Grace Kelly wedding at Monte Carlo next month.

Impresario Julian Braunsweg and artistic director Anton Dolin, of London's Festival Ballet Co., who are presenting the ballet during a week's run there, contacted Kenton in London on Tuesday (13), and settled the project with him.

The music will be played by a 40-piece orchestra, and the element of modern jazz will be strongly featured in the score.

American interest in foreign film actors, and the signing of a considerable number of them by Hollywood studios, is of debatable value as far as native industries overseas are concerned.

Argument generally is that the appearance of a foreign personality in an American picture is of double advantage: 1. If the thesp is popular in his own country, the U.S. distrib stands to cash in by having him or her in a film. 2. The local industry gains since its talent gets a boost in the worldwide market and becomes of marquee value in any subsequent film.

Some foreign producers, while not inclined to argue with the fact that appearance in an important American property is a boon to their players, see one or two flies in the ointment. One is Hermann Schwerin, president of Fono Film, Berlin, in the U.S. on his first visit.

Schwerin opined last week that, while he could see advantages in the popularization of the German stars abroad, he also knew that the price of the talent subsequently skyrockets to such an extent that the local studios couldn't afford it. Same point was made recently by a British producer who added, with a touch of bitterness, that anytime the British industry came up with a personality "find," Hollywood would come along and snatch him away via the lure of heavy coin.

There has been of late considerable interest in the new crop of German players, with Universal particularly eager to sign them. Among those pacted by the U lot are O. W. Fischer, Cornell Bor-

(Continued on page 16)

Show Biz 'First' Looming In Fall With B'way, Brit. Day-Date 'Mame' Preem

A show biz first may occur this fall when simultaneous premieres on Broadway and in London's West End are staged by Robert Fryer and Lawrence Carr of their production, "Auntie Mame," from the Patrick Dennis (Vanguard) bestseller which Jerome Lawrence and Robert E. Lee are dramatizing. Rosalind Russell will star on Broadway and Beatrice Lillie in the London production. Date aimed for is Aug. 15.

Lawrence & Lee, vet radio-tv scripters who clicked with "Inherit the Wind," currently on Broadway (Paul Muni) and in Chicago (Melvyn Douglas), may also set some kind of a first if Fryer & Carr also come up with a Broadway hit in their "Shangri-La" musical (the late James Hilton collaborated on the libretto from his famed novel and filmization) which has a score by Harry Warren. Lew Ayres has the lead of "Shangri-La," his legit musical debut. This would give L&L three concurrent plays on Broadway, assuming, of course,

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B. O. Melts as Blizzard Howls; Some Strong Pix Survive Snow

Theatre business in the New York area was off 25% to 50% for the most part and in some instances it was virtually nil. The storm was a boon to the matinee trade, according to a few circuit execs, but the night was murder. The "early show" ticket sales were helped by school holidays both Monday and yesterday.

The old saw about good pictures doing good business was apropos in certain locations. The Skouros circuit had total net receipts on Monday equal to the level of the same day of last week. The chain had a couple of strong boxoffice films in various of its units and these compensated for the lack of activity elsewhere.

Circuit head Charles Moss reported: "Saturday night was strong, Sunday below normal and Monday nothing."

Shea Amusement opened a new drive-in theatre in Jamestown, N.Y., last Thursday but the run was a short one. House was unable to operate Friday and Saturday because of the snow and reopened on Sunday.

Suffolk County was the most severely hit. Prudential Theatres' four ozoner houses on Long Island were snowed out over the weekend. Conventional houses in the area suffered a business paralysis. One nabe hardtop house in Bronxville was forced to shutter Monday night.

All Loew's and RKO houses continued functioning but the b.o. in some outlets made it appear hardly worthwhile Monday night.

Skouras' Squire Theatre, Great Neck, remained open all through Sunday night to shelter a couple of hundred travelers who were stranded.

Caesar's 'Whiteout'

New York's big snow on the eve of springtime's debut cued some last-minute radio-tv program changes. A major victim was "Caesar's Hour" on NBC-TV Monday (19), with Sid Caesar unable to get out from under at his King's Point, L.I., home, and ditto Carl Reiner in Westchester. Kinescope of Dec. 26 was subbed and at show's end the announcer said Caesar and troupe would be back next week, "weather permitting."

Some radio programs had to throw in recordings or taped stanzas as the near-blizzard threw a block around performers.

Shriner Shovels

CBS producer-writer Ken Englund and comedian Herb Shriner arrived last Saturday (17) from Florida and found that the East 37th St. airline terminal in New York (1) had about eight Carey busloads, all converged by planes from LaGuardia and Idlewild; (2), the restrooms (for some strange reason) locked-out; (3), no transportation otherwise from the airlines building. After trying for three hours, both finally hired a limousine, but when Shriner got to his Larchmont (N. Y.) home the hired livery became snowbound and the comedian had to take to the shovel, along with the chauffeur, to get the car started on its return trip.

New Haven Film Parlors Count Patrons by Dozens; Stations' Storm Priority

New Haven, March 20.

Clipped by the worst storm in a decade, New Haven and vicinity found itself virtually paralyzed today (Tues.). Business stood still as retail stores, offices and factories remained shuttered.

Show biz took its share of the beating, with three downtown film houses playing to almost a vacuum. Loew's-Poli (3,025 seats) clocked 200 patrons at matinee and 250 evening. Paramount (2,300) hit 100 mat and 95 at night. Roger Sherman (2,200) pulled about 250 each at mat and night.

Shubert, with premiere of "Strip for Action" close to an advance sellout, played despite the storm but wound up with approximately half a house. Management gave missing stubholders rainchecks for Wednesday matinee.

On the radio-tv front, WNHC called in full staff to handle extra load of servicing announcements concerning 169 towns in Connecticut, as well as communities in Long Island and Southern Massachusetts.

WAVZ tabulated close to 1,000

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VAN & SCHENCK UP AS POSSIBLE BIOPIC

Chicago, March 20.

Gus Van, vaude star of the team of Van & Schenck, conferred with Essaness Theatres Corp. head Eddie Silverman here last week regarding filmization of the Van & Schenck life story. Silverman has bought rights to the biopic from Nat Goldstone.

The Essaness topper recently made his production bow with "The Phenix City Story," distributed by Allied Artists.

No definite plans for the film have been formulated as yet and resale of the rights has not been ruled out as a possibility.

350 Cancel Lewis Opener

Philadelphia, March 20.

Joe E. Lewis was off to 350 cancellations at the Latin Casino because of the snow blanket. Lewis is invariably a sellout opening nights here. Storm also shuttered Chubby's, Jersey spot, postponing Al Hibbler opening to Wednesday.

Film houses were down to a trickle, more ushers than patrons, only 20 customers inside one Chestnut St. firstrun at a certain hour.

Snowfall Sloughs Seaboard Cafes

The snowfall over the weekend disrupted the cafe biz throughout the entire eastern seaboard. Niteries were either forced to close because of inaccessibility, or could not get headliners to arrive in time for shows. Spots that weren't faced with the difficulty regarding transportation of headliners, were hit by the fact that biz was way off. Friday (16) was ruined because of the heavy snowfall. Biz returned to near normalcy on Saturday and even the St. Patrick's Day Parade in New York couldn't bring the trade up to par. However, Sunday, when the snowfall resumed, biz dropped down to near zero.

Cafes outside of New York were hit very badly. For example, Blinstrub's, Boston, was supposed to open with Julius LaRosa Monday (19), but the spot shuttered for the preem and wasn't slated to open last night (Tues.) either. It's expected to reopen tonight (Wed.). Cab Calloway was to have opened at El Morocco, Montreal, Monday, but couldn't get there because of disrupted plane service. Al Hibbler similarly couldn't get down to Chubby's, Collingswood, N. J., for his Monday night preem. Lillian Roth barely got into Washington for her Monday opening at the Windsor Park Hotel.

The agencies had to work practically overtime in order to try to move talent in time for dates. In some instances, they tried to get the cafes to close for the evening, especially on Monday. The percenters argued that aside from being a dull night, it would be disastrous to open a new show to an empty house. However, bulk of the bonifaces declared that it was dangerous to close even for a night, since it might be construed that the shuttered condition was permanent.

Fred Allen—Writer At Heart

By ABEL GREEN

As a onetime VARIETY columnist, Fred Allen's show biz career took on a little more intimacy in the annals of this chronicle. For one thing, it still lingers, even after Allen clicked on the bigtime and musical comedy—this was long before radio—that he would still have preferred founder Sime Silverman giving him a job as a weekly show biz columnist or contributor than knocking himself out as an actor.

Allen's penchant for writing later was to become part of the American scene, projected into wider appeal because of his basic talent as a humorist who could write his own material than as a wit who just wrote period. Nonetheless, his "Near Fun" periodic columns were much to his personal preference. Or so he thought.

Reproduced herewith is an early VARIETY review of Allen (nee John Florence Sullivan), the juggler whose small talk was considerably better than his best brand of what he thought was Indian club and kindred dexterity, Allen, the juggler, was variously known as "Fred St. James," "Freddie James, world's worst juggler," and "Paul Huckle, European entertainer," but when he decided to go the whole hog as a comedian, sans clubs, cigarboxes and bouncing balls that defied Newton's law, he became Fred Allen. The surname was in honor of his then agent, the late Edgar Allen, later to become chief booker for the William Fox Vaudeville Circuit. It was also as a subterfuge, when booked at Fox's City (now the Skouras' Academy of Music) on 14th St., not to woo Keith's ire for playing the "opposition."

The Whispering Nasal Twang

He was still juggling on the Pantages time in 1919 but when he essayed a Sunday night "concert" at the Winter Garden on Broadway, in 1922, his nasal twang couldn't be heard beyond the fifth row. The holiday audience started clapping in rhythm. While not of the genre of the notorious and dreaded-in-show business "Colonial

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Fred Allen's 'New Act' Reviews

First "notice" on Fred Allen in the Jan. 4, 1918 issue, by *Sime* took severely to task the "nut" comedian who billed himself as "a talking juggler" at Proctor's 5th Ave. Theatre (N. Y.) for his alleged "borrowings" of stuff from Felix Adler, Joe Cook and Edwin George, vaudeville contemporaries of the time. Despite the critical captiousness, there was suggestion of Allen's skill as a monologist, and a later review by *Sime* urged him to throw away the clubs and just do comedy.

Three years later, the late Jack Pulaski (*Ibee*) caught Allen at Colonial, N. Y., and in the June 10, 1921 issue observed, "Allen is a nut comedian . . . All his 'borrowed' (show biz argot of the period for lifted material) stuff has gone . . . With whitened face Allen is now more 'legitimately' a comic of the nut school . . . He could not resist the use of a card . . . reading 'Mr. Allen is deaf. If you care to laugh or applaud, please do so loudly' . . . Reappearing with a guitar, he said that he was a Hawaiian. Once he 'was very dark, but someone left a pair of dice in the house and I faded, faded, faded' . . . Allen's present act is big time and it looks all his own."

An anonymous VARIETY reviewer caught Fred Allen & Co. (2) at Keith's 81st St., N. Y., where apparently he was once again breaking-in a new act, this one titled "Disappointments of 1927." Review read in part, "Allen starts as a prolog singer, announcing he has everything from Paul Whiteman's band to a mob of voluptuous chorus girls with him. Phone calls inform him that none of his company can appear. Portland Hoffa [Mrs. Allen] then walks on, saying she wants to work with Allen and be disgraced. Dialog follows, with Allen pulling a strong list of laughgetters . . . wherein he imitates a ventriloquist and then exposes himself. He plays a clarinet and finishes with a banjo number after first lecturing the audience on the merits of applause. It's difficult to describe the turn, so varied is its material. The idea is that it's good comedy and vaudeville needs it."

(*Apparently so did all of show business since then.—Ed.*)

Fred Allen Parlayed His Deadpan Wit Into International Renown

By ROBERT J. LANDRY

Fred Allen, who succumbed to a heart attack on a New York street over the weekend, was a figure with few parallels in 20th Century showbiz. He was a smalltime vaudeville juggler who developed an intellectual patter, a man who improvised the kind of quips most other comics brain-picked from their scribes. Allen used writers, too, in his radio days but he was always the head writer, much in the way Goodman Ace has operated. Like Ace, Allen had occasion to wonder why some less-original comedians rose to greater popularity ratings and earnings, though—again the comparison—both did very well indeed financially.

Allen's sometimes mordant and always sardonic slant on life was apparent even while he was still doing a single, hitting all the splitweeks. As an early "New Act" notice by this paper's founder, Sime Silverman, remarked at the time Allen started with a hodgepodge turn, a dumb act with interspersed cracks. Actually this was the developing trend in show business and many an acrobat was to discard his tights and work in streeties in front of the olio. Will Rogers, who came east as a trick roper and used full cowboy regalia plus a horse in his original turn, points up the same course toward comedy emphasis which Allen followed. Ditto W. C. Fields, another ex-juggler.

Even as a very young performer

(Continued on page 55)

More Olivier Peeve On NBC Cleanup of 'Richard'

Washington, March 20.

Laurence Olivier, who told the Tex and Jinx radio show in New York why he didn't like his "Richard III" film on color tv, got off Part II of his critique here. In an interview with Richard L. Coe, reviewer for the Washingxton Post and Time-Herald, Olivier pointed out that the long shots and close shots and largely lost on the small video screen.

"Furthermore," he is quoted, "much of the blood and gore that's an integral part of 'Richard' was cut for the benefit, I'm told, of children, the omissions of the little princes' deaths, the shot of Hastings' severed head, the bloody rag in the doorway, the look between Jane Shore and Hastings at King Edward's deathbed, the final writhings of Richard and the complete omission of the ghost scene, removed the meat from the play.

"The telecasters were overly sensitive about what children can take. Why, they see more gory pictures than that in the comics and other tv shows every day. Furthermore, violence is part of their inner emotions. There's nothing unhealthy about it.

"Then there were the advertising intervals. I wasn't sure whether we were watching a movie about automobiles or Shakespeare's play. I'd been afraid of this, but the fact turned out worse than my fears.

"Don't get me wrong. I'm not against television. But it should have productions created for it, not another medium. And I fully understand about advertising, but why must it be so overwhelming? Why so much?"

Set Up Suzan Ball Fund

A Suzan Ball Memorial Fund, named for the young film actress who was fatally stricked last year, has been established and will operate under the auspices of the City of Hope Medical Center. Dick Powell and June Allyson have been named national co-chairmen of the fund. They head a list of show biz and civic personalities sponsoring the fund.

Others include Jeff Chandler, Tony Curtis and Janet Leigh, Sammy Davis Jr., Rock Hudson, Gov. William Stratton, Art Linkletter, Dinah Shore, Gov. G. Mennen Williams, Jane Powell, Louella Parsons and Scott Brady.

The fund will be dedicated to increasing facilities for a cancer center. A national drive for funds will be launched shortly, with a goal of $1,000,000 being set for 1956. The fund will be a permanent organization.

No Biz Like Shaw Biz; Shavian Wit Is Or Was Bustin' Out All Over

This is the G. B. Shaw season on Broadway and Television. Every generation the anti-GBS'ers put the Irish dramatist on the funeral pyre and every generation he comes back to confound even his warmest champions.

"My Fair Lady," which opened last week as the musical version of Shaw's "Pygmalion," is such a smash that it will have become the playwright's "longest runner" of all time.

NBC-TV's "Producers Showcase" star-studded edition of "Caesar and Cleopatra" didn't shake the ratings a couple of weeks back but drew coast-to-coast attention per se. ABC TV "sneaked in" ahead of that with a repeat of the 'C&C' celluloid oldie in two parts.

Next fall Maurice Evans stars on Broadway in Shaw's "The Apple Cart."

Off-Broadway, GBS is repped with "The Admirable Bashville."

In short, don't count the old boy out. He may be good for another century.

OSCAR'S 'MARTY' ALL THE WAY?

Legit First Angle for Hecht-Lancaster

Buy Rattigan's London Play, 'Separate Tables'—Special Contract Clauses Precede and Condition Film

Hecht-Lancaster Productions, in a unique film-legit combo deal, has purchased the screen rights to Terence Rattigan's "Separate Tables" for a minimum of $250,000. Further, Harold Hecht and Burt Lancaster will join in sponsorship of the click London play on Broadway in association with Robert Whitehead, Roger Stevens and Robert Dowling. Gotham opening is planned for next fall.

Hecht and Lancaster film partnership has had such pictures as "Apache," "Vera Cruz," "Kentuckian" and "Marty," all substantial profit-makers. They'll make their legit debut with "Tables."

Each partner saw the Rattigan legiter in London—it's in its second year at the St. James Theatre—and mapped plans to sew it up. Under the agreement set by Harold Friedman, as Rattigan's agent, the 250G purchase price could go higher if the N. Y. version of the play draws top grosses over a long haul, the escalator specifics being unknown. As part of the arrangement, Rattigan will do the screenplay, working in Hollywood.

Money for the film rights goes to Rattigan, the British management and the American company. Meaning a small portion of it will revert to Hecht and Lancaster since they're a part of the Yank operation. Film cannot be released until the play runs its course both in Gotham and on the road. Whitehead, Stevens and Dowling will have no part of the pic.

Capitalization for the play will be along the usual private-investor lines.

"Tables" in present form is two separate stories under the one title. These will be intertwined in the film script.

20th Stockpiling Scripts to Avoid Harried Releases

Plans to "stockpile" scripts and finished films so as to avoid the rushing of pictures from the studio into the theatres were laid during his Coast visit, Spyros P. Skouras, 20th-Fox prexy, told the homeoffice staff last week.

Skouras reported that, by fall, there should be a sufficient accumulation of properties to facilitate their merchandising along customtailored lines and to assure exhibitors of a steady flow of pix, released at their most advantageous time in terms of their story line, etc.

Quality of 20th's spring and summer lineup was praised by Skouras who, during his 10-day stay on the Coast, also huddled with Buddy Adler, acting studio chief, on Adler's new contract. Deal has been virtually worked out

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PERONS'-DEBUNKING FILM DUE IN U. S. A.

"El Mito de Peron Y Evita" (The Myth of Peron and Evita), Argentine political documentary billed as an expose of the Peron regime, has been acquired for U.S. distribution by Cy Bronstein of Screen Art Sales. Film, which runs slightly less than an hour, consists primarily of newsreel shots, some of it undoubtedly made under the Peron regime.

Main strength of the pic, now being fitted with an English narration, is the proof it presents of the wealth amassed by Peron and his late wife even as they posed as the champions of Argentine workers. There are shots of Evita's

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COLUMBIA SUPERSTITIOUS

'It Happened One Night' Turns Out Something Else

Columbia's experience with the recent musical remake of "My Sister Eileen" is apparently making the film company cautious in selecting titles for similar conversions. "Eileen," released under its original title, failed to dent the boxoffice and some Col execs felt the reason was due to audience familiarity with the title and the feeling among the public that it might have seen the picture before.

As a consequence, Col is taking no chances with "It Happened One Night," the 1934 Academy Award winner (Clark Gable and Claudette Colbert) being remade into a modern musical version with June Allyson and Jack Lemmon. Despite a stiff fight put up by production personnel (including director Dick Powell), the sales and pub-ad staff triumphed and "It Happened One Night" will be released in its new form under the title of "You Can't Run Away From It," the title of one of the songs in the film. During its production stages, it was referred to under the working title of "Night Bus."

Gunther's 'Africa' Into Film Fiction

Screen rights to John Gunther's "Inside Africa" have been acquired by producer Herbert Kline who expects to give certain key episodes in the book a fictionalized treatment.

Kline said last week that three or four writers would be employed to do the various sequences which will be lensed on location in Africa. He himself is doing the adaptation now.

Associated with Kline in the filming of the book will be Frank Nugent who is already at work on one of the key episodes with a Moroccan background. Lee Garmes will handle the camerawork and Alex Hamid, w.k. lenser, also will be in on the pictures as Kline's associate. Producer said Gunther may do some writing for the film.

Pic should roll towards the end of the year and will be in color. New widescreen process is being considered for the venture. Nugent and the other scripters will go to Africa during the year to absorb local color. Kline, who has a strong documentary background ("Forgotten Village," etc.) and has produced features on the Coast, is huddling with various distributors on the film.

Hakims' Parisian Remake Of Hugo's 'Hunchback' Omits Notre Dame Tag

In a tieup with Allied Artists, French producers Robert and Raymond Hakim, start rolling in Paris April 16 with a CinemaScope version of "Hunchback of Notre Dame." Title is simply "The Hunchback," the full nomenclature of the Victor Hugo classic being held by RKO. Property is public domain but RKO has rights to the name via its registration with the Motion Picture Assn. of America.

Producer Pandro Berman made an adaptation for RKO in 1939 with Charles Laughton in the lead. It was a Lon Chaney starrer at Universal in the silent screen era.

Anthony Quinn and Gina Lollobrigida are the stars of the Hakims' version. Ben Hecht did the screenplay. AA, sharing in production

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BORGNINE, MANN AND CHAYEFSKY

Hollywood, March 20.

Following its longtime custom, DAILY VARIETY here is predicting the winners of the annual Academy Awards in advance of their official disclosure tomorrow (Wed.) night over NBC-TV. In recent years the prognosis has been on the button, last year being 100% accurate. In its eight years of publishing, these predictions have an .870 batting average.

For this year's predictions a new sampling technique has been adopted giving voters a chance to go beyond the official nominations, significant in light of dispute this year that a number of outstanding creative talents were not put up as nominees. DAILY VARIETY experimented with various polling techniques. While broadened this year for the first time beyond the Academy's own eligibles, the straw poll has been strictly confined within the film industry. Ballots went to 2,250 within production plus 250 key exhibitors around country. Of these mailings the response, remarkably high for any

(Continued on page 4)

BRITISH GOV'T ALOOF TO U. S. MARKET WOES

London, March 20.

The British government today (Tues.) flatly rejected the proposition that it should interject itself into the problems being faced by British films in the U. S.

Spokesman for the Board of Trade declined to initiate a meeting in Washington to discuss the situation, stating that the promotion of British film in the American market was not a subject of negotiations between governments, but rather between the producers and the American exhibitors.

BOT spokesman also nixed a demand for reciprocity in circuit bookings, indicating that the Anglo-American film agreement already provided an incentive for U. S. distribs to acquire British product for the Western hemisphere. He added it was the distribs' job to persuade exhibitors to show these films.

Another Plum for O'Neils Revealed; RKO Has $18,647,229 'Tax Loss'

MOLLIFY STOCKHOLDERS

RKO Theatres Needled Out of Wilmington Annual Meeting

Professional hecklers at stockholders' meetings will regard as welcome a change in the RKO Theatres by-laws directing a shift in the company's annual meeting from Wilmington to New York. The minority holders with the barbed questions are based in and around Gotham and infrequently can manage a trip out of town for any company's conclave.

The RKO chain's meeting will be held in N. Y. beginning next year. This year, as in past, it's to take place in Wilmington the second week of April.

Suspected but until now unverified factor behind Tom O'Neil's purchase of RKO Radio Pictures from Howard Hughes is that the company has a deficit on its books of $18,647,229 which can be applied against future earnings for tax purposes. Thus, profits up to that level in the future will not be subject to the Internal Revenue bite.

This was disclosed in corporate data this week and came as a surprise to the trade. It had been understood in past that all tax benefits from the RKO losses over the past several years would accrue to the RKO holding company which is now largely owned by Atlas Corp., headed by Floyd Odlum, and Hughes.

The picture outfit last year had a loss of $418,556. A carryover deficit of the past brings the total to the figure of $18,647,229 which, in the opinion of the company's counsel, can be applied as a setoff against future earnings.

Corporate tax is 26% on capital gains and 52% on income from operations.

Jan. '56 Dividend Reports Top '55

Washington, March 20.

Publicly reported industry dividends for January were $1,451,000, a strong increase over the $921,000 for the same month of 1955.

The company payments, as reported by the U. S. Dept. Commerce:—RKO Theatres, $788,000, compared with $649,000 for January 1955. Columbia Pictures, $297,000; the company did not pay its quarter dividend in January 1955. District Theatres, $15,000 each time.

Republic Pictures, $100,000 each year. Allied Artists, $187,000 in January 1956; and $87,000 in January 1955. Chesapeake Industries, $121,000 this January; nothing the year before. Guild Films, which produces 16m pix for television, cut a $70,000 stockholder melon this January; nothing a year earlier.

Commerce Dept. figures the publicly reported dividends in an industry represent about 60 to 65% of all dividends paid.

Ed Rowley Thinks Theatres Operate Too Old Style

Ed Rowley, vet southwest theatre owner and head of the Robb & Rowley chain which is now part of the United Artists Theatre Circuit, has his own views on the whyfore of downbeat of film theatre business.

The executive veepee of UA Theatres likens it to the advent of the supermarkets and the inroads made on the nondescript corner grocery-stores. "Picture houses are no different excepting we still expect the people to come

(Continued on page 16)

National Boxoffice Survey

Storms Slough Biz; 'Picnic' No. 1 for 5th Round, 'Carousel' 2d, 'Holiday' 3d, 'Oklahoma' 4th

Heavy snowstorms, biggest snowfall in four years or more, in some areas, is pulling down gross totals currently. Storms also cut into biz in other areas but overly-extended longruns, Lent and income tax woes are being blamed for dwindling biz in many locations.

"Picnic" (Col) is holding the lead nationally for fifth successive session although playing mainly on extended-run or holdover engagements. Second place is going to "Carousel" (20th), which moves up from fourth spot of a week ago. Additional openings helped this pic.

"Cinerama Holiday" (Indie) is winding up in third position, same as last stanza. "Oklahoma" (Magna), listed for only the second week, is pushing up to fourth place as compared with sixth in the previous round.

"Rose Tattoo" (Par) will wind up fifth while "I'll Cry Tomorrow" (M-G) is slipping to sixth spot. It was fifth last week.

"Backlash" (U), out to any extent for the first time this stanza, is copping seventh position. "Conqueror" (RKO), which was seventh a week ago, is winding up eighth. "Invasion of Body Snatchers" (AA) is ninth while "Court Jester" (Par) is finishing 10th.

"Doctor at Sea" (Rep) and "Diabolique" (UMPO) are the runnerup pix in that order.

Besides "Backlash," which may be heard from additionally in the future, there are several newcomers which show promise. "Meet Me in Las Vegas" (M-G) looms as most promising of the lot. It is socko in Buffalo, smash in N.Y., good in Pitt and solid in St. Louis. "Richard III" (Indie) hints nice prospects, being stout in N.Y. and rousing in Washington.

"Rock Around Clock" (Col) also reveals possibilities based on its showing currently. It is hotsy in Minneapolis, fair in Philly, good in Denver and great in Seattle. "Kettles in Ozarks" (U) is rated fancy in K.C. "Our Miss Brooks" (WB) continues disappointing. It is okay in Omaha and good in Boston but fair in Balto, mild in Portland and dull in Seattle.

"Last Hunt" (M-G) is rated drab in Frisco, slow in Denver and Indianapolis, and mild in both N.Y. and Seattle. "Come Next Spring" (Rep) is good in Louisville but not in two other keys.

"Threshold of Space" (20th) is fair in both L.A. and Buffalo. "Forever Darling" (M-G) is rated modest in Cincy and mild in Omaha. "Never Say Goodbye" (U) is mild in Philly and N.Y. but good in Frisco.

"Golden Arm" (UA) is stout in L.A. "Battle Stations" (Col), smash in Chi, is good in Detroit and fair in Cleveland. "All Heavens Allows" (U) looks smash in Montreal. "Prisoner" (Col) is fine in Chi and Balto and okay in Philly and Frisco.

(*Complete Boxoffice Reports on Pages 8-9*)

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Germany's Film Markets Expand Only If Government Opens Up With Fiscal Aid—Schwerin

Unless the Government comes across with some aid coin, the German industry's struggle for an adequate foreign market will remain hopeless, according to Hermann Schwerin, head of Berlin's Fono Film.

Schwerin said in N. Y. last week that the local industry didn't have the necessary funds to do a proper job of selling the German picture abroad. At the same time he opined that only the typically German product, concerned with current problems, had a real chance in the international film sweepstakes.

He said he was in the U. S. to "smell" the country and to get a real feeling for the tastes of the American audience. "I want to find out what we really can do to make our films interesting here," he commented. He added that he wasn't averse to coproduction deals if they seemed attractive to him.

As a result of the dropping of German Government subsidies for films, Schwerin reported that German production this year should go down to 80 or 90 as compared with a prior 120, and he didn't think that this was necessarily a bad development.

Bank financing in Germany was difficult to obtain and rates are high, Schwerin said. He added that the bank had been burned on film projects in the past. "Our banks may give us the first 50% of a film's budget, and that only against a distributor's guarantee," he noted. Consequently, and more than ever now, the German producers are fully dependent on the distributors. Latter necessarily are more interested in the proven boxoffice formula than in any kind of experimentation. They are also more interested in domestic rather than foreign returns.

The Germans at one time got as much as 30% of their revenue from abroad. Today, it's barely 10%.

Schwerin, whose latest—"Devil in Silk," starring Lili Palmer and Curd Juergens—is doing good business in Germany, said very few West German productions are finding their way into the Eastern zone, partly because of the worthlessness of the East German mark and partly because the comrades in the East zone are sensitive to the favorable portrayal of "capitalists" in the Western product. One of Schwerin's pix—"My Children and I"—was nixed by the East sector for that reason.

Quite apart from the fact that there can be no more stringent quota in Germany right now, Schwerin felt that, even if there were, it wouldn't serve any practical function since the German product gets some 55% of the local screentime right now. Curtailed flow of imports also would cause unemployment at the dubbing studios.

QUEBEC'S OWN SLANT: HITS 'ARM' GAMBLING

Otto Preminger's production of "Man With the Golden Arm," which was turned down for Production Code approval because of its drug-addiction theme, is running into censorship troubles for another reason. Film has been rejected by the Province of Quebec, not because of the drug angles; but because of its spotlight on gambling.

The Canadian blue-pencilers want deleted all footage focusing on the marathon poker game in "Arm." Scenes of this, in which Frank Sinatra is the dealer caught cheating, are an integral part of the picture, in the producer's opinion, and he's refusing to cut. A court fight is considered likely unless Quebec censors withdraw their objections.

So far as the film's release in the United States is concerned, only Maryland is troublesome to Preminger. He and the censors of this state are at odds on the pic's content and he's already threatened legalistic action. Milwaukee and Atlanta wanted to do a scissor job on "Arm" earlier but since have okayed the film in its entirety.

Davis Cabled Outcry On U. S. Films in Video Contrasts With His Deals

London, March 20.

John Davis, who last month signed a cable to Eric Johnston with other British industry toppers, appealing to him to stop the sale of American feature films for British commercial television, now admits that he is negotiating a further deal for the sale of his product to American networks. The disclosure is made in a byline piece by the Rank aide in the Financial Times, the British equivalent of the Wall Street Journal.

Headed "British Film Exports," article reveals a further block of British product for American tv may guarantee $3,000,000. That would be in addition to the two deals closed last year.

Davis implies that he is using the tv medium as a means of creating a demand for British product. "The programs," he observes, "are sponsored by advertisers. It is reasonable, therefore, to assume that they would only handle programs if they are satisfied they are a draw which will assist the sale of their goods. The American public and advertisers are, therefore, interested in British films. I am still hopeful that the American public will, before long, see them on the cinema screens in quantity."

Underlining the need for export markets for British features, Davis makes a comparison with the foreign earnings of Hollywood product. From the free world markets, he notes, the American producer secures 60% from the domestic market and a further 15% from Great Britain. The revenue equivalent to this 15% constitutes the return that a British producer obtains from his much smaller domestic market.

LOEW BOARD HUDDLES AT STUDIO APRIL 12

In an unusual departure from customary practice, the board of directors of Loew's Inc. will visit the Metro studio in mid-April and hold its regular meeting there.

The plan calls for the members of the board to spend April 12-13 at the Coast studio. According to prexy Arthur M. Loew, the Coast meeting was decided upon in order that all members of the board could become familiar at first hand with the operations of the studio and have an opportunity to see some of the productions being readied for summer and fall release.

Huston to London

John Huston leaves New York for London this week to work on final color corrections on the prints of "Moby Dick," which he lensed abroad for Warner distribution.

Release is set for the end of June.

A BULLFIGHT NOT ON TIME

Barnaby Conrad Novel Again Looks Off—Huston Too Busy

The on-again off-again filming of Barnaby Conrad's "Matador" looks off again, despite the fact that a new deal for the proposed picture was announced only last week. It was stated that United Artists was joining Allied Artists in sponsoring of the film, which was to be produced by John Huston.

However, "Matador" was to be done against the round of fiestas which take place in Seville in April. And there's not enough time on the calendar to have the property ready.

Rights to the Conrad book are held by Huston and Jose Ferrer. About a year ago Columbia was to foster its production, according to announced plans, but bowed out.

Powell Lessens, Delays Chores for 20th-Fox; Wants European Rest

Hollywood, March 20.

Dick Powell, under contract as producer-director at 20th-Fox, is discussing a rearrangement of his 10-picture 10-year deal with Spyros Skouras whereby he would make seven instead of 10 films, also would postpone start of deal to Sept. 1, instead of March, as was planned.

Powell, also producer-owner-star of Four Star Productions, wants vacation and plans to leave for Europe in May with wife, June Allyson, and their children. She stars in Universal's "Interlude" while abroad. Powell will not direct "Can Can" for 20th, as was set.

CURT NIX OF CLAIM; HAYWORTH TO WORK?

Hollywood, March 20.

Negotiations for Rita Hayworth's return to Columbia, possibly for "Joseph and His Brethren" were expected to be proposed within the next few days as a result of Federal Court dismissal of her suit for $150,000 against Columbia. Actress had contended the studio had delayed the start of the film beyond the agreed-upon date.

In one of the shortest opinions ever filed in Federal Court here, Judge Ben Harrison declared that Miss Hayworth "repudiated the contract with the defendant without justification. Any rights she may have had, if any, prior to her repudiation, were waived by her subsequent conduct to such claimed breech and as a result she is entitled to nothing."

Marilyn Monroe Steams Things Up in Phoenix

Phoenix, March 20.

Marilyn Monroe heads an entourage of more than 70 persons here for a 10-day shooting schedule of "Bus Stop" for Fox. Most of the scenes are crowd shots and sequences involving the annual Jaycee Rodeo and Parade, which Miss Monroe attended last week.

Joshua Logan is directing in Cinemascope with a cast that includes Arthur O'Connell, Eileen Heckhardt and Don Murray, latter of Broadway and new to films.

Easily Arizona's No. 1 personality and attraction at this time, Miss Monroe is the first occupant of the celebrity suite at George Gobel's new Sahara motel. It's 78 here but now hotter with Miss Monroe on the scene.

Jap 'Samurai' Wins Special Oscar; No Thalberg Award For 2d Year

Hollywood, March 20.

Academy will present no Irving G. Thalberg Memorial Award this year, at 28th annual Oscar derby tomorrow (Wed.), making second successive year that coveted honor has been bypassed by Board of Governors. No honorary awards will be presented, either, according to Academy prexy George Seaton, other than an Honorary Foreign Language Film Award and nine special awards in the Scientific or Technical bracket.

This marks the first time such an announcement has been made in advance. Previously, the Governors have always met in secret session on eve of the Oscar presentations, when they voted on recommendations by foreign film committee and Scientific-Technical committee, as well as considering the Thalberg Award. Heretofore, too, no one apart from Governors knew whether the Thalberg kudos would be bestowed until the actual presentations ceremony.

Early listing by the Governors of best foreign film and S-T awards was made, according to an Academy spokesman, to permit sufficient recognition for these types of awards. In the past, he said, they were lost in the hubbub of the

(Continued on page 16)

Predictions of Oscar Choices

BEST PICTURE	"Marty"
BEST DIRECTOR	Delbert Mann ("Marty")
BEST ACTRESS	Anna Magnani ("The Rose Tattoo")
BEST ACTOR	Ernest Borgnine ("Marty")
SUPPPORTING ACTRESS	Jo Van Fleet ("East of Eden")
SUPPORTING ACTOR	Jack Lemmon ("Mister Roberts")
BEST SCREENPLAY	Paddy Chavefsky ("Marty")
BEST ORIGINAL	D. Fuchs-I. Lennart ("Love Me or Leave Me")
BEST SONG	"Love Is a Many Splendored Thing"

'Naked Amazon' Banning Brings Challenge Afresh Of Maryland's Censorship

Constitutionality of Maryland's censorship law is being challenged again today (Wed.) before a Baltimore City Court Judge in connection with the banning of the Times Film release, "Naked Amazon." Brief attacking the statute is being submitted by Times attorney Felix Bilgrey.

Maryland is the only state which barred "Amazon," even though it carries a Code seal and rated a "B" tag from the Legion of Decency. Censor objected to nudity in shots showing Brazil natives and asked for deletions, which Times refused to make.

There was a hearing on the matter before Judge Byrnes last week, at which time both sides agreed to submit briefs. Bilgrey has fought censorship cases for Times in various other states, notably in Massachusetts and Illinois.

According to Times Film execs, the adventure tinter has had over 1,000 U. S. dates without running into any objections. In Toronto, Canada, it recently set house records in a five theatre day-and-date run.

L. A. to N. Y.

Ernie Anderson
Carleton Carpenter
Jeff Chandler
Wolfe Cohen
Alex Cooperman
Wendell Corey
Broderick Crawford
Mary Ford
L. Wolfe Gilbert
Cary Grant
Sterling Hayden
Myer Hutner
Fred Kohlmar
Hedy Lamarr
Art Linkletter
Anita Loos
Jeanette MacDonald
Lauritz Melchior
David Merrick
Daniel T. O'Shea
Les Paul
Richard Quine
Martin Rackin
Norman Selton
Charles E. Skinner
Joan Tyler
Patrice Wymore

N. Y. to L. A.

Pier Angeli
Polly Bergen
Sammy Cahn
Tony Charmoli
Anatole Chujoy
Fred Coe
Wally Cox
Vic Damone
Norman Felton
Mark Goodson
Robin Levinson
Bill Nichols
Manny Reiner
Debbie Reynolds
Will Sanders
Herman Shumlin
Bill Todman
Bill Treadwell

Europe to N. Y.

Lucia Bose
Ania Dorfman
Alfred Drake
Jacques Enoch
Walter Gieseking
Dean Jagger
Aaron Katz
Reub Kaufman
Gene Krupa
Nicholas Joy
Alicia Markova
Herbert Wilcox
Cornel Wilde
Robert S. Wolff

N. Y. to Europe

Ernie Anderson
Morton Gottlieb
Jack Hawkins
John Huston
Arthur L. Mayer
Jerome Robbins
George J. Stoetzel

Oscar-Guessing

Continued from page 3

poll, amounted to 1,327 Hollywoodites and 182 theatre operators. That's 60-70%, respectively, of the two samples.

In the accompanying box will be found the picks, which predictions will be confirmed or otherwise Wednesday when the sealed envelopes screened via Price, Waterhouse are ripped open.

"Marty," the $343,000 film adaptation of a television drama, has been selected as the Best Picture of the Year. This release shows as also copping three other awards—Best Actor (Ernest Borgnine), best screenplay (Paddy Chayefsky) and best director (Delbert Mann)—and is only picture to win in more than one of the nine categories used by Daily Variety.

Other winners are: Best Actress, Anna Magnani ("The Rose Tattoo"); Best Supporting actress, Jo Van Fleet ("East of Eden"); Best Supporting Actor, Jack Lemmon ("Mister Roberts"); Best Original Story, "Love Me or Leave Me" (by Daniel Fuchs and Isobel Lennart); Best Song, "Love Is a Many Splendored Thing" (by Sammy Fain and Paul Francis Webster).

Under the broadened polling Daily Variety selected (1) the five Academy Award nominees in each of the nine categories and, in each case, except for Best Supporting Actress and Best Original Screen story, added (2) five other possible candidates for honors on the basis of opinions from this paper's motion picture staff. In the Supporting Actress and Original Screenplay classifications, only four other candidates were considered worthy of being added.

The results emphasized the accuracy of the Academy Award's own choices, for in most cases all Oscar nominees led their fields. Without exception, to honors in the Daily Variety poll went to candidates named for Academy Award contention. However, some of the added starters racked up more votes than some of the Academy nominees in certain classifications.

For example, in the Best Original Screenplay category, Daily Variety's four added starters ("Genevieve," "Wages of Fear," "Mr. Hulot's Holiday" and "The Phenix City Story") all received more votes than one of the five Academy nominees and two of the four even surpassed a second Academy nominee in that group. Similarly, Charlotte Greenwood ("Oklahoma!") and Susan Strasberg ("Picnic") received more votes for Best Supporting Actress than two of the Academy nominees and Daniel Mann ("I'll Cry Tomorrow") added entry in the field of directors, nosed out one of the Academy nominees for Best Director Award.

Voters, incidentally, were also asked to nominate a candidate for the Irving Thalberg Award. However, there were so few votes — and those so widely varied — in this category that it was impossible to arrive at a popular choice for the award.

Straw poll results, in addition to emphasizing the general accuracy of the Academy nominations, underlined the fact that talent is universally recognizable in the film industry. Except in the case of Best Picture and Best Supporting Actress, the exhibitor choices matched those of members of the production end of the industry and in the same percentage ratio of preference. Exhibitors liked "Mister Roberts" rather than "Marty" as the best film and kudosed Betsy Blair for her performance in "Marty" over the work of Miss Fleet in "East of Eden." In the latter category, the overall total of ballots left only about a one percent margin between the two contestants.

Ballots were mailed, without fanfare, early this month. Entries were required to be returned by midnight March 13 to allow sufficient time for careful tabulation.

400 TRUST SUITS, BUT DIPPING

New York Sound Track

Could the activity in the Skiatron stock due to the proximity of a **Matty Fox** deal to intro the Subscriber-Vision toll-tv system in Cuba? . . . **Marc Spiegel,** the Motion Picture Export Assn.'s Paris topper, wants to intro MPEA newsletters in France, Germany and Italy. They'd report on the progress of native films in the U. S. and would be translated into the respective languages . . . 20th-Fox's foreign billings during the first nine weeks of 1956 continued to run ahead of the domestic take by a considerable margin. Same period in 1955 the opposite was true.

Paramount ads which are billing **Jody Lawrance** as a **Michael Curtiz** discovery are a source of amusement to the boys at Columbia. Reason is that Col had the gal under contract in 1951-1952, and gave her the femme lead in six pictures, including "Ten Tall Men" with **Burt Lancaster** . . . Bing Crosby Enterprises looks planning to do a picture on **Mohammed** . . . **David O. Selznick** registered "Anna Karenina" with the MPAA's title bureau . . . **George K. Arthur,** as he was known as an early-day film star, is now **George Brest,** producer-distributer. The name came out **George Minter** in a recent erratum. . . . .

Leo Mishkin, film critic of The Morning Telegraph, was invited to be a guest at yesterday's (Tues.) Variety Club of N. Y. luncheon honoring the Gotham film critics. Since he's a member of Variety Club, he also got a bill for the luncheon . . . Video writer **Adrien Spies** signed by Metro to adapt the screenplay of "See No Evil" from an original screenplay by **Robert Campbell. Jud Kinberg** and **Edgar Small** will co-produce . . . **Capitol Theatre** has placed on display the costumes and props used in the filming of **Robert Rossen's** "Alexander the Great." Pic opens at the theatre March 28. . . .

Leo Lax of Leo Lax Films, France, in town. He's going to Hollywood and Mexico before returning home via N. Y. . . . MPEA tax committee going to Brussels soon . . . SMPTE Journal contributes a very helpful list of basic technical film terms in five languages. It should come in mighty handy for the internationally-minded engineers. Who'd have guessed, for instance, that the word "blimp" in German reads "Schallschutzhaube!" . . . Those who've seen **Francoise (Bonjour Tristess) Sagan's** second novel say it's a fine story but much too "hot" for an American film. "Bonjour Tristess" is being made by **Otto Preminger** . . . Spanish pic satirizing the Marshall Plan will be released here by **Cy Bronstein's** Screen Art Sales.

Columbia's "Barefoot Mailman," adapted by James Gunn and Francis Swann from **Theodore Pratt's** novel of the same title, is duplicating the book's success in becoming something of a Florida institution. The film, which stars **Robert Cummings, Terry Moore** and **Jerome Courtland,** was released in 1951 and is an annual winter revival at a number of Florida theatres. The book also continues to rack up sales each year. It's one of a trilogy by **Pratt** on the growth of the Florida.

George Raft will direct as well as star in "Devil's Playground," to be made by E M Productions . . . **Sidney Blackmer** into "Beyond a Reasonable Doubt" at RKO . . . U is paging **Ed Wynn** and his son **Keenan** for "The Great Man" . . . **George Neise** shifting from tv for a part in Samuel Goldwyn Jr.'s "The Sharkfighters" . . . **Fernando Lamas** set to star in Italian producer **B. L. Amato's** "The Vagabond," rolling in Rome next June under direction of **Hugo Fregonese.**

Doris Day will make two pictures, "Love Affair" and "Stage Door," for RKO and "The Pajama Game" for Warner Bros. . . . **Burl Ives** into dramatic role in Metro's "The Power and the Prize" . . . "Funny Face" is final tag on "Wedding Day" at Paramount . . . **Arthur Hornblow Jr.** and **Edward Small** will produce "Solomon and Sheba" for United Artists release . . . **Agnes Moorhead** replaced Vivienne Segal in Metro's "The Opposite Sex." . . .

Fred MacMurray will top Universal's "Gun for a Coward" . . . **Barbara Stanwyck** opposite **Joel McCrea** in Fielding Productions' first feature, "Trooper Hook" . . . **Robert Hardy Andrews** will script and produce his own novel. "Rough Rider," for RKO . . . **Michael Kidd** directs "Merry Andrew," starring **Danny Kaye** at Metro . . . Columbia has closed with **Frank Sinatra** for "Pal Joey" . . .

Late **Henri Cretien** is described as "the man who saved Hollywood" in France Actuelle, official French propaganda semi-monthly published in Washington. Cretien, 77, died last month at the Walter Reed Hospital in Washington. He invented the anamorphic lens from which the CinemaScope film process was developed. While France Actuelle doesn't explain what it means by the blurb, the reference is obviously to the claims that widescreen processes reversed a downward trend of the film business.

Metro purchased the title "Designing Woman" from **Frederick Brisson** for its scheduled (not confirmed) **Grace Kelly** picture. Brisson is now calling his original yarn "Madly in Love." . . .

French producer **George Loureau,** putting rumors to rest, says **John G. McCarthy** is his American rep and continues to be that. Loureau's been huddling with **Richard Davis** on release of "Le Grand Manoeuvre" via latter's United Motion Picture Organization . . . **Charles F. Baldwin,** new MPEA rep in Italy, has checked into Rome.

If this is the winner, remember this: "Marty, that superb American film currently on the Oscar list, is in the best Italian style of filmmaking," wrote **Harold Whitehead** in Montreal Gazette last week. He concludes that "talent is international and the best possible, in any frame of reference, will be recognized."

Churchmen Prod Pennsylvania To Re-Word, Re-Pass Censorship

Pennsylvania State Legislature this week is expected to push through a new censorship law spelling out in greater detail the circumstances under which a motion picture can be banned for exhibition. The state's 40-year-old statute on censorship last week was declared invalid because of its vagueness by the State Supreme Court.

This ruling came as the result of an action pressed by Hallmark Productions whose film, "She Shoulda Said No," which deals with drug addiction, was turned down by the censor board.

According to sources close to the situation, Pennsylvania law-makers are rushing through a new statute upon the encouragement of Catholic Church elements. Thus, it parallels the action taken by the New York Legislature two years ago. With Church influence clearly in evidence, New York whipped up a new censorship law when its old statute was declared vague.

Metro Moves Bailey, Bache

Thomas E. Bailey, Metro's St. Louis branch manager since 1953, has been shifted to branch manager at Kansas City. He succeeds the late William D. Gaddoni who died at Kansas City on Feb. 12.

Harry Bache, sales manager of the company's Philadelphia office, takes over the St. Louis post. Bailey has been with Metro since 1930 and Bache since 1925.

CALL SOME CASES FAST-BUCK TRY

By HY HOLLINGER

The film industry, which more than any other United States business has been shackled by a preponderance of antitrust suits, may at last be seeing a significant decline in this type of headache litigation. The suits stem from the U. S. vs. Paramount decree which brought about the separation of the theatre and production-distribution interests of the major companies. In recent years there have been more than 400 antitrust suits on file, with the total damages demanded amounting to as much as $400,000,000.

Perhaps the greatest factor leading to the reduction in the number of suits filed by exhibitors is the new federal statute of limitations which went into effect on Jan. 6. Under the new regulation, a limit of four years has been placed on litigation arising from alleged violations of the Sherman and Clayton antitrust acts. Without the existence of a federal statute, state laws prevailed and there was no uniformity in the statute of limitations in each individual state.

In addition to the brake on antitrust litigation caused by the new statute of limitations, there is a general belief among industryites that the peak in possible suits has already been reached. This development was pointed out by Universal's general counsel Adolph Schimel at the company's stockholders' meeting last week. Schimel based his view on the new statute of limitations, but other industry attorneys felt that the "cream of the good cases" were already out of the way and that if exhibitors had any good cases they "would have brought them by now to take advantage of the longer period."

There was a flurry of suits—amounting to about 30—filed prior to the Jan. 6 cutoff date in an attempt "to get in under the wire." However, since Jan. 6 only about two or three new cases have been placed on the record. Even before the cutoff date, there were indications of a decline in the number of cases. They were "still coming in," an industry lawyer noted, "but not in the bulk as previously."

250 Still Pend

As compared to the 400 cases and total demands of about $400,000,000 a few short years ago, there are now between 200 and 250 cases still on the books, representing about $300,000,000 in total damages demanded. The astronomical figure, of course, does not represent the total the industry will have to pay out to settle the cases. Many of the cases are settled for less than one-tenth than the original sum demanded under the treble damages provision of the consent decree. For example, in a recent suit in which an exhibitor asked for over $700,000, the case was settled for less than $12,000.

The production-distribution companies are hopeful that the new statute of limitations will succeed in reducing the number of "nuisance" suits. In many instances, rather than submit to costly and lengthy litigation, the film companies have agreed to token settlements. This, of course, was not made a general policy because it would leave the companies wide open to similar suits by exhibitors who saw an opportunity "to pick up a fast buck." The settlements, it's pointed out, depended on the circumstances. Where a principal is involved, the companies will defend no matter the cost, for they feel a clearcut victory will save them money in the long run.

Many of the suits stem from charges of conspiracy in the denial of certain theatres of firstrun product, runs, and clearances. Although there will still be plenty of work for industry attorneys, the new statute of limitations, it's felt, will remove an important incentive for the instituting of suits dating back to alleged violations of six to 20 years ago.

If the British Are Too British For American Film Tastes How Explain Guinness' Popularity?

London, March 20.

On the continuing theme of whether British features get an even shake or square deal in the American market, a fair summary of trade opinion in London would be this:

"It isn't an answer to say that many British films are unsuitable for America and therefore do not get booked into American theatres—for the simple reason that many American films are equally unsuitable for British audiences, and yet they do secure playdates in British houses."

Another comment on the situation would run something like this, "The Yanks ask us to believe that almost all British features are unacceptable to the U.S. market other than features starring Alec Guinness, who is as British as they come."

Having by now heard most of the American reasons-why, the British wax expert in detecting what they regard as flaws in American logic big enough to drive a Rolls-Bentley through. The slow pace, the British accent, the unknown players represent no handicap as regards one American market, namely, film theatres. So here in London the deadpan skeptics inquire, "Do the American networks and sponsors pay out good dollars for entertainment which they expect will drive their viewers to rival channels?"

A prime complaint of the British is that they "automatically book" all U.S. films, without any restrictions, though many of these are readily rated as mediocre or "frightfully American." Always it is the American film industry, and

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Union Hits Aniline

Washington, March 20.

A resolution from the Central Labor Union of Union County, N. J., urging the Government to sell General Aniline & Film to some private American firm, was placed in the Congressional Record last week by Rep. Harrison A. Williams Jr., (D., N.J.)).

Several bills for such a sale have been introduced. The company, which was German-owned, was seized by this Government during World War II. Among its products is motion picture raw stock.

Screen Actors Set Limit on Trailers; New Union Rates

Hollywood, March 20.

Higher minimums and a five-day work week are achieved by actors in the new theatrical film contract signed here by the Screen Actors Guild and Assn. of Motion Picture Producers. Guild for the first time has a regulation limiting trailers for television use.

Negotiations were finalized following conferences which began in January. Under the new deal, the day player minimum is hiked from $70 to $80 immediately, and goes up to $90 Feb. 1, 1958; the weekly free lance minimum is elevated from $250 to $285 at once, and shoots up to $300 in two years.

Actors sought the five-day week, to conform with the industry's patterns set in the contract between the major studios and IATSE, and going into effect last Jan. 30. SAG pact gives them the five-day week with actors to receive premium pay for work on Saturdays or Sundays.

Location work will be on a six-day, 48-hour week with pay equal to the studio 44-hour rate plus four hours straight time pay. Actors earning $25,000 or more per pic and termpact thesps earning more than $1,500 a week may agree in their negotiations to work on Saturday even if it is a sixth day without added

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MAKE PATTINSON 20TH'S TOPPER IN LONDON

London, March 20.

James F. Pattinson, who has headed the 20th-Fox organization in Britain as director of sales, has been upped to the post of managing director. The appointment was made in London last Friday (16) by Murray Silverstone, the company's international topper, who came over for the first trade demonstrations of CinemaScope 55.

Pattinson has been in charge at 20th since William J. Kupper relinquished the managing directorship some years back. He's been with the company since 1931, when he was manager of the Birmingham branch, and came to London in 1937, being appointed sales manager in 1946.

Silverstone explained that Albert Cornfield will continue to supervise the activities of the company in Great Britain and the continent and, with Basil Litchfield, will rep 20th on the board of Gaumont British. Litchfield will also be managing director of 20th Century-Fox Productions Ltd., whose British productions activities are being extended.

Flaud Repeats Same Points, Ignores Mayer

Paris, March 20.

Jacques Flaud, head of the governmental Centre National de la Cinematographie, repeated this week his view that independent distributors in the U. S. did not have the means of giving full exploitation to French pix due to their lack of full, nationwide distribution facilities.

The main argument against the indies, he said, was that they couldn't even give art house films the 500 bookings around the U. S. which should constitute the minimum circulation for French features. Flaud added that the French aimed to have some 20 of their pictures on the U. S. markets—both general and special—within the next three years.

French Government film topper opined that there were three ways in which the program could be achieved. (1) French producers will work through the indies on

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Blumenstock's $1,500 Weekly, $250 Expenses

Mort Blumenstock, Warners' adpub v.p., has been given a new employment contract providing him with a payoff of $1,500 weekly plus $250 per week for expenses, excluding those incurred while traveling. Pact runs for three years from March 5.

Also, Blumenstock collected $5,000 to cover the cost of his recent shift back to the New York home-office after several years of operation on the Coast.

Patterns

Small-scale production but a well-told tele tale. Van Heflin stars.

United Artists release of Michael Myerberg production, presented by Jed Harris & Myerberg. Stars Van Heflin; features Everett Sloane, Ed Begley, Beatrice Straight, Elizabeth Wilson. Directed by Fielder Cook. Original television play and screen adaptation, Rod Serling; editors, Dave Kummins and Carl Lerner. Trade-shown N.Y., March 9, '56. Running time, **83 MINS.**

Fred Staples	Van Heflin
Walter Ramsey	Everett Sloane
William Briggs	Ed Begley
Nancy Staples	Beatrice Straight
Marge Fleming	Elizabeth Wilson
Miss Lanier	Joanna Roos
Sylvia Trammel	Elene Kiamos
Miss Hill	Shirley Standlee
Paul Briggs	Ronnie Welsh Jr
Ann	Sally Gracie
Billy	Michael Dreyfuss
First Secretary	Adrienne Moore
Second Secretary	Elaine Kaye

A well told tele tale, "Patterns" is themewise akin to Metro's "Executive Suite," being about big business, and productionwise akin to Hecht - Lancaster's "Marty," also derived from television.

In theatrical feature form, the Rod Serling drama first seen on Kraft TV Theatre might present selling problems at the outset because of its unelaborate presentation and lightness of weight in name value. But importantly, this is a skillfully-executed film. Once over the initial hurdles, when the word is spread about its genuine merits, it should do good business.

Substantially it's the story of a corporation boss whose only concern is the growth of his business and let the less fit of his executive personnel fall as they may. Performances are vivid; the characters are drawn with an absence of falsity. The direction keeps the audience close to the action, allows for an unusual sense of participation.

Holding the reins on the corporate octupus is Everett Sloane. He's steel-eyed, harsh and cold and every inch the ruler of an industrial empire who will not have his business judgment tempered by concern for the welfare of his colleagues. But in the Serling screenplay, as directed by Fielder Cook (also from tv), another facade of the Sloane character is deftly established. In an intensely gripping climax, he lets it be known that he'd step aside if another man could do a better job; the corporation is more important than any individual, including himself. Sloane is fascinating all the way through.

Star of the picture is Van Heflin, as an engineer from Ohio who's brought to New York and comes face to face with the impersonal top-echelon operation. He's groomed to succeed Sloane's second in command, Ed Begley, with whom he has become friendly. Thus a dilemma, for Heflin wants the title but has compunctions about seeing Begley placed in an untenable position.

Heflin shows marked understanding of the role he plays out. He's alert, eager for the more important position but infuriated with Sloane's operational patterns. Begley competently sketches a pathetic figure as the exec on the way out.

Much of this is developed in the board of directors room and other portions of Ramsey Corp.'s skyscraper office building. The cameras play on the high-domed lobby and busy people on the hop and the atmosphere of bigness is thus communicated.

Featured characters add to the story's depth. Begley's secretary, Elizabeth Wilson; Beatrice Straight as Heflin's wife and Joanne Roos as Sloane's amanuensis all, too, are part of the pattern, and contribute sensitive performances.

Michael Myerberg's production, as previously noted, reflects a "Marty"-like budget. But it's fine picture-making with major credit due Serling, Cook, the players and photographer Boris Kaufman. All technical work is good.

There's no music in the background. None was needed. *Gene.*

Rose Tobias to RKO As a Talent Scout

Rose Tobias, recently on the staff of the "Morning Show" on CBS-TV, is shifting to assistant to Benn Jacobson, RKO's talent and casting representative in New York, effective April 16.

Miss Tobias has had various posts at the tv network and, in effect, joins the parade of personnel from that web to the newly revitalized film company, starting with William Dozier, RKO's production chief.

Last year she was in Europe with the management of "Porgy and Bess."

Tribute to a Bad Man

(C'SCOPE—COLOR)

Alternating fast and slow pacing, this scenically striking early-west action drama has so-so prospects. Stars James Cagney.

Hollywood, March 19.

Metro release of Sam Zimbalist production. Stars James Cagney; costars Don Dubbins, Stephen McNally, Vic Morrow; introduces Irene Papas. Directed by Robert Wise. Screenplay, Michael Blankfort; based on a short story by Jack Schaefer; camera (Eastman Color), Robert Surtees; editor, Ralph E. Winters; music, Miklos Rozsa. Previewed Feb. 29, '56. Running time, **95 MINS.**

Jeremy Rodock	James Cagney
Steve Miller	Don Dubbins
McNulty	Stephen McNally
Jocasta Constantine	Irene Papas
Lars Peterson	Vic Morrow
Barjak	James Griffith
Hearts	Onslow Stevens
L. A. Peterson	James Bell
Mrs. L. A. Peterson	Jeanette Nolan
Baldy	Chubby Johnson
Abe	Royal Dano
Pat Jones	Lee Van Cleef
Cooky	Peter Chong

A rugged frontier drama of the early west, played off against the scenically striking Colorado Rockies, "Tribute to a Bad Man" is somewhat spotty in entertainment impact. Thus its prospects at the boxoffice won't quite measure up to the draw worth that might be indicated by James Cagney's name and the Metro release.

Pictorially, the Sam Zimbalist production is a sight to behold, using the location sites for full visual worth—a telling CinemaScope lensing job in Eastman Color by Robert Surtees. Also, picture gets two new faces on the domestic screen and off this first look both have something to offer in the right assignments. Introduced is Irene Papas, Greek actress, and her Hollywood debut comes off well. Scoring also is Don Dubbin, late of the legit "Tea and Sympathy" national company. He's a young man with promise.

Critically, "Bad Man" is both fast and slow-paced. Latter, in part, results from a feeling of repetition in some of the story points as scripted by Michael Blankfort from a Jack Schaefer short story, and in some scene-prolonging beyond the point of good dramatic return by Robert Wise's direction. This is especially true of the cruel, barefoot march forced on some horse thieves by Cagney's title character. Elsewhere, however, the script and Wise's direction combine with good trouping to give some topflight moments of action and suspense, all of a rugged variety appropriate to the plot period.

The title is somewhat of a misnomer. The man portrayed so well by Cagney is a hard-bitten pioneer who must enforce his own law on the limitless range he controls. The picture of him is seen through the eyes of young Dubbins, eastern lad come west to make his fortune and who tarries awhile in Cagney's employe. The stay is long enough for him to fall in love with Miss Papas, strange beauty living at the horse ranch, and almost win her away from Cagney when she rebels at the latter's arrogant justice of the rope for breakers of his laws. At the end, however, Dubbins rides away alone, leaving the lovers with a bit more understanding and kindness than they had had before.

There's some notable supporting performances from Stephen McNally, James Griffith, Onslow Stevens, James Bell, Jeanette Nolan, Chubby Johnson, Royal Dano, Lee Van Cleef, Peter Chong and Vic Morrow, in about that order, as assorted types in the rough and ready drama. Miklos Rozsa's scoring is particularly good, as are most of the other credits. *Brog.*

Mohawk

(SONGS—COLOR)

Outdoor drama of the frontier days in the Mohawk Valley for regular action market.

Hollywood, March 20.

20th-Fox release of Edward L. Alperson production. Stars Scott Brady, Rita Gam, Neville Brand, Lori Nelson, Allison Hayes; features John Hoyt, Vera Vague, Rhys Williams, Ted de Corsia, Mae Clarke, John Hudson. Tommy Cook. Directed by Kurt Neumann. Screenplay, Maurice Geraghty, Milton Krims; camera (Eastman Color by Pathe), Karl Struss; editor, William B. Murphy; score, Edward L. Alperson Jr., conducted by Raoul Kraushaar; songs, Alperson Jr., and Paul Herrick. Previewed **March 19, '56.** Running time, **79 MINS.**

Jonathan Adams	Scott Brady
Onida	Rita Gam
Rokhawah	Neville Brand
Cynthia Stanhope	Lori Nelson
Greta	Allison Hayes
Butler	John Hoyt
Aunt Agatha	Vera Vague
Clem Jones	Rhys Williams
Kowanen	Ted De Corsia
Milliken	Mae Clarke
Captain Langley	John Hudson
Keoga	Tommy Cook
Priest	Michael Granger
Sergeant	James Lilburn
Dancer	Chabon Jadi

Outdoor market will be satisfactorily served by this Edward L. Alperson production which 20th-Fox is releasing. "Mohawk" might be termed a western that went east since it deals with a legend of the Iroquois and is laid at an American frontier outpost in New York's Mohawk Valley. With familiar cast names and color to help, pic makes for a good summer season booking generally.

The original screenplay by Maurice Geraghty and Milton Krims is inclined to lean a bit heavily on unpioneerish dialog at the start but soon settles down to business and Kurt Neumann's direction stirs up the pace over the 79-minute course so that things keep moving. Scenic values of the frontier-outdoor type are good, with a plus value in having three lookers in major femme roles. They are Rita Gam, a striking Mohawk princess; Lori Nelson, a gentle girl from Boston, and Allison Hayes, earthy barmaid in the fort tavern.

Each girl wants Scott Brady, an artist painting the valley and the Indians for the Massachusetts Society, but it's Miss Gam who gets him when an Indian-white war stirred up by John Hoyt, crazy settler who believes the entire valley belongs to him, and some trouble-seeking braves led by Neville Brand is finally out of the way. The femme trio creates a good impression and the gals' separate yens for Brady provide plenty of opportunity for clinch scenes and lobby art. Brady does his artist role with the right amount of dash, while Hoyt and Brand are properly villainous.

Vera Vague, chaperoning aunt to Miss Nelson, rates some chuckles. Ted de Corsia, wise chief who wants peace, and Mae Clarke as his equally wise wife, give dignity and good performances to their Indian characters. Rhys Williams, tavern-keeper; John Hudson, fort commander; Tommy Cook, young brave, and others perform competently, too.

Footage expertly lensed by Karl Struss is blended with some stock reelage for an overall good effect. Edward L. Alperson Jr., scored with Raoul Kraushaar conducting, as well as clicking the title tune and "Love Plays the Strings of My Banjo," to which Paul Herrick did the lyrics. Tunes fit the pic. *Brog.*

The Price of Fear

Lacklustre telling of ingenious crime drama with Merle Oberon, Lex Barker—strictly supportive.

Hollywood, March 30.

Universal release of Howard Christie production. Stars Merle Oberon, Lex Barker; features Charles Drake, Gia Scala, Warren Stevens, Phillip Pine, Mary Field. Directed by Abner Biberman. Screenplay, Robert Tallman; story, Dick Irving Hyland; camera, Irving Glassberg; editor, Ray Snyder; music supervision, Joseph Gershenson. Previewed March 13, '56. Running time, **79 MINS.**

Jessica Warren	Merle Oberon
Dave Barrett	Lex Barker
Pete Carroll	Charles Drake
Nina Ferranti	Gia Scala
Frankie Edare	Warren Stevens
Vince Burton	Phillip Pine
Ruth McNab	Mary Field
Jim Walsh	Dan Riss
Bolasny	Konstantin Shayne
Johnny McNab	Stafford Repp
Lou Belden	Tim Sullivan

The crime dramatics in "The Price of Fear" come off with only so-so success, relegating it to programmer classification. Names of Merle Oberon and Lex Barker in the star spots will be of little help.

There's a singular lack of excitement or suspense to the footage, although the tricky plot premise should have generated some. It's the story of a man framed for two crimes, but with each alibing the other. The first is a hit-and-run killing in a car reported stolen by career woman Merle Oberon after she had done the deed. The second is the rubout of a partner in a dog track, which gangsters muscling in have framed on Barker, owner of the hounds-and-hares sports spot.

As the Robert Tallman script, from a story by Dick Irving Hyland, tells it, if Barker figured in the car accident after taking the auto in fleeing from some gangsters then he couldn't have killed his partner. The police let it lie, figuring the truth will out in the end, and it does, after Barker, who has fallen for Miss Oberon, is nearly led to his death by her. The direction by Abner Biberman is hard put to make it all believable and it never quite comes off.

The two stars in the Howard Christie production do what they can but, while delivering with a certain amount of assurance, fail to realize much that is credible or creditable. Charles Drake, homicide detective; Gia Scala, daughter of the hit-and-run victim; Warren Stevens, the gang leader; Phillip Pine, a gunman; Mary Field, wife of a taxi-driver witness, are among others who have scant success with the roles.

Photography by Irving Glassberg, editing and other technical credits are competent. *Brog.*

The Bold and the Brave

(SONG)

Okay war drama with action and comedy for program playdates.

Hollywood, March 20.

RKO release of Hal E. Chester production. Stars Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey; features John Smith, Race Gentry. Directed by Lewis R. Foster. Screenplay, Robert Lewin; camera, Samuel Leavitt; editor, Aaron Stell; score, Herschel Burke Gilbert; song, Mickey Rooney and Ross Bagdasarian. Previewed March 15, '56. Running time, **87 MINS.**

Fairchild	Wendell Corey
Dooley	Mickey Rooney
Preacher	Don Taylor
Flamma	Nicole Maurey
Smith	John Smith
Hendricks	Race Gentry
Wilbur	Ralph Votrian
Technician	Wright King
Master Sgt.	Stanley Adams
Bob	Bobs Watson
Tina	Tara Summers

Action and comedy mark this wartime drama as an okay entry for regular program playdates. In fact, pic has occasional touches above the standard dualer classification, but not enough to shape it for better booking treatment. The top cast names are good for the release designation and returns should reach a satisfactory level.

Hal E. Chester produced the Irving H. Levin presentation independently, with RKO taking over the distribution. Film stays away from mass war action, concentrating mostly on three infantry soldiers and how life on the front in Italy during World War II effects them. Lewis R. Foster's direction of the Robert Lewin script develops the characters with facility and scores particularly in handling Nicole Maurey, Italian girl who figures importantly in story points developed around Don Taylor, sergeant of the soldier trio.

Wendell Corey does well the role of an idealist who finds it hard to kill, even in battle. Mickey Rooney ably sells the part of an irrepressible youth and figures in an hilarious crap game sequence that makes him wealthy to the tune of $30,000 and then dies protecting his money on a patrol. Taylor is a more complex character, a religious bigot who can see no shading between right and wrong. While counterparts can be found in real life, audiences won't believe he is so pure and strong in his convictions that he would not take the love offered so appealingly and freely by Miss Maurey, a girl forced to sustain herself up to that point by selling her favors. *Brog.*

World Without End

(C'SCOPE—COLOR)

Science-fiction programmer for ballyhoo bookings.

Hollywood, March 20.

Allied Artists release of Richard Heermance production. Stars Hugh Marlowe, Nancy Gates; features Nelson Leigh, Rod Taylor, Shawn Smith, Lisa Montell, Christopher Dark, Booth Colman, Everett Glass. Direction and screenplay, Edward Bernds; camera (Technicolor), Ellsworth Fredricks; editor, Eda Warren; music, Leith Stevens. Previewed March 7, '56. Running time, **79 MINS.**

Borden	Hugh Marlowe
Garnet	Nancy Gates
Galbraithe	Nelson Leigh
Ellis	Rod Taylor
Elaine	Shawn Smith
Deena	Lisa Montell
Jaffe	Christopher Dark
Mories	Booth Colman
Timmek	Everett Glass
Elda	Stanley Frasor
James	William Vedder
Meryl	Rankin Mansfield
Vida	Paul Brinegar
Naga	Mickey Simpson

This science-fiction entry, although dressed up in CinemaScope and Technicolor, doesn't figure as much of a space-spook thriller. Plenty corny. Edward Bernds' writing and direction have an ad-lib quality throughout that's reflected in slow-moving pace and performances.

Richard Heermance production has several shock sequences, fairly imaginative settings and a plot that could have been intriguing had it been put together better. Story presents Hugh Marlowe, Nelson Leigh, Rod Taylor and Christopher Dark as four scientists on a space flight to Mars in 1957.

Accidentally breaking through the time barrier, they crash on a planet which they are unable to identify at first but evidence soon labels it as this earth, and the year as 2508.

Seems that the brain men have just about run out of everything but brains and the race is dying off so the four scientists (with muscles) look good to the girls of 2508.

Nancy Gates, who pairs off with Marlowe; Shawn Smith, who doesn't quite make it with Taylor, and Lisa Montell, who does, are the three with the most to do. Booth Colman, who tries some underground dirty work as a big brain, and Everett Glass leader of the intellectuals, complete the featured cast. *Brog.*

Rock Around the Clock

(MUSIC)

Rock 'n' roll stuff. Bouncy musical drama with plenty appeal to teenagers. Special handling can lure extra b.o. coin.

Hollywood, March 16.

Columbia release of Sam Katzman (Colver) production. Stars Bill Haley and His Comets; features The Platters, Ernie Freeman Combo, Tony Martinez and His Band, Freddie Bell and His Bellboys, Alan Freed, Johnny Johnston, Alix Talton, Lisa Gaye, John Archer, Henry Slate, Earl Barton. Directed by Fred F. Sears; screenplay, Robert Kent, James B. Gordon; camera, Benjamin H. Kline; editors, Saul A. Goodkind, Jack W. Ogilvie; choreography, Earl Barton; music supervision, Fred Karger. Previewed March 12, '56. Running time, **76 MINS.**

Bill Haley Comets	Themselves
The Platters	Themselves
Tony Martinez Band	Themselves
Freddie Bell Bellboys	Themselves
Alan Freed	Himself
Steve Hollis	Johnny Johnston
Corinne Talbot	Alix Talton
Lisa Johns	Lisa Gaye
Mike Dennis	John Archer
Corny LaSalle	Henry Slate
Jimmy Johns	Earl Barton

Speaking the teenager idiom, "Rock Around the Clock" will prove a handy entry for exhibitors packaging a show aimed by the sweater-levi trade. It takes off to a bouncy title beat and never lets up for 76 minutes of foot-patting entertainment. Regular program situations catering largely to youth should get some good boxoffice results out of this one.

Bill Haley and His Comets set the beat with nine of their record favorites, including the title tune, "Razzle Dazzle," "Happy Baby," "See You Later, Alligator," "Rudy's Rock" and others. Freddie Bell and His Bellboys are on for two solid senders, "Giddy Up, Ding Dong" and "We're Gonna Teach You to Rock." From The Platters, backed by the Ernie Freeman Combo, are heard two hits, "The Great Pretender" and "Only You," while Tony Martinez and his band slip in some cha-cha-cha with "Codfish and Potatoes," "Sad and Lonely," "Cuero" and "Mambo Capri."

The talent's not all musical in this good Sam Katzman production. Cast members around to enact the Robert Kent-James B. Gordon screen story come off well and the plot holds together satisfactorily in back-stopping for the rock and roll rhythms. Fred F. Sears' direction has excellent pace and keeps interest going with a story that tells how a band manager finds the Haley Comets in the mountains and brings dancing back to ballrooms throughout the country.

Johnny Johnston is likeable as the manager, while Alix Talton is a cool chick as a big band booker who tries unsuccessfully to get her matrimonial hooks in him. Film is a particularly strong showcasing for Lisa Gaye, who could emerge from this a teenage favorite. She plays the rock and roll dancer with the Comets. Her terping's good and that figure the dance costumes display commands added interest. Henry Slate adds some comedy, while John Archer and others do right well. Earl Barton, who choreographed, is Miss Gaye's dancing partner. Playing himself is Alan Freed as a jazz club operator.

Picture gets good technical support from Benjamin H. Kline's photography, the art direction by Paul Palmentola, the editing by Saul A. Goodkind and Jack W. Ogilvie, and Fred Karger's music supervision. *Brog.*

Emergency Hospital

Overnight happenings in a big city emergency hospital, okay for dual booking.

Hollywood, March 16.

United Artists release of a Howard W. Koch (Bel-Air) production. Stars Margaret Lindsay, Walter Reed, Byron Palmer, Rita Johnson, John Archer. Directed by Lee Sholem. Screenplay, Don Martin; camera, William Margulies; editor, John F. Schreyer; music, Paul Dunlap. Previewed March 15, '56. Running time, **62 MINS.**

Janet Carey	Margaret Lindsay
Sgt. Arnold	Walter Reed
Ben Caldwell	Byron Palmer
Norma Mullen	Rita Johnson
Dr. Ellis	John Archer
Jimmy Arnold	Jim Stapleton
Fran Richards	Peg LaCentra
Edward Northrop	Frank Fenton
Mr. Fanmorn	George Cisar
Ramon	Tito Vuolo
Ann Banks	Cary Carter
Mitsi	Joy Lee
Vera Winston	Vera Francis
Sylvia Tetlow	Maxine Gates
Flaherty	Robert Keys
Mike Johnson	Jan Englund
Harry Johnson	Mark Lowell
Will Tecter	Wm. "Red" Murphy
Jack Larson	George Sawaya
Earl Fanmorn	Gary Gray
William Northrup	Mayo Lolzeaux
Ross	Rhodes Reason
Traffic Officer	William Boyett
Robert Wilson	Saul Martell
Alverson	John Merrick

Compactly-edited series of separate incidents occurring overnight in Los Angeles' Emergency Hospital, tied together by a slight story line involving two sets of principals.

Don Martin screenplay combines romance, tragedy, melodrama and some humor to season unfortment

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FILM 'REFORM'S' CRAZY RESULT

That Screen Vs. Video Contrast As Reflected in Respective Fan Papers

By ROBERT J. LANDRY

Points of resemblance—and of difference—between the motion picture and television media have additional echo in their respective fan publications. Though the long-established "movie" books tend to look like their video counterparts so far as layout and physical appearance is concerned closer inspection reveals significant variations.

Some observers believe the tv fan mags, which tend to monthlies and quarterlies, are less corn-flavored. Partly this is because of a pronounced emphasis in tv articles on religion, a subject generally played down in the film books, and on psychoanalysis stuff. Some remarkably candid profile stuff has been published about tv personalities.

In both the film and tv fan papers there is some tendency, deplored by the powers that be, to go "sensational" in the caption though the text frequently does not support the premise or promise. This is blamed upon newsstand rivalry brought about by the rash of expose magazines a la Confidential. Hollywood stars constitute a primary stock-in-trade for the scandalizing of such publications and their angles rub off.

A longtime aversion in show biz to tagging performers with their particular faith—Catholic, Protestant or Jewish — forfear this might feed the bigots has been gradually subordinated to the genuine reader interest in faith. Prayer and belief have a big following among star-gazers as among those who patronize Norman Vincent Peale's literature. Fans seem not

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No Trick Ticket Slants to Elude Over 50c Tax

Washington, March 20.

Internal Revenue Service has just squelched a new gimmick to duck the 10% admissions tax.

Stunt involved splitting the price of a ticket costing between 50c and $1, so that one charge of 50c or less was made for admission and a separate charge was made for reserved seat or similar accommodations. Admission tickets costing 50c less are exempted from the 10% bite, of course.

Revenue Service pointed out that the Code provides that "where after paying one charge, a second charge is made for accommodations which are essentially an extension of the accommodations granted in return for the payment of the first charge, the tax attaches to the total of the two charges made.

"It is held that where, under the circumstances described, a person pays a charge of 50c for a reserved seat or similar accommodation in addition to a charge of 50c for general admission, the total of the charges paid, or $1, constitutes the amount paid for admission within the meaning of the law and regulations."

REP O'SEAS OUTLOOK; PREDICT 50% HIKE

Hollywood, March 20.

Republic's foreign earnings will be up more than 50% over 1955 according to Reginald Armour, international veepee who arrived here from South American tour for huddles with President Herbert Yates. Prediction is based on talks with branch managers and exhibs in Latin America and Europe.

Armour goes from here to N. Y., London, Near East then Tokyo in May to preside over Far East meeting.

A Gift, Theatre Still Flops

Palmerston, Ont., March 20.

Canada's only municipally-owned film theatre, the Norgan, has closed here. It was given to the town in 1946 by the Vancouver distiller, George W. Norgan, to honor his family, who were Canadian pioneers. He specified that children must be admitted to Saturday matinees for a nickel.

Town council closed the house and—just like any exhibitor—blamed bum business on television.

Texas to Unveil 'Thrillarama' For Trade Come May

The "all quiet" on the new process front, a condition happily accepted in exhibitor quarters, was broken last week with the revelation that a Texas outfit is prepared to market a new widescreen projection system which can be shown with regular equipment and requires no theatre alteration. Known as Thrillarama, the new development is the property of Thrillarama Productions, Inc., a Dallas outfit composed mainly of theatremen. The new company is headed by Albert H. Reynolds, president, and Dowlen Russell, vice president. The basic principles involved in the new process are said to have been conceived by Reynolds who worked on the system together with Russell and "top technical men of the industry."

First film in the new process—"Thrillarama Adventure"—was produced by Raphael G. Wolff Studios, a Hollywood company specializing in industrial and documentary films. The Wolff company, it's stated, also developed the special camera equipment required for the new process "at a cost of approximately $50,000." The first picture in Thrillarama will be unveiled in Texas early in May.

Descriptive information regarding the process reveals a similarity to Cinerama. It is a two-strip process as compared to Cinerama's three-strip system. The "taking" equipment consists of two cameras mated on a special base mechanism and using a special optical system of mirrors and lenses. It's said to be capable of covering an area more than twice that of a normal camera. The scene is filmed in two parts on separate film strips using the full aperature on both.

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SCORING TIME CUT VIA TODD-AO FACILITIES

Hollywood, March 20.

Two to three films can be handled simultaneously by newly completed recording, scoring and dubbing facilities which Todd-AO's motion picture production division is making available this week to industry. It's stated that scoring time can be reduced 25% for definite savings in costs, via special closed circuit tv operation between stages and Todd-AO control room.

Device permits mixer to see what's going on in adjoining stage, is in instant, direct contact with conductor, sound operation has six channel orthosonic setup. Conversion of stage three at Kling studios at cost of around $1,000,000 has provided what S. A. Sanford, general manager of division, believes is most modern recording-scoring-dubbing stage in Hollywood. Facilities permit 96 soundtracks to be put together simultaneously in dubbing process, films can be dubbed in any one of several different screensize versions.

JOHN BALABAN POINTS IRONY

By GABE FAVOINO

Chicago, March 20.

Prexy John Balaban of the Balaban & Katz theatre chain thinks it's ironic that film industry practices currently the target of loudest attack by independent exhibitors, were urged by the indies themselves as a panacea for the industry's "evils," in the fight leading to the divorcement of production from exhibition by the Government consent decree.

As Balaban sees it, the wheel has come full circle now with the independents asking for an end to competitive bidding and urging the circuits be permitted to enter production.

Balaban, a 47-year film vet whose showbiz career has seen him rise from usher to circuit president and spans distribution, exhibition and even the films' latest threat, teevee, had this to say to VARIETY about competitive bidding: "I think it is one of the most destructive practices in the industry, particularly in view of the current shortage of pictures, and especially when the picture being bid for is the only one of any quality available."

'Angles

The B&K topper said he knew of cases where the amount bid for a film by an exhibitor was greater than the amount he could possibly gross by playing it. He recalled the days when eight major companies would each produce from 50 to 70 pictures a year and a theatre would generally play only one company's product. "Sure," he said, "of 60 pictures we bought each year, half were bought on a perhaps 30% percentage and the other half on flat rental. We might lose some money on a percentage picture, but there often were a dozen good grossers among the flat rental films that more than made up for it. At the end of the year we could renegotiate with the distributors and adjust the losses, and we didn't have to play all of the company's pictures anyway."

Balaban went on to say that in the pre-consent era the exhibitor had a better choice of pictures. "After all," he said, "you're likely

(Continued on page 16)

'Buyer's Market' in Pix-to-TV Sales; Won't Sell Backlog Now: Rackmil

A Conservate State

Lebanon, N.H., March 20.

Voters here have approved enforcement of a 40-year-old curfew law which requires all unaccompanied young people to be off the streets by 9 p.m.

The kids found a friend, however, in Police Chief Clarence Wright, who said the cops would give youngsters an extra half-hour to emerge from film shows and youth meetings.

Indicating that he was being neither optimistic nor pessimistic, Universal's prey Milton R. Rackmil told the company's stockholders at the annual meeting in New York last Wednesday (14) that he is taking a realistic view in predicting that the company's business would hold its own in 1956 and would probably equal the 1955 take.

He implied that the maintenance of the 1955 level, the second highest in the company's history, is quite a challenge in today's market of television competition. The company's second quarter earnings, he said, would not be better than the first 13 weeks of the current fiscal year, but he noted that U's first quarter was the best in the industry.

Meeting was a comparatively mild session without prolonged sharp exchanges between management and stockholders. The outcome of the meeting was obvious since Decca, the parent company, controlled 74% of the outstanding common stock. Much in evidence, however, was Lewis Gilbert, perennial minority stockholder. Gilbert was charged with attempting to inject Decca problems in the U meeting.

Views Re Video

In answer to stockholder queries, Rackmil and other U officials provided the following information:

The company has no plan to sell its backlog to television since it did not believe the time was "propitious." The company's major business, Rackmil stressed, is selling to theatres and that U would make "darned sure" not to "do

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Hoch of Zurich: Europe Favors One-Size Only

Hollywood, March 20.

Swiss film theatre owners are urging a standardization of screen size and projection processes, a Swiss distribution exec told Hollywood last week.

Rudolf Hoch, sales manager for Columbus Films Inc., which reps Allied Artists in Switzerland, heading a group of 14 Swiss exhibs visiting Hollywood, declared:

"As do exhibitors of many other European countries, we find it impossible for economic, technical and practical reasons to introduce all the different screens and different projection processes."

Outdoor dramas rank as the most popular type of film in his country's 553 theatres, according to Hoch, who added that films primarily aimed at the juve trade will flop in Switzerland. Except for cartoons, he said, children under 18 are prohibited from attending film theatres.

Hoch, who headquarters in Zurich, in one of the German-language cantons, where majority of American film companies have reps, reported that all foreign-language films, whether English, Japanese et al, exhibited in these cantons are shown in their original version, with use of subtitles.

See Italy Back To Color Prints Vexation Again

American film companies have had indications that the Itallans again want to press the question of U. S. color printing in local Italo labs. The Italians are said to want 50% of all Hollywood tint release to be printed up locally.

This, in addition to the fact that the new Italian film legislation is still bottled up, is a source of concern to American film execs who are also chafing under the Rome refusal to issue advance licenses. The Italians argue they can't come across with the permits until the question of the legislation is settled.

Eric Johnston, Motion Picture Export Assn. prexy, will stop off in Rome on his way back home from his current Fareastern tour. Johnston also plans to go to Paris, and may go to London, which is shaping up as a potential trouble-spot as the local industry is to recommend to the Government what should be done to aid the business there. There is a possibility that Griffith Johnson, MPEA v.p., will join Johnston in the Rome talks.

The printing question has come up periodically to plague the Americans who claim that the Italian labs aren't even set up to handle the kind of work volume they demand. Apart from that, the quality of the color work being done in Italy varies. When the Italians first brought up that problem, the MPEA agreed to investigate; later the U. S. distribs said they'd do a reasonable amount of tint printing locally.

The Italians have on their books a law under which they could force the U. S. outfits to do all of their black-and-white printing in the country. There have apparently been hints that this could easily be amended to take in color pix as well. It's the local labs which are putting the pressure on the Government to get the work.

French Film Problem in United States

Deutschmeister Argues, 'If French Can Learn To Like Coca-Cola, Yanks Can Like Gallic Pix'

Paris, March 20.

"If the French, who loathed it at first, could acquire a taste for Coca-Cola, sometimes to the exclusion of wine, then there are no limits to changing national taste and the United States could learn to like French films."

So reasons Henry Deutschmeister, head of Franco-London Films here. He credits New York independent distributors with notable aid to the cause but adds, "they just can't get us widened playdates in the States. Only the majors can help us."

Showman points out that France has no illusions of "competing" in America with American product. It would be dandy if each major took two French releases annually and he thinks enough product would be available via dubbing of action and costumes stories, leaving the native Gallic material to the U.S. art houses.

Deutschmeister has just completed a two-language picture, "Marie Antoinette" starring Michele Morgan and Richard Todd. He has been assured booking by ABC in England who also supplied an Anglo writer and star, but the film is primarily a Gallic production. This may be the proper way to make films slanted for Anglo-American markets, he feels, without making hybrid films that would appeal to neither. "Antoinette" was made in two distinct versions with one completely French and the other English. Things that the French would accept, such as the accusation of Marie Antoinette having committed incest with her son, could be shown in the French version but not in the other. A system of predubbing could also be instituted with the French company assuring this for an American looksee as to general possibilities of the pic for their markets.

The first film to be made with a complete American version is Jean Renoir's "Elena Et Les Hommes" (Elena and the Men) with Ingrid Bergman, Mel Ferrer and Jean Marais. The American version was written by the former CBS radio writer, Cy Howard, and differs from the Gallic version in certain respects. However, one drawback was the difficulty the actors found in playing the same scene consecutively in two different lingos with slightly different impact. Warners will take this for the U.S., and it is being watched as a forerunner by film circles here as to whether this is the first wedge in the American market and whether it will show that a film can be made for the American market here.

'Backlash' Big 15G in Storm-Swept Philly; 'Carousel' Tidy 24G, 'Cry' 10G

Philadelphia, March 20.

The Blizzard here knocked out three nights of biz over the weekend. Saturday night respite was not enough to overcome damage done by the storm. "Backlash" shapes big at the Goldman, being the best newcomer currently. "Rock Around the Clock" looks fair at the Stanley.

Even some of the recent big holdover pix are slipping. "Rose Tattoo" is only okay in eighth stanza at the Trans-Lux while "Conqueror" is very weak in fourth Mastbaum round. "Carousel" is rated tidy in second week at the Fox. "Picnic" still is sturdy in fourth Randolph stanza.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Cry Tomorrow" (M-G) (8th wk). Good $10,000. Last week, $14,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (57th wk). Fairish $11,000. Last week, $12,000.

Fox (20th) (2,250; 99-$1.80)—"Carousel" (20th) (2d wk). Tidy $24,000. Last week, $37,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Backlash" (U). Big $15,000 or near. Last week, "Hot Blood" (Col), $9,000.

Mastbaum (SW) (4,370; 99-$1.49)—"Conqueror" (RKO) (4th wk). Weak $9,000. Last week, $16,000.

Midtown (Goldman) (1,000; 75-$1.49)—"Slightly Scarlet" (RKO) (2d wk). Dull $6,000. Last week, $7,500.

Randolph (Goldman) (2,250; 99-$1.80)—"Picnic" (Col) (4th wk). Sturdy $16,000. Last week, $24,000.

Stanton (SW) (1,483; 99-$1.49)—"Golden Arm" (UA) (9th wk). Good $8,000. Last week, $10,000.

Stanley (SW) (2,900; 99-$1.49)—"Rock Around Clock" (Col). Fair $14,000. Last week, "Battle Stations" (Col), $9,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Rose Tattoo" (Par) (8th wk). Oke $6,500. Last week, $8,500.

Viking (Sley) (1,000; 75-$1.49)—"Never Say Goodbye" (U) (3d wk). Mild $6,000. Last week, $8,000.

Trans-Lux World (T-L) (604; 98-$1.50)—"Prisoner" (Col) (2d wk). Okay $3,800. Last week, $5,500.

Mpls. Okay; 'Rock' Rolls Hep $7,500, 'Snatchers' OK $8,500, 'Cry' 9G, 3d

Minneapolis, March 20.

As numerous holdovers continue to click in a big way, fresh entries again are numerically few currently. Moreover, except for "The Court Jester," which is off to a slow start, newcomers probably will never cop any quality prizes. However, "Rock Around the Clock" and "Invasion of Body Snatchers" and "Indestructible Man" dualer look fairly stout, especially the former.

Better weather is helping all down the line, with boxoffice benefits also shared by "Cinerama" Holiday" in its 37th week, "Picnic" in its fourth and "I'll Cry Tomorrow" and "Rose Tattoo" in their third sessions.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (37th wk). Holds to a steady, profitable pace. Potent $13,000. Last week, $12,500.

Gopher (Berger) (1,000; 85-$1)—"Rock Around Clock" (Col). Looks like big $7,500. Last week, "World in My Corner" (U), $2,500 in 6 days.

Lyric (Par) (1,000; 85-$1)—"Picnic" (Col) (3d wk). Holding up very well at fat $6,500 and holds. Last week, $6,000.

Radio City (Par) (4,100; 86-$1)—"Court Jester" (Par). Very well-liked and garnering crix bouquets. However, Danny Kaye is not pulling them in. Shapes slow $10,000 in nine days. Last week, "Man Who Never Was" (20th), $6,000.

RKO Orpheum (RKO) (2,800; 85-$1)—"Invasion Body Snatchers" (AA) and "Indestructible Man" (AA). One of rare times this house has twin-billed. Fair $8,500. Last week, "Square Jungle" (U) split with "Larceny" (U) and "Shakedown" (U) (reissues) twin bill, $5,000.

RKO Pan (RKO) (1,600; 65-85)—"Glory" (RKO) and "Bengazi" (RKO). Satisfactory $3,500. Last week, "Inside Detroit" (Col) and "Chicago Syndicate" (Col), $4,000.

State (Par) (2,300; $1-$1.25)—"I'll Cry Tomorrow" (M-G) (3d wk). Nice $9,000 and holds. Last week, $13,000.

World (Mann) (400; 75-$1.20)—"Rose Tattoo" (Par) (3d wk). Another boxoffice topper. Sturdy $6,000 and holds. Last week, $6,000.

Broadway Grosses

Estimated Total Gross
This Week $421,400
(Based on 23 theatres)
Last Year $487,400
(Based on 19 theatres)

Snow Hits D.C. But 'Richard' Tall 14G

Washington, March 20.

Sunday's (18) snowstorm hit local boxoffices with a 50% or more skid in ticket buyers according to house managers. Loss was a shade over 50% in midcity and almost as bad in the nabes. Prior to the storm, standout amongst this session's three newcomers was "Richard III." Launched by a newsmaking preem attended by President Eisenhower, it's living up to its building with a sock gross.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1)—"Rock Around Clock" (Col) $4,500. Last week, "Our Miss Brooks" (WB), $3,500.

Capitol (Loew's) (3,434; 85-$1.25)—"Carousel" (20th) (4th-final wk). Fairish $11,000 for final eight days, with Monday night (19) blacked out by invitational preem. Last week, pleasing $15,000.

Columbia (Loew's) (1,174; 70-95)—"Top Gun" (UA). Oke $6,500. Last week, "World in Corner" (U), so-so $5,500.

Dupont (Lopert) (372; 75-$1.10)—"Samurai" (Indie) (2d wk). Winds up short run with nice $4,000 after $4,500 last week.

Keith's (RKO) (1,939; 75-$1.25)—"The Conqueror" (RKO) (3d wk) $11,000. Last week, far below hopes with $13,000.

Metropolitan (SW) (1,200; 75-$1)—"Rock Around Clock" (Col), $8,000. Last week, "Our Miss Brooks" (WB) $6,000.

Palace (Loew's) (2,360; 85-$1.25)—"I'll Cry Tomorrow" (M-G) (4th wk). Steady $11,000, after fine $14,000, and holds.

Playhouse (Lopert) (456; $1-$1.80)—"Richard III" (Lopert). Rousing $14,000 at tilted scale and grind policy. Stays. Last week, "All Heaven Allows" (U) (6th wk), slim $3,000.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (23d wk). Fine $15,000 after $13,500 last week. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Picnic" (Col) (5th wk). Still out in front with sock $15,000 after huge $16,000 last week. Stays.

'Cry' Whopping $16,000, L'ville; 'Backlash' Hot 11G, 'Tattoo' Tall 9G

Louisville, March 20.

"I'll Cry Tomorrow" is rolling up a big total at the State, being top new pic. "Rose Tattoo" still is sock at the Kentucky in second round. "Blacklash" at the Rialto looks very good. Weather has been changing from snow flurries to heavy rains, and sunny periods, with temperatures somewhat below normal.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,200; 55-85)—"Three Musketeers" (M-G) and "Stratton Story" (M-G) (reissues). Slow $3,500. Last week, "Littlest Outlaw" (BV) (2d wk), $5,000.

Kentucky (Switow) (1,100; 55-85) "Rose Tattoo" (Par) (2d wk). Showing strength at big $9,000. Last week, $12,000.

Mary Anderson (People's) (1,000; 65-85)—"Come Next Spring" (Rep) and "Flame of Islands" (Rep). Nice $5,000 or close. Last week, "Our Miss Brooks" (WB), same.

Rialto (Fourth Avenue) (3,000; 55-85) — "Blacklash" (U) and "Bobby Ware is Missing" (AA). Good $11,000 or better. Last week, "Man Who Never Was" (20th) and "Viva Zapata" (20th) (reissue), $9,500.

State (United Artists) (55-85)—"I'll Cry Tomorrow" (M-G). Big $16,000, and likely h.o. Last week, "Last Hunt" (M-G) and "It's A Dog's Life" (M-G), $7,000.

BLIZ BOPS BALTO BUT 'TOO BAD' GOOD $4,000

Baltimore, March 20.

Weekend snowfall is reflected in sagging grosses here this week. "Carousel" remains staunch for second round at the Century while "Oklahoma" is still rosy at the Film Centre. "Our Miss Brooks" was a big disappointment at the Stanley. Double bill of "Three Bad Sisters" and "The Killer Is Loose" is sad at the New. "Too Bad She's Bad" is okay at the Little.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Carousel" (20th) (2d wk). Solid $18,000 after $23,000 opener.

Cinema (Schwaber) (460; 50-$1)—"Animal Farm" (Indie). Opens today (Tues.). Last week, "Eight O'Clock Walk" (Indie), $3,000.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (3d wk). Hotsy $17,000 following $20,000 in second.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Picnic" (Col) (4th wk). Fairish $8,000 after $10,000 for third.

Little (Rappaport) (300; 50-$1)—"Too Bad She's Bad" (Indie). Pleasing $4,000. Last week, "Littlest Outlaw" (BV) (3d wk), $2,500.

New (Fruchtman) (1,600; 50-$1)—"Killer Is Loose" (UA) and "Three Bad Sisters" (UA). Drab 5,000. Last week, "Never Say Goodbye" (U), $7,000.

Playhouse (Schwaber) (410; 50-$1)—"Prisoner" (Col) (2d wk). Brisk $4,000 after $4,200 opener.

Stanley (WB) (3;300; 35-$1)—"Mad At World" (FM). Started Sunday (18) after "Our Miss Brooks" (WB) pulled $2,200 in 4 days. In ahead, "Lone Ranger" (WB), $8,000.

Town (Rappaport) (50-$1.25)—"I'll Cry Tomorrow" (M-G) (3d wk). Okay $10,000 after $12,500 for second.

'Picnic' Huge 25G, Frisco; 'Okla.' 24G

San Francisco, March 20.

Holdovers are carrying the real load here currently with few big newcomers to help. "Picnic" is standout new entry with a terrific session at St. Francis. "Never Say Goodbye" looms fairly good at Golden Gate. "Carousel" is down to a light total in fourth Fox week. "Last Hunt," also new, is rated drab at Warfield. "Invasion of Body Snatchers" looms okay in first stanza at the United Artists. "Rose Tattoo" is big in third Paramount week.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Never Say Goodbye" (U) and "Hold Back Tomorrow" (U). Good $10,000. Last week, "Conqueror" (RKO) (3d wk), $15,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Carousel" (20th) (4th wk). Lean $12,000. Last week, $17,500.

Warfield (Loew) (2,656; 65-90)—"Last Hunt" (M-G). Drab $7,000. Last week, "Cry Tomorrow" (M-G) (3d wk). $17,000.

Paramount (Par) (2,646; 90-$1)—"Rose Tattoo" (Indie) (3d wk). Big $14,000. Last week, $18,000.

St. Francis (Par) (1,400; $1-$1.25) — "Picnic" (Col). Terrific $25,000. Last week, "Court Jester" (Par) (3d wk), $9,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (33d wk). Sock $16,000 or a bit over. Last week, $18,200.

United Artists (No. Coast) (1,207; 70-$1)—"Invasion of Body Snatchers" (AA) and "Atomic Man" (AA). Oke $10,000 or near. Last week, "Killer Is Loose" (UA) and "Shadow of Eagle" (UA), $9,200.

Stagedoor (A-R) (400; $1-$1.25)—"Guys and Dolls" (M-G) (18th wk). Oke $6,000. Last week, $6,200.

Larkin (Rosener) (400; $1)—"Diabolique" (UMPO) (12th wk). Big $5,000. Last week, same.

Clay (Rosener) (400; $1)—"Samurai" (Indie) (2d wk). Good $3,000. Last week, $3,400.

Vogue (S. F. Theatre) (377; $1)—"The Prisoner" (Col) (3d wk). Okay $2,700. Last week, $2,800.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (4th wk). Fast $24,000. Last week, $27,000.

STOETZEL'S EUROPEAN TASK

George J. Stoetzel, New York cameraman, left for Europe over the past week to lens "The Black Seven" for producer Jean Carmen Dillow.

Ted Sills is directing the picture, which is to be locationed on the Bavarian and Swiss Alps, with studio work in Munich.

'Cry' Sockeroo $19,000 Paces K.C.; 'Kettles' Hot 17G, 'Tattoo' 11G, 2d

Kansas City, March 20.

Big money this week goes to "I'll Cry Tomorrow" at Midland and second round of "Rose Tattoo" second session at Paramount, "Kettles in Ozarks," playing downtown in Durwood circuit's Roxy and also in competitive Fox Midwest trio of houses, looms strong. "Killer Is Loose" is lean at the Missouri.

Weather is true to the March tradition, warm one day, snowing the next right up to the springlike weekend.

Estimates for This Week

Glen (Dickinson) (700; 75)—"Julius Caesar" (M-G) (reissue). Brought back at new low admission for artfilm policy. Fair $1,200. Last week, "Mau-Mau" (Indie) (2d wk), $700.

Kimo (Dickinson) (504; 75-$1)—"Tales of Hoffman" (Indie) (reissue). Okay $1,500. Last week, "Lease of Life" (IFE). (2d wk), $700.

Midland (Loew) (3,500; 75-$1)—"I'll Cry Tomorrow" (M-G). Smash $19,000; sure to hold. Last week, "Picnic" (Col) (3d wk), $9,000, over expectations.

Missouri (RKO) (2,585; 65-90)—"Killer Is Loose" (UA) and "Postmark for Danger" (RKO). Light $6,000. Last week, "Conqueror" (RKO) (3d wk), $6,500.

Paramount (United Par) (1,900; 75-$1)—"Rose Tattoo" (WB) (2d wk). Fancy $11,000; holds. Last week, $15,000.

Roxy (Durwood) (879; 75-$1)—"Kettles in Ozarks" (U). Good $5,000; stays. Last week, "World in Corner" (U) (2d wk), $2,500.

Tower (Fox Midwest) (2,100; 65-85)—"Asphalt Jungle" (M-G) and "Battleground" (M-G) (reissues). Fair $4,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 65-85)—"Kettles in Ozarks" (U). Unusual booking with only three of usual four houses in act, fast $12,000 looms. Last week, with Tower in 4-house deal, "Come Next Spring" (Rep) and "Flame of Islands" (Rep), $10,000 in 9 days.

Vogue (Golden) (550; 75-$1)—"Bringing Up Baby" (RKO) and "Informer" (RKO) (reissues) (2d wk). Oke $1,000. Last week, $1,200.

Key City Grosses

Estimated Total Gross
This Week $2,290,050
(Based on 21 cities and 206 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,504,700
(Based on 25 cities and 228 theatres.)

'Tattoo' Sharp 19G, Pitt; 'Vegas' 16G

Pittsburgh, March 20.

Worst snowstorms of the year are knocking business everywhere for a loop. Hardest hurt, of course, were the new pictures, "Rose Tattoo" at Stanley, "Meet Me in Las Vegas" at Penn and "The Man Who Never Was" at the Fulton, although "Picnic" at Harris got hurt, too, after three great weeks.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Man Who Never Was" (20th) Never got off the ground and isn't likely to better $5,500, even with help of a preview last night (Mon.) of "On Threshold of Space" (20th). Last week, "World in My Corner" (U). Under $4,500.

Guild (Green) (500; 65-$1)—"Final Test" (Indie). English comedy rushed in at last minute when "Special Delivery" (Col) died at $1,350. "Test" will do $1,800 and sticks until "My Number Came Up," the Easter attraction at this arter.

Harris (Harris) (2,165; 85-$1.25)—"Picnic" (Col) (4th wk). Probably down to $8,000, but may rebound and will stay through Holy Week. Last week, terrific $13,500.

Nixon (Rubin) (1,700; 90-$1.50)—"Guys and Dolls" (M-G) (7th wk). Dropping to its lowest take, around $5,000. Figured to come back, however, and stays through Easter at least. Last week, almost $7,500.

Penn (UA) (3,300; 85-$1.25)—"Meet Me in Las Vegas" (M-G). Biz climbing after opening day's blizzard and may close in on $16,000. Last week, third of "I'll Cry Tomorrow," (M-G), $13,000. giving it around $60,000 on the run, great.

Stanley (SW) (3,800; 85-$1.25)—"Rose Tattoo" (Par). Splendid $19,000, couple of grand less than it would have done with any kind of a break in weather. Sticks, of course. Last week, third of "Conqueror" (RKO) about $8,500.

Squirrel Hill (SW) (900; 65-$1)—"Prisoner" (Col). Brought in ahead of time when "Trouble With Harry" (Par) began to sag. Latter closed Saturday (17) to $3,300 in 9 days of fourth week.

Warner (SW) (1,365; $1.25-$2.40)—"Cinerama Holiday" (Indie) (58th wk). Down below $10,000 again. Last week, almost $12,000. Ticket sale alread started for "Seven Wonders of World" which opens April 19.

Bliz Clips Prov.; 'Scarlet' Fair 7G, 'Jester' $7,000

Providence, March 20.

Several thousand stranded sailors en route to Newport and Quonset as well as other snow-bound travelers comprised the only biz yesterday (Mon.) for blizzard-ridden mainstemmers. Strand, sole downtown indie, closed its boxoffice and held open houses for all strandees. RKO Albee was lone house reporting close to a normal Monday. Others were weak.

Estimates for This Week

Albee (RKO) (2,200; 50-80) — "Slightly Scarlet" (RKO) and "Brain Machine" (RKO). Fair $7,000. Last week "There's Always Tomorrow" (U) and "Naked Sea" (U), nice $8,500.

Majestic (Fay) (2,200; 50-80) — "Come Next Spring" (Rep) and "Track Man Down" (Rep). Average $7,000. Last week, "Man Who Never Was" (20th) and "River Changes" (20th), nice $9,000.

State (Loew) (3,200; 50-80) — "Picnic" (Col) (3rd wk). Satisfactory $8,000 after sock $11,500 in second.

Strand (Silverman) (2,200; 65-80) — "Court Jester" (Par). Good $7,000. Last week, "Battle Stations" (Col) and "Joe MacBeth" (Par), fairly good $7,200.

'Las Vegas' Solid 16G, St. Loo; 'Goodbye' Good 13G, 'Helen' Hotsy 11G

St. Louis, March 20.

Combo of rain, sleet and snow aided by high winds over the past weekend is slowing down biz at firstrun here this week. "Meet Me in Las Vegas" was hurt along with the others, but still managed a solid opening round at Loew's. "Never Say Goodbye" wound up its week at the big Fox with a good total. "Helen of Troy" looms as best holdover. "Doctor At Sea" is rated big at the Pageant while "I'll Cry Tomorrow" loofs okay in third stanza at Orpheum.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (57th wk). Nice $10,000. Last week, $12,500.

Fox (F&M) (5,000; 51-75)—"Backlash" (U) and "World In Corner" (U). Opened today (Tues.). Last week, "Never Say Goodbye" (U) and "Red Sundown" (U), good $13,000.

Loew's (Loew) (3,172; 50-90)—"Meet Me In Las Vegas" (M-G). Solid $16,000. Last week, "Killer On Loose" (UA) and "Timetable" (UA), $7,500.

Missouri (F&M) (3,500; 50-75)—"Picnic" (Col) (2d wk). Fair $7,000 after $9,000 teeoff.

Orpheum (Loew) (1,400; 50-$1)—"I'll Cry Tomorrow" (M-G) (3d wk). Good $8,000 following $10,500 in second frame.

Pageant (St. L. Amus.) (1,000; 50-90)—"Doctor At Sea" (Rep). Big $3,000. Last week, "Hill 21 Doesn't Answer" (Indie), $2,500.

Richmond (St. L. Amus.) (400; $1.10)—"Trouble With Harry" (Par) (2d wk). Fine $2,000 after $2,500 opener.

St. Louis (St. L. Amus.) (4,000; 50-90)—"Helen Of Troy" (WB) (2d wk). Neat $11,000 after $16,000 opening frame.

Shady Oak (St. L. Amus.) (800; $1.10)—"Too Bad She's Bad" (Indie). Sock $3,500. Last week, "Cocktails In Kitchen" (Indie), $3,000.

N.Y. TAKEN FOR SLEIGH RIDE

Chi in Lent Doldrums But 'Battle' Boff $14,000; 'Ransom' Okay at 7G, 'Picnic' 22G, 5th; 'Holiday' Wow 26G

Chicago, March 20.

Chi firstrun biz is in Lenten doldrums this round, with holdovers at most Loop situations getting sparse play.

"Battle Stations" and "Joe Macbeth" combo should get sock $14,000 in first week at the Grand. "Ransom" looks mild $7,000 for opener at the Monroe.

"Invasion of the Body Snatchers" and "Indestructible Man" double bill looks sturdy in second frame at the Roosevelt. "The Prisoner" is nice in second at the World.

"Rains of Ranchipur" is a drizzle in third Woods round. "Doctor at Sea" holds big in sante week at Esquire. "Carousel" is rated dull in fourth frame at the Chicago. "The Conqueror" looks staunch in fourth at the Oriental. "Rose Tattoo" is steady in the fourth United Artists session.

"Picnic" is holding well in fifth week at State-Lake as "Oklahoma" remains strong in 12th round at McVickers. "Diabolique" shows remarkable staying power in 13th stanza at Ziegfeld. "Cinerama Holiday" still is in the chips on 40th frame at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50)—"Carousel" (20th) (4th wk). Dull $25,000. Last week, $30,000.

Esquire (H&E Balaban) (1,400; $5-$1)—"Doctor at Sea" (Rep) (3d wk). Hotsy $7,000 in 5 days. Last week, $10,000.

Grand (Nomikos) (1,200; 98-$1)—"Battle Stations" (Col) and "Joe Macbeth" (Col). Socko $14,000. Last week, "Square Jungle" (U) and "Inside Detroit" (Col) (2d wk), $6,500.

Loop (Telem't) (606; 90-$1.25)—"Volcano" (Indie) (2d wk). Slow $6,500. Last week, $8,000.

McVickers (JL&S) (1,580; $1.25-$3) — "Oklahoma" (Magna) (12th wk). Stout $30,500. Last week, $31,000.

Monroe (Indie) (1,000; 67-87) — "Ransom" (M-G). Okay $7,000. Last week, "The Yearling" (M-G) and "Northwest Passage" (M-G) (reissues) (2d wk), $3,600.

Oriental (Indie) (3,400; 98-$1.25) — "Conqueror" (RKO) (4th wk). Strong $22,000. Last week, $25,000.

Palace (Eitel) (1,484; $1.25-$3.40) — "Cinerama Holiday" (Indie) (40th wk). Boffo $26,000 or near. Last week, $28,000.

Roosevelt (B&K) (1,400; 65-98)—"Invasion Body Snatchers" (AA)

(Continued on page 14)

'Las Vegas' Lush $17,000, Buff.; 'Backlash' Sturdy 12G, 'Blood' NSH 10G

Buffalo, March 20.

"Meet Me In Las Vegas" at the Buffalo and "Backlash" at Lafayette are standout this session. Former is rated lush at the former house while "Backlash" shapes sturdy. "Man Who Never Was" looms dull at Century. "On Threshold of Space" is fair at Center. "Cinerama Holiday" looks big in sixth week at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85) — "Meet Me in Las Vegas" (M-G). Lush $17,000. Last week, "I'll Cry Tomorrow" (M-G) (3d wk-9 days), $14,200 at $1 top.

Paramount (Par) (3,000; 60-80)—"Hot Blood" (Col) and "Track Man Down" (Indie). So-so $10,000. Last week, "Steel Jungle" (WB) and "River Changes" (WB), $11,300.

Center (Par) (2,000; 50-80)—"On Threshold of Space" (20th). Fair $9,000 or near. Last week, "Deep Blue Sea" (20th), ditto.

Lafayette (Basil) (3,000; 50-80)—"Backlash" (U) and "Uranium Boom" (AA). Sturdy $12,000. Last week, "Picnic" (Col) (4th wk), $10,000 at $1 top.

Century (Buhawk) (3,000; 60-85) — "Man Who Never Was" (20th) and "Cash on Delivery" (RKO). Dull $7,000 or near. Last week, "The Conqueror" (RKO) (3d wk), $10,000 at $1 top.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama Holiday" (Indie) (6th wk). Neat $13,000. Last week, same.

'Man' Tall 11G, Omaha; 'World' Average $5,000

Omaha, March 20.

Despite heavy Academy hoopla in the World-Herald and an excellent review for "Man Who Never Was," biz is in the doldrums at the downtown first runs this week. "Man," though, is the pacesetter, being slightly above average at the Tristates flagship, the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"World in My Corner" (U) and "Lover Boy" (20th). Average $5,000. Last week, "Conqueror" (RKO) (3d wk), $4,000 at $1-$1.25 scale.

Omaha (Tristates) (2,000; 70-90)—"Our Miss Brooks" (WB) and "24-Hour Alert" (WB). Okay $5,500. Last week, "Trouble With Harry" (Par) and "Jaguar" (Rep), $7,000.

Orpheum (Tristates) (2,890; 70-90)—"Man Who Never Was" (20th). Pleasing $11,000 or near. Last week, "Never Say Goodbye" (U), $9,000.

State (Goldberg) (860; 80-$1)—"Forever Darling" (M-G) (2d wk). Mildish $3,500. Last week, $6,500.

'Brooks' Bright 18G in Dull Hub

Boston, March 20.

Worst blizzard in history of Boston last Friday sloughed pix biz at firstruns and Saturday (17) found downtown Hub deserted with abandoned cars clogging the main streets. Then Monday's storm put on the finishing touch. Four new entries were whammed by the storm. "Our Miss Brooks" appears best of lot at Paramount and Fenway. "I'll Cry Tomorrow" in second stanza at Astor took the No. 1 spot for holdovers. "Cinerama Holiday" held surprisingly in its 30th stanza at Cinerama.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50)—"I'll Cry Tomorrow" (M-G) (2d wk). Snappy $21,000. Last week, $45,000, better than expected.

Beacon (Beacon Hill) (678; 90-$1.25)—"Diabolique" (UMPO) (5th wk). Good $3,500. Last week, $6,500.

Cinerama (Cinerama Productions) (1,354; $1.2-$2.65)—"Cinerama Holiday" (Indie) (30th wk). Solid $16,000. Last week, $18,000.

Exeter (Indie) (1,300; 60-$1)—"Doctor at Sea" (Rep) (2d wk). Big $4,000. Last week, $10,000.

Fenway (NET) (1,373; 60-$1)—"Our Miss Brooks" (WB) and "Steel Jungle" (WB). Okay $5,500. Last week, "Court Jester" (Par) and "River Changes" (WB) (2d wk), $5,300.

Kenmore (Indie) (700; 85-$1.25)—"Night Number Came Up" (Cont) (2d wk). Oke $3,000. Last week, $7,500.

Memorial (RKO) (3,000; 70-1.25)—"Carousel" (20th) (5th wk). Fourth week ended Monday (19) was neat $13,000. Third week, $21,000.

Metropolitan (NET) (4,357; 60-$1)—"Come Next Spring" (Rep) and "Fighting Chance" (Rep). Sad $10,000. Last week, "Man Who Never Was" (20th) and "Sudden Danger" (AA), $12,000.

Pilgrim (ATC) (2,100; 65-95)—"Wiretapper" (Indie) and "Please Murder Me" (DCA). Oke $13,000. Last week, "Slightly Scarlet" (RKO) and "She Wore Yellow Ribbon" (RKO) (reissue), $15,000.

Paramount (NET) (1,700; 60-$1)—"Our Miss Brooks" (WB) and Steel Jungle" (WB). Oke $12,500. Last week, "Court Jester" (Par) and "River Changes" (WB) (2d wk), $10,000.

Orpheum (Loew) (3,000; 60-$1)—"Picnic" (Col) (4th wk-9 days). Nice 14,000. Last week, $17,000.

State (Loew) (3,000; 60-$1)—"Three Bad Sisters" and "Timetable" (UA). Sad $8,500. Last week, "Picnic" (3d-9 days), $8,500.

BIZ BLITZED BY BLIZZARD

Broadway film business was lagging badly enough as a result of Lent and income tax blues. But it really went into a nosedive when the winter's worst snowstorm blanketed New York City Sunday (18) night and Monday. City was still digging out yesterday (Tues.), with biz improving. Coming on top of the allday snow of Friday (16), the boxoffice was really sloughed, pushing grosses at some firstrun to the lowest point this year. St. Patrick's Day parade hurt Saturday matinees but the night upbeat made the day's total take big.

Brightest newcomer is "Meet Me in Las Vegas," which landed a smash $32,000 in its first week at the Astor despite all handicaps. "Richard III" in its initial round at the Bijou racked up a sturdy $15,000. In contrast, "Slightly Scarlet," having to battle the snowstorm Friday (opening day) never did recover, with a mild $12,000 or less likely. Same fate was experienced by "Timetable" with vaude at the Palace, being just okay $16,000.

As always, the Music Hall suffered from the storms which kept thousands out of the city. "Picnic" with stageshow looks to wind its current stanza at the Hall with a mild $100,000, lowest weekly figure at the Hall this year. "Serenade" with annual Easter stageshow opens tomorrow (Thurs.).

"Carousel" with iceshow also was hurt similarly but is showing enough at $54,000 in fifth session to justify holding through Easter at the Roxy. "Court Jester" wound a 6½-day seventh round at the Paramount with mild $20,000. "Anything Goes" replaces today at the Par flagship. "All Heaven Allows" slipped to mild $9,000 in third week at the Mayfair.

"Last Hunt" dipped with the others, with a mild $12,000 or less in third stanza at the State. "Goodman Story" slumped to a light $15,000 in fourth week at the Capitol. "Golden Arm," too, fell off, dropping to a just good $13,000 or under in current (14th) session at the Victoria. "The Ladykillers" also

(Continued on page 14)

'Cry' Sock 18G, Cincy Topper

Cincinnati, March 20.

"I'll Cry Tomorrow," town topper currently with a longtime high gross for the small Grand, is bulging overall business despite Holy Week approach and first half hindrance from cold and snow. "Forever Darling," another newcomer, shapes moderately at the Palace. Holdovers "Picnic" and "Rose Tattoo" carry on favorably.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25) — "Rose Tattoo" (Par) (2d wk). Okay $9,000 after $16,000 preem.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (39th wk). Looks like $17,000 or better after last week's $17,300, still plenty potent.

Grand (RKO) (1,400; 84-$1.25)—"I'll Cry Tomorrow" (M-G). Smash $18,000 in sight; tops here for many months. Holds indef. Last week, "Man With Golden Arm" (UA) (4th wk), $6,000.

Keith's (Shor) (1,500; 75-$1.25) — "Picnic" (Col) (4th wk). Continues at rollicking $8,000 pace after $10,900 third round. Stays to Easter.

Palace (RKO) (2,600; 75-$1.10)—"Forever Darling" (M-G). Moderate $8,000. Last week, same for "Bottom of Bottle" (20th).

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Holds OK; 'Arm' Golden $35,000, 'World End' Trim 70G in 9 Spots, 'Backlash' Hot 61G, 11, 'Okla.' 43G

Los Angeles, March 20.

Extended-runs still are supplying the backbone of local firstrun biz, with continuing good takes keeping outlook for current frame ahead of same stanza a year ago. "Man With Golden Arm," moved into regular release after long showcasing, is taking a strong $35,000 in four theatres.

New entry, "World Without End" is sighting a good $18,000 in two locations plus $52,000 in seven ozoners. "Court Jester" is rated a middling $15,000 at Hollywood Paramount. "On Threshold Space" is fair $23,000 in four houses or near. "Blacklash" is rated fair $14,000 or close in two sites plus fine $47,000 in one nabe and eight drive-ins.

Stageshow with "Long Memory" is heading for thin $10,000 at Downtown Paramount. "Carousel" is okay $18,000 in fifth Chinese week. "Oklahoma" is fancy $43,000 in two sites. "Cinerama Holiday" shapes fine $36,000 in 19th round at Warner Hollywood.

Estimates for This Week

Hollywood Paramount (F&M) (1,430; $1-$1.75)—"Court Jester" (Par). Okay $15,000. Last week, "Guys, Dolls" (M-G) (16th wk), $10,600, with socko $322,700 for full run.

Orpheum, Vogue, Uptown, Fox Beverly (Metropolitan-FWC) (2,213; 885; 1,715; 1,334; 90-$1.50)—"Golden Arm" (UA) and "Volcano" at Orpheum, Uptown). Stout $35,000. Last week, 11th wk at Fox Beverly, $7,000; Vogue, "Rose Tattoo" (Par) (3d wk), $5,400; Orpheum, with Uptown, New Fox, Loyola, "Killer Is Loose" (UA) and "Ghost Town" (UA), $13,700.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-$1.50)—"On Threshold Space" (20th) and "Lover Boy" (20th). Fair $22,000 or over. Last week, L.A. with El Rey, "Glory" (RKO) and "Cash On Delivery" (RKO), $4,900.

Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50)—"Blacklash" (U) and "Kettles In Ozarks" (U). Modest $14,000. Last week, with Ritz, "Hot Blood" (Col) and "Uranium Boom" (Col), same.

State, Hawaii (UATC-G&S) (2-404; 1,106; 90-$1.50) — "World Without End" (AA) and "Inde-

(Continued on page 14)

'Carousel' Stout 15G In Indpls.; 'Hunt' 7G

Indianapolis, March 20.

Biz is spotty here again, with grand finale of the state high school basketball tournament Saturday plus rain and snow Sunday holding down trade. But Carousel" opened great at Keith's to lead the city. "Invasion of Body Snatchers" is getting surprise returns at the Indiana. "Rose Tattoo" is nifty on holdover at Circle. "Last Hunt" at Loew's is tepid.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-95)—"Rose Tattoo" (Par) (2d wk). Nifty $9,000 after $13,000 opener.

Indiana (CD) (3,200; 50-85)—"Invasion Body Snatchers" (SS) and "Indestructible Man" (Indie). Big $11,000. Last week, "Never Say Goodbye" (U), $8,000.

Keith's (C-D) (1,300; 90-$1.50)—"Carousel" (20th). Solid $15,000. Last week, "Man Who Never Was" (20th), $4,500.

Loew's (Loew) (2,427; 50-80)—"Last Hunt" (M-G) and "Fury at Gunsight Pass" (Col). Slow $7,000. Last week, "Picnic" (Col) (3d wk), $7,500.

Lyric (C-D) (1,300; 50-75)—"Apache Woman" (ARC) and "Beat With Million Eyes" (ARC). Oke $5,000. Last week, "Shack Out On 101" (AA) and "Massacre River" (Indie), $4,000.

'Backlash' Lusty $12,000, Denver

Denver, March 20.

"Carousel" at the Centre currently is outstanding new pic, with a smash take. It is holding on. "Backlash" looms socko at the Paramount. "Rose Tattoo" continues fancy in second week at Denham, and stays on. "Last Hunt" shapes very slow at Orpheum while "Rock Around Clock" is good at the Denver. Fine weather is credited with helping the theatre boxoffice.

Estimates for This Week

Aladdin (Fox) (1,400; 60-85)—"Diane" (M-G). Poor $1,500. Last week, on reissue.

Centre (Fox) (1,247; 60-$1)—"Carousel" (20th). Smash $25,000 or close. Last week, "Man Who Never Was" (20th) (2d wk), $11,000.

Denham (Cockrill) (1,750; 60-$1)—"Rose Tattoo" (Par) (2d wk). Fancy $11,000. Last week, $15,000.

Denver (Fox) (2,525; 60-$1)—"Rock Around Clock" (Col) and "Hot Blood" (Col). Good $14,000. Last week, "Picnic" (Col) (3d wk), $14,000.

Orpheum (RKO) (2,600; 60-$1)—"Last Hunt" (M-G) and "Naked Sea" (RKO). Slow $9,500. Last week, "Conqueror" (RKO) (3d wk), $7,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Backlash" (U) and "Shadow of Eagle" (UA). Socko $12,000. Last week, "Killer Is Loose" (UA) and "Top Gun" (UA), $13,000.

Tabor (Fox) (1,967; 50-75)—"Teen-Age Crime Wave" (Col) (2d wk). Good $3,500. Last week, $4,500.

'Near-Orphanage' Squawk Vs. Drive-In Negated

Cincinnati, March 20.

City Planning Commission has taken a stand favoring drive-in theatres within city limits, overriding Councilwoman Dorothy M. Dolbey's recent objection as undesirable for minors.

Commissioners, however, proposed some physical restrictions through zoning-code amendments. One requires placing of screens a minimum distance from a residential district.

Mrs. Dolbey had opposed the granting of a permit for a drive-in near an orphanage.

'Battle' Average 12G, Det.; 'Cry' Big 22G, 'Conqueror' Strong $20,000, Both 2d

Detroit, March 20.

Holdovers in all but one downtown theatre remain fairly strong after a corking good week to keep Lenten season biz above average. Lone newcomer, "Battle Stations," shapes only average at the Broadway-Capitol. "Oklahoma," in fifth frame at the United Artists, and "I'll Cry Tomorrow," at the Adams and "Conqueror" at the Palms, both in second stanzas, look solid.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Carousel" (20th) (3d wk). Very poor $13,000. Last week, $14,500.

Michigan (United Detroit) (4,000; $1-$1.25)—"Rose Tattoo" (Par) and "Diane" (M-G) (2d wk). Good $18,000. Last week, $28,000.

Palms (UD) (2,961; $1-$1.25)—"Conqueror" (RKO) and "Sudden Danger" (AA) (2d wk). Fine $20,000. Last week, $37,000.

Madison (UD) (1,900; $1-$1.25)—"Picnic" (Col) (2d wk). Oke $16,000. Last week, $22,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Battle Stations" (Col) and "Joe Macbeth" (Col). Average $12,000. Last week, "Ransom" (M-G) and "River Changes" (WB), $9,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma!" (Magna) (5th wk). Steady $26,000. Last week, same.

Adams (Balaban) (1,700; $1-$1.25) — "I'll Cry Tomorrow" (M-G) (2d wk). Strong $22,000. Last week, $29,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (58th wk). Steady $18,400. Last week, $18,200.

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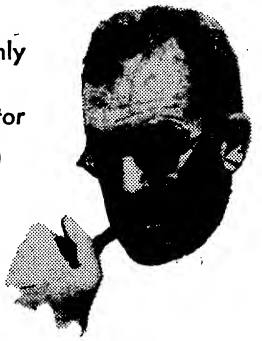

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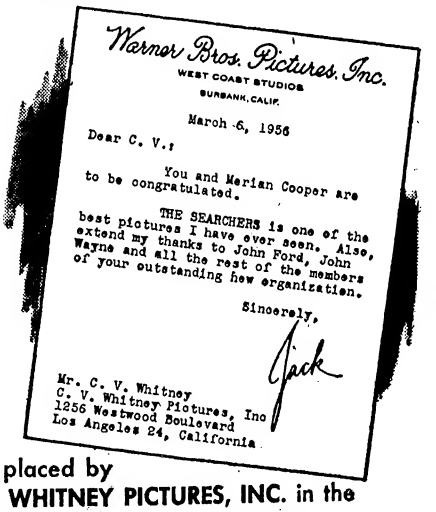

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March 6, 1956

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London Loaded With H.O.s; 'Alice' Sets Pace, Sock 12G, 2d, 'Tarantula' Boffo 8G, '1984' Ditto, Both 2d

London, March 13.

A British picture, "A Town Like Alice," leads current returns at West End firstruns. Second week at the Odeon, Leicester Square, looks smash $12,000. Another local entry, "1984," shapes nice $8,000 or near in second Warner frame.

"Cinerama Holiday" is leading the holdovers with a great $17,000 or more in its fifth Casino round. "Richard III" is winding its current run at Leicester Square Theatre with a great $7,400 in its 13th sesh. Pic transfers to the Gaumont for a m.o. before going into general release.

"Tarantula" still is socko $8,000 at London Pavilion in second round. "Quentin Durward" looms fair $10,000 in its second week at the Empire.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Rains of Ranchipur" (20th), (4th wk). Fair $4,000 or near. Last week, $5,000. "Man Who Never Was" (20th) opens with Royal Gala March 14.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (5th wk). Great $17,000. Holds indef.

Empire (M-G) (3,099; 55-$1.70)—"Quentin Durward' (M-G) 2d wk). Fair $10,600. Last week, $12,000.

Gaumont (CMA) (1,500; 50-$1.70) —"Rose Tattoo" (Par) (4th wk). Big $6,000 or near. "Richard III" (IFD) transfers here March 15.

Leicester Square Theatre (MCA) (1,376; 50-$1.70)—"Richard III" (IFD) (13th wk). Sock $7,400. Last week was $7,800. "Black Tent" (Rank) follows March 15.

London Pavilion (UA) (1,217; 50-$1.70)—"Tarantula" (Rank) (2d wk). Boff $8,100 or close. First was $8,400.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"A Town Like Alice" (Rank) (2d wk). Heading for great $12,000 or better. Opener was $13,000.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"The Conqueror" (RKO) (6th wk). Sturdy $5,000 or near. "Jubal" (Col) preems March 14.

Plaza (Par) (1,902; 70-$1.70)—"Court Jester" (Par) (5th wk. Good $7,000 or close. "Extra Day" (BL) bows March 16.

Rialto (20th) (592; 50-$1.30)—"Private's Progress" (BL) (4th wk). Boff $4,100. Third was $4,500. "Beyond the River" (20th) opens March 15.

Ritz (M-G) (432; 50-$1.30)—"Mogamba" (M-G) (2d wk). Solid $2,800.

Warner (WB) (1,785; 50-$1.70) —"1984" (ABP) (2d wk). Shaping for fine $8,000. First was $9,500. "One Man Mutiny" (WB) opens March 15.

Mex Film Bank Buying Showcases for Native Product in So. America

Mexico City, March 13.

The film trade's own bank, the Banco Nacional Cinematografico, is readying a program (to cost a minimum of $6,400,000) to provide Mexican pix with more showcases in Central and South America. There will be 20 of them. Program will take five years to complete. It is being superintended by Juan Bandera, manager of Peliculas Mexicanas, oldline distributor of Mexican pix in Latin America outside Mexico.

Program will begin before summer with the simultaneous start of construction on two cinemas, each 2,000-seaters costing $320,000 apiece. Sites are now being decided upon.

Mex-Film, the new distributor of Mexican pix in the U.S., is seeking more showcases for its films. But instead of building, it plans to buy or lease cinemas.

Brisbane Stays Strong

Brisbane, March 13.

End-of-summer heat is not harmful to biz here. Metro looks like taking out good returns with "The Gobweb" at its own showcase. "Daddy Long Legs" (20th) replaced "Helen of Troy' (WB), non-success, and should reap a nice harvest.

Set 'Diary' Production In Netherlands Locale

Amsterdam, March 13.

Permission for a Netherlands production of "Diary of. Anne Frank" has been given by Otto Frank, father of the young authoress of the original journal. A translation of the Frances Goodrich-Albert Hackett dramatization of the work will be used, produced by the local group, Theatre, headquartering in Arnhem.

The elder Frank, sole member of the family who survived Nazi slaughter, has not seen the original Broadway production of "Diary," and there was understood to be some question whether he would authorize a presentation in the Netherlands, where there might be complications as to authenticity as well as of a personal emotional nature.

However, rights have been given for production in London by H. M. Tennent, in Switzerland by Fischer Verlag, and in Germany and Austria.

'Thief' High On W. German List

Berlin, March 13.

The German film, "Three From Filling Station" (Berolina-Herzog), a bit disappointing as a remake of a once great hit, became top grosser of February in West Germany's eight most important key cities. "Love, Dance and 1,000 Songs" (CCC/Gloria), German musical, captured second spot. "Die Deutschmeister," an Austrian feature, and "Yes, Yes, the Love in Tyrol" (Berolina/Constantin), two other unimpressive pix, took third and fourth spots. Most successful Hollywood picture of the month was "To Catch Thief" (Par) mainly because of the big popularity here of Grace Kelly. Film was last month's fifth best grosser.

In Berlin, seven out of 14 preem houses currently are showing American features, as against two German, two French, one British and two Austrian pix played at the other eight houses. New U.S. films include "Mister Roberts" (WB), preemed at Delphi and Titania Palast; "Black Friday" (UA) at Bonbonniere, "Desperate Hours" (Par) at Filmtheater Berlin, while Capitol again had "Kiss Me, Kate" (M-G). "Roberts" was generally rated a good film. "Desperate Hours" found also above-average press appraisal. Both products strongly contribute to prestige for American films.

Very good reviews were given to Carol Reed's first tinter, "A Kid for Two Farthings," preemed at the Studio. France's "Riffi" completed an eleven-week run at the Cinema Paris.

High Production Costs Italian Headache Too

Rome, March 13.

Reduction of production costs in general as well as a one-third drop in yearly Italian film production were among the important motions voted by the National Producers' Union at its recent general assembly. Goffredo Lombardo, head of Titanus Films, was re-elected president for the next two years. The union is a subdivision of ANICA.

The Union also voted for tightening controls in production where fly-by-night production seriously damaged both the film credit sector and public opinion via an undisciplined rise in costs and a drop in general film quality.

According to the Union, feature production figures for the year should be revised to total an approximately 100, a third of these in co-production with other countries, the producer's group considering this figure as "better suited to (Italy's) technical and artistic means under the new regime of lower costs."

Edith Piaf on Mex TV After Nightclub Hit

Mexico City, March 13.

Edith Piaf has won Mexico's heart and purse. Originally booked for two weeks at the new high here of $1,000 nightly for two shows by the elite El Patio nitery (plus traveling costs for herself and retinue of 12), the date was expanded to 28 nights. Then the French thrush copped $5,000 for rendering two songs in two sequences of the Mexican tinter pic, "Music Today and Always."

Now Miss Piaf is booked by local tv station XEWTV, channel 2, for 13 shows at $1,000 each, scheduled to start tomorrow (14). Like the one at the El Patio, this tv date will be exclusive, since she returns here expressly for it.

British Film Industry Makes Pitch to Govt. For Large Tax Relief

London, March 20.

The all-industry campaign to secure substantial admission tax relief moved into its final phase last week when a prepared document was sent to every Member of Parliament. A shorter leaflet, embodying the main heads of the agitation, also has been sent to every member of the four trade associations who are conducting the fight.

The two official documents do not indicate the amount of relief being sought by the industry, but it is known they ask for a substantial amount, reportedly as much as $50,000,000 a year. This, if granted, would virtually halve the present incidence of the duty which takes an annual toll of over $10,000,000 from the boxoffice.

The Chancellor of the Exchequer has been told that in view of the pressing needs of the industry, it is not intended that any relief accorded should be passed on to the paying public. It will, instead, be shared among the various sections of the industry to enable them to meet rising overheads in a period of diminishing returns.

A 13-page statement of case sent out to M.P.'s emphasizes the steady decline in admissions and the losses incurred by a substantial segment of the exhibiting industries. About 10% of all cinemas are operating at a loss, and theatres with a weekly net of less than $700 are considered particularly in need of special consideration. The case for giving British pix a better return from the domestic boxoffice is summarized in returns from 134 features. They cost over $35,000,000 to produce, earned under $27,000,000 in rentals. After allowing for write-offs, etc., these ended up with a deficiency of more than $10,000,000. Their combined share from the Eady fund, at around $5,800,000, failed to bridge the gap.

The trade case also takes into account rising distribution costs, which have increased by more than $2,200,000 from 1950 to 1954. During that same period, however, film rentals, out of which the increased expenses must be met, improved by only $550,000.

5 YANK PIX SET FOR PRODUCTION AT UFA

Frankfurt, March 13.

The old UFA studios at Geiselgasteig, which were recently sold to a new German group under the Allied liquidation demand, are already doing big business with Americans, with five U. S. films set for their production schedule this year.

Universal plans to start "Unfinished Symphony" starring June Allyson and Rossano Brazzi, at the Bavarian studios July 8. Producer Gene Martel begins work March 19 on "Black Seven." King Brothers scheduled the studios for a pair of films. First, beginning May 3, is "Hunt Through Germany," with Kurt Neumann directing. Second, directed by John Ford, is "The Two-Headed Spy," to roll July 25.

Metro has also booked the UFA studios for June, when they plan to film "Love," with Leslie Kaldos directing.

The Rains Came

Sydney, March 13.

Hoyts launched "The Rains of Ranchipur" at the Regent here three weeks ago.

It hasn't stopped raining since the film bowed in.

British Ire at Ben Hecht Still Boils

Sunday Express Suggests Boycott of 'Not for Money' —No Legit License for Jennie Hecht

London, March 20.

Ben Hecht, who has lately been in London on a film-writing assignment, has felt the full brunt of British displeasure. This dates back to his vitriolic pro-Israel pageant in Madison Square Garden and various paid ads in the American press. Hecht, a mean man with a phrase, succeeded only too well in getting under the British skin. So much so that years later he is remembered only for his public expression that the death of British Tommies in the Near East was a matter of jubilation.

Most of the snubs experienced by Hecht while in London have not been reported here but two facts are known: (1) Attempts of Hecht to get his small daughter Jennie, a controversial figure in her own right within America's Actors Equity, licensed for a London legit appearance were spurned with curt brevity, the British having no taste for the progeny of a man they feel went over the line of permissable partisanship.

More to the point, the editor-in-chief of the important Sunday Express, John Gordon, is leading a campaign to boycott the British-made feature, "Not For Money," starring Bob Hope and Katherine Hepburn because the script is by Hecht. All Hecht films have been passed up in Britain in recent years but this latest issue differs from other instances in the British origin.

Recalling Hecht's "holiday in my heart" crack upon the Palestine killings of eight years ago, editor Gordon comments: "Even if this should be the best film Hepburn and Hope ever made, I wouldn't take a penny out of my pocket to put it in Ben Hecht's. I hope you feel that way too."

Express editor suggests there has been a "seductive publicity campaign" for the film which has taken the form of special interviews for gossip writers with Miss Hepburn and special television dates for Hope. "Why all this buildup?" he asks. "The answer," he avers, "lies in a little secret which the publicity boys carefully avoid mentioning. This is the Ben Hecht film."

Hirsch to Pep Up Paris Opera; Ballet to Get Lift

Paris, March 13.

Georges Hirsch, who has replaced the ailing Jacques Ibert as head of the state-subsidized lyric theatres, the Opera and Opera-Comique, has told the press that his objectives will be to modernize and extend the repertoires of these two houses and also do the same on the ballet side.

The Opera Ballet will be given a greater share of the budget, to try to regain its former eminence. Hirsch also intends to reinstate the corps de ballet of the Opera-Comique, which was disbanded last year for lack of funds. Modern choreographers will be called on to do ballets for both the Opera and O-C.

ACT Hits Govt. For 'Inertia'

London, March 13.

"As far as the government is concerned, the past year has been one of inertia." That's the opening phrase in a report on production facilities compiled by the Assn. of Cine Technicians.

The union's 23d annual report complains that the Board of Trade prez has ignored its representations to stop the sale of film studios, and did not heed the advice given in a special memorandum to revise the Anglo-American film agreement by restricting remittances and limiting imports.

Another union beef is directed at the British Film Producers Assn., which failed to ratify a tentative agreement for extending the quota arrangements for foreign directors and producers "in view of criticisms expressed by the Ministry of Labor." The tentative arrangement had been for an umbrella scheme covering the entire British industry, instead of applying to BFPA members only.

Among the 31 resolutions to be debated at the two-day annual meet is one from the producer-director section on the shrinkage of production facilities as a threat to the maintenance of the quota. Another criticizes the standard of production by ACT's own film-making outfit.

Aussie Pix B.O. Climbs Pre-Easter; 'Thief,' 'Sex' 'Goodman,' 'Marty' Aces

Sydney, March 13.

Coast-to-coast Aussie cinemas are looking forward to a smash end-of-March boxoffice intake. The current plush biz garnered in the pre-Easter soan points up how big the trade will become when out-of-towners hit town loaded with greenbacks obtained from wool-and-wheat sales.

Surprise hit here presently is "Marty" (UA) at Hoyts' Esquire, Sydney. Sellout sign goes up on the four sessions daily. Universal likewise is copping major coinage with "Benny Goodman Story" at the 2,600-seat State, Sydney. "Second Greatest Sex" also is big at 2,800-seat Capitol, Sydney.

"To Catch a Thief" (Par) is giving 1,400-seat Prince Edward its greatest biz ever. "East of Eden" (WB) is another topper at the Century. "Seven Year Itch" (20th) looms solid in 10th week at Mayfair.

'Sister,' 'Thief' Melbourne Hits

Melbourne, March 13.

"My Sister Eileen" (Col) is nifty at the 3,400-seat State, and is set for a run. "Man Called Peter" (20th) is pulling solidly in fifth week at 3,300-seat Regent. "To Catch Thief" (Par) opened brilliantly and looks to give Par's showcase, King's, a high intake.

Adelaide, March 13.

'Itch,' 'Country' Adelaide Hits

"Seven Year Itch" (20th), "Country Girl" (Par) and "Footsteps in Fog" (Col) are the toppers here.

MEX PIX EXEC DENIES MEXICAN-RUSSO DEAL

Mexico City, March 13.

Any coproduction film between Mexico and Russia, like that recently made between Mexico and France, is out for the present, announced Congressman Jorge Fertetis, chairman of the National Cinematographic Board. His statement was prompted by the report that Emilio (Indio) Fernandez, a top Mexican director, claimed a Russo-Mexican pic pact was in the offing.

Ferretis indicated that the Mexican government is holding off making any pic deal with Russia. He explained that during his recent brief visit here Gregori Alexandrov did nothing about an official film deal and dealt strictly on a commercial basis with some Mexican producers.

Fernandez, who with Maria Felix, top boxoffice Mexican pic actress, is leaving soon for Russia to make three pix which the Kremlin will finance, claimed he was not a Communist.

Wm. Faulkner's Japan Short at Cannes Fete

Tokyo, March 13.

The U.S. Embassy in Japan has announced that the one-and-a-half reel documentary, "Impressions of Japan—William Faulkner," will be one of the U.S. entries in the Cannes Film Festival to be held next month at Cannes, France. Short was made by the Motion Picture Branch of the Tokyo office of USIS during Faulkner's visit to Japan last year.

Most of the narration, based on Faulkner's published essay, "Impressions of Japan," and his "Message to the Youth of Japan," uses the author's own words. Film was directed by Harry Kieth, chief of the Motion Picture Branch, USIS, and photographed by Kunio Mimura, staff cameraman for the branch.

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Exhibs Orgs Present Solid Front As D.C. Probe Opens Today (Wed.)

Exhibitor organizations which will present testimony to a Senate Small Business Subcommittee starting today (Wed.) in Washington are displaying what strikes veteran trade observers as a rare unity of spirit and action. Except for the Independent Theatre Owners Assn., the small New York area group which under Harry Brandt's leadership has long been considered a maverick outfit, organized their strategy under wraps. It's not expected that the film companies will formulate their answer until the theatremen have aired all their complaints to the Senate group. One report has it that the film companies will not offer their reply to the Senate committee until six weeks after the exhibitors have testified. It's understood, however, that distribution still plans to submit the proposed industry arbitration plan to the Senate group. A letter, accompanying the plan, it's said, will contain no explanation of distribution's position in the present dispute. There will, however, be a number of distribution executives—mostly lawyers and sales toppers—on hand as observers when the exhibitors testify.

exhibitor units throughout the country seem agreed on their beefs against the film companies and on the manner in which the conditions can be improved.

As to Allied States Assn. and Theatre Owners of America, since the "alliance" between the two groups—which saw TOA agree to press for arbitration of film rentals and Allied to support the production greenlight for the formerly-affiliated circuits—the rival organizations have been working in substantial harmony. Allied units have invited TOA prexy Myron Blank to address their local conventions and Allied's topper Rube Shor has been loud in his praise of TOA for joining the "united front."

Prior to today's hearing, leaders of both TOA and Allied gathered in Washington to finalize strategy and to determine the subjects each designated representative of exhibition will introduce at the probe. TOA has named Blank, general counsel Herman M. Levy, and George Kerasotes, prominent Illinois exhibitor, to give testimony at the hearing. This trio convened with Allied's Shor and general counsel Abram F. Myers, who are among those designated by Allied to give testimony.

Combat Mood

Exhibitors will enter the hearings in a fighting mood, for it's charged that in recent months conditions have worsened rather than improved despite the constant complaints and attacks made against distribution practices. Theatremen, for example, regard as ludicrous the film company charge that exhibitors "are lazy" and are negligent in promoting pictures on a local level. It's stressed that it's almost impossible to promote picture at all because of the complete upsetting of the availability and clearance systems. There is no longer any orderliness to buying and booking, it's charged, and the placement of pictures has turned into chaos. It's noted, for example, that many theatres are booking so close to the vest that they are unaware what they will show the next day. Availabilities, it's said, mean nothing under current conditions.

The complaints, in general, are those that have been prevalent for the last two or three years—high film rentals, shortage of product, insufficient prints, upsetting of availabilities, holding back of pictures, and too many pictures designated for special handling.

The distributors so far have kept

Spokesmen for Exhibs March 21-22

[SENATE HEARS DISTRIBS AT LATER DATE]

Washington, March 20.

Two days of hearings on exhibitor complaints about film industry distribution practices and charges will open tomorrow (Wed.) before a subcommittee of the Senate Small Business Committee.

Following witnesses are slated to testify tomorrow tand Thursday:

Allied States Assn.:—Ruben Shor, president; Abram F. Myers, board chairman and general counsel; Trueman T. Rembusch, Benjamin Berger and Wilbur Snaper, past presidents; Julius Gordan, secretary.

Independent Theatre Owners: Harry Brandt, president; Max A. Cohen, board chairman.

National Tax Campaign Committee:—Robert J. O'Donnell, chairman.

Theatre Owners of America: Myron M. Blank, president; Herman M. Levy, general counsel; George C. Kerasotes, assistant to the President.

Although Harry C. Arthur, board chairman, and James H. Arthur, counsel, of the Southern California Theatre Owners, were originally slated to appear, it is understood they will not be here, but will send a statement of their views.

At a later date, the subcommittee will invite spokesmen for the distributors and for the Justice Department anti-trust division to give their views.

Subcommittee chairman is Senator Hubert Humphrey (D., Minn.). Also on the committee with him are Senators John F. Kennedy (D., Mass.), Wayne Morse, (D., Ore.), Andrew F. Schoeppel (R., Kans.); and Barry Goldwater (R., Ariz.).

Fans Wanna Know

Continued from page 7

to care by what route the individual arrived at spiritual discovery.

Spotlight Marriages

In both video and screen fan books there is consistent interest in successful marriages, although divorce angles are still prominent. Certain professional couples get a big buildup on the basis of a click marriage, Glenn Ford-Eleanor Powell are a case in point. This Metro star and his dancer-wife lately had a rash of such stories. Their titles explain the angles, "I'd Marry Her Again," "This Love Is Ours," "Money Isn't Everything" and "The Marriage Gossip Couldn't Wreck."

Teenage public dotes on how-they-met stories, honeymoon details and especially as regards young stars a la Debbie Reynolds-Eddie Fisher, how they spend their leisure hours. Phonograph tastes, dining room facilities, outdoor barbecue entertaining are matters of perennial fascination. Film fan editors in particular—video fan editors less so—depend wholly upon the questions and comments of their readers in evaluating subject-matter. There is fan interest in the children of stars but many pro parents decline to cooperate and insist on protecting their offspring from too early an exposure to publicity.

Strongest desire of the film companies, all of whom have special fan paper contracts, is for "location" stories. Value lies in such yarns being on upcoming product and integral to release-time exploitation.

There's evidence that the tv fan audience is broader, includes the whole family segment and hence tends to be more adult. Interest in personal problems is expressed at a more sophisticated level than the teenager interest in film stars. Paul Denis, former radio editor of the N. Y. Post and a prolific writer of tv fan mag copy (under various by-lines) during the past several years, points out that Phil Silvers was interviewed very straight, on his problems in achieving emotional maturity, that Ken Murray went very solemn for a funnyman in describing how faith helped his recovery from serious illness and that one video mag printed a detailed list of broadcasters who'd been psycho-analyzed and more than hinted the reasons.

TV Mag's Favorites

Television editors play hot favorites much harder than is the case in films where more stars spread over more companies. Denis reports major demand currently is for copy on Phil Silvers, Lawrence Welk, Ed Sullivan and Perry Como in that order. Welk, he points out, is a mature man who achieved theatrical fame after many years and Ed Sullivan was once considered impossible copy. Perry Como was also hot in 1955 along with Liberace, Arthur Godfrey, Eddie Fisher and Jackie Gleason. Going back to 1954 on a tempus fugit basis, Denis recalls that Godfrey rated tops then as the man tv fan editors wanted most to know more about. Lucille Ball-Desi Arnaz were constant repeaters that year. So was Sid Caesar. It was also the heyday of stuff about Julius La Rosa.

Pix Star Pactees

Continued from page 1

tion that a star for a certain property can be found, or "made," and there's no longer any valid reason to keep the talent on the payroll permanently. Variety of factors lies behind the shift.

Benn Jacobson, RKO's new talent director in the east, contends that the players themselves don't want to tie themselves down to any long-term deal. They prefer freedom of motion, to play pictures or television or legit, he feels.

Importantly, the growing number of tieups between major studios and independent producers has encouraged the lopping of contract players. With fewer of their own pictures on the production schedules, the lots need commensurately less manpower. The indies in many cases do their own casting.

Also, of course, top-caliber performers are nixing pacts with the studios in favor of their own corporate setups and the possible capital gains benefits these entail.

This all leads to the question of star availability in the future, and efforts the studios are exerting to assure the supply. Most of the lots claim they're moving in this direction via the employment of promising tyros. But vets in the business attach not too much importance to this.

They make the point that a player can achieve stardom with the appearance in only a single picture, and point to Eva Marie Saint in "On the Waterfront" as an example. Further, television has matured as a source of significant size.

But Not Notre Dame

Continued from page 3

costs, has the distribution rights for the United States and Canada.

'Juggler of Notre Dame'

Hollywood, March 20.

Danny Thomas via Fred Niblo Jr. is negotiating a theatrical film package for a modern version of "Juggler of Notre Dame," in which he would star. Calls for Niblo to write the screenplay; Thomas, as star; Louis Edelman to produce, and Sheldon Leonard as director.

Niblo is in Thailand at the present time, and talks will continue when he returns next month.

20th Stockpiles

Continued from page 3

and is now being given the o.o. by the lawyers in N.Y.

Skouras said that "Can-Can," the next film to go in CinemaScope 55, will go before the cameras in Paris in June, and most of it will be made in the French capital.

Stockpiling of films—20th will make 34 in 1956 — is considered important to give them more of an advance buildup. Releasing two CinemaScopers a month, 20th has, for the past year, been releasing features almost the day they came in from the Coast. It's felt that the lack of advance work may have hurt some of these pix at the b.o.

Picture Grosses

BROADWAY

(Continued from page 9)

was hurt but managed a smash $11,000 in fourth frame at the Sutton.

"Cinerama Holiday," while off from recent weeks, still made a fine showing with $41,400 in its 58th week at the Warner. "Oklahoma," obviously saved by some special parties and shows, is down to around a good $28,000 in present (23d) round at the Rivoli.

Astor (City Inv.) (1,300; 75-$2)—"Meet Me in Las Vegas" (M-G) (2d wk). First session ended last night (Tues.) climbed to smash $32,000 or near. In ahead, "Rose Tattoo' (Par) (13th wk), $14,500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Don Juan" (Times) (3d wk). Initial holdover rounded ended Sunday (18) held with solid $7,800 after $14,200 opener.

Baronet (Reade) (430; $1.25-$1.50) — "Adorable Creatures" (Cont) (11th wk). The 10th stanza completed Monday (19) was fair $3,600 after $5,400 for ninth week. "Return of Don Camillo" (IFE) opens March 26.

Bijou (Lopert) (603; $1.50-$2.80) —"Richard III" (Indie) (2d wk). First round concluded Sunday (18) hit sturdy $15,000 playing 17 shows. This is fairly big in view of conditions. Stays on indef.

Capitol (Loew) (4,820; $1-$2.50) —"Goodman Story" (U) (5th-final wk). Fourth week ended last night (Tues.), was light $15,000 or close after $20,000 last stanza. "Alexander the Great" (UA) opens March 28.

Criterion (Moss) (1,700; 75-$2.20) —"Slightly Scarlet" (RKO). First week ending tomorrow (Thurs.) looks to hit moderate $12,000 or under. Holding. In ahead. "Helen of Troy" (WB) (7th wk-8 days), $10,000, helped by "Scarlet' preview on closing day. "Conqueror" (RKO) already set to come in here March 31, which will give "Scarlet" only a couple of days over two weeks.

Fine Arts (Davis) (468; 90-$1.80) —"Diabolique" (UMPO) (18th wk). The 17th frame ended Monday (19) was good $6,800 after $7,000 for 16th week. Stays on.

Globe (Brandt) (1,500; 70-$1.50) —"Sins of Borgias" (Indie) (3d wk). This week hurt by storm, of course, and sagging to fair $6,000 or close. Second week was $9,000.

Guild (Guild (450; $1-$1.75)— "Touch and Go" (U). Opened Monday (19). Last week, "Golden Demon" (Indie) (7th wk), was fair $3,200 after $4,000 for sixth week.

Mayfair (Brandt) (1,736; 75-$1.80) —"All Heaven Allows" (U) (4th wk). Third week finished Monday (19) was mild $9,000 after $14,000 in second frame. "Patterns' (UA) opens March 27.

Normandie (Trans-Lux) (592; 95-$1.80)—"Fantasia" (BV) (reissue) (7th wk). Sixth session ended Monday (19) was very good $4,000 after $6,200 for fifth.

Palace (RKO) (1,700; 50-$1.60)— "Timetable" (AA) and vaudeville. Week ending tomorrow (Thurs.) looks to get okay $16,000 or less. Last week, "Steel Jungle" (WB) with vaude, $16,500.

Paramount (ABC-Par) (3,664; $1-$2)—"Anything Goes" (Par). Opens today (Wed.). Last week, "Court Jester" (Par) (7th wk), was mild $20,000 for 6½-day week since invitational preview for exhibs was held last night (Tues.). Sixth full week was $29,000.

Paris (Pathe-Cinema) (568; 90-$1.80)—"Letters From My Windmill" (Indie) (14th wk). The 13th stanza finished Sunday (18) was okay $5,000 after $5,500 for 12th week. "Ballet Romeo and Juliet" (Tohan) opens April 2.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Picnic" (Col) with stageshow (5th-final wk). Current session winding up today (Wed.) looks like mild $100,000. Fourth week was $110,000. "Serenade" (WB) with Easter stageshow, including "Glory of Easter" and "Welcome Springtime" onstage, opens tomorrow (Thurs.).

Rivoli (UAT) 1,545; $1.50-$3.50) —"Oklahoma" (Magna) (23d wk). Present session finishing today (Wed.) looks to hit good $28,000 or near after $30,000 in 22d week. Special parties and added shows helped this overcome the slower days. Tix now being readied to go on sale into June.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) "Carousel" (20th) with iceshow onstage (5th wk). Current round ending tomorrow (Thurs.) looks to hit nice $54,000. Holds. The fourth was $73,000. Stays on through Easter, at least.

State (Loew's) (3,450; 8-$1.75)— "Last Hunt" (M-G) (4th wk). Third stanza concluded last night (Tues.) was mild $12,000 or thereabouts after $17,000, over hopes, for second. "Miracle in Rain" (WB) opens March 31, according to present plans.

Sutton (R&B) (561; $1-$1.80)— "The Ladykillers" (Cont) (5th wk). Fourth week ended Monday (19) was smash $11,000. Third was $14,300. Stays on.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Doctor At Sea" (Rep) 4th wk). Third frame ended last night (Tues.) was fancy $6,500 after $12,000 in second. Stays on indef.

Victoria (City Inv.) (1,060; 50-$2)—"Golden Arm" (UA) (14th wk). Current round winding tomorrow (Thurs.) is heading for good $13,000 or near after $16,000 in 13th week. Holds in, with "Man Who Never Was" due in April 3.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (59th wk). The 58th round finished Saturday (17) was solid $41,400 after $45,600 in 57th week. "7 Wonders of World" (Indie) opens April 10.

World (Times Film) (385; $1-$1.50)—"Dark River" (Times) (4th wk). This week is heading for modest $3,100 after $4,100 in third. Stays.

LOS ANGELES

(Continued from page 9)

structible Man" (AA). Good $18,000. Last week, "Stratton Story" (M-G) and "Northwest Passage" (M-G) (reissues), $7,200.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"Long Memory" (Indie) with Dick Contino, Helen O'Connell, Ink Spots, Jerry Fielding onstage. Thin $10,00. Last week, in unit.

Fox Wilshire (FWC) (2,296; $1-$1.80) — "Ladykillers" (Cont) (3d wk). Nice $8,000. Last week, $10,300.

Iris (FWC) (816; 90-$1.25)— "Helen of Troy" (WB) and "Steel Jungle" (WB) (3d wk). Light $2,600. Last week, with D'town Paramount, $13,300.

Warner Beverly (SW) (1,612; $1-$1.75)—"Picnic" (Col) (4th wk). Good $17,500. Last week, $20,000.

Hillstreet, Pantages, Wiltern (RKO-SW) (2,752; 2,812; 2,344; $1-$1.50)—"Conqueror" (RKO) (4th wk). Slow $15,000. Last week, $24,800.

Chinese (FWC) (1,908; $1.40-$2) —"Carousel" (20th) (5th wk). Okay $18,000. Last week, $20,800.

Fine Arts (FWC) (631; $1-$1.50) —"Trouble With Harry" (Par) (6th wk). Modest $3,600. Last week, $4,600.

Four Star (UATC) (868; $1.25-$1.80)—"Cry Tomorrow" (M-G) (13th wk). Good $7,000. Last week, $7,700.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (18th wk), Egyptian, 13th wk U.A.) Pleasing $43,000. Last week, $45,500.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (19th wk). Into current frame Sunday (18) after fine $36,000 last week.

CHICAGO

(Continued from page 9)

and "Indestructible Man" (AA) (2d wk). Big $16,000. Last week, $22,000.

State-Lake (B&K) (2,400; 65-98) — "Picnic" (Col) (5th wk). Okay $22,000. Last week, $27,000.

Surf (H&E Balaban) (685; 95)— "Queen of Spades" (AA) (2d wk). So-so $3,400. Last week, $3,900.

United Artists (B&K) (1,700; 65-98)—"Rose Tattoo" (Par) (4th wk). Good $19,500. Last week, $25,000.

Woods (Essaness) (1,206; 98-$1.25) — "Rains of Ranchipur" (20th) (3d wk). Weak $14,000. Last week, $17,000.

World (Indie) (430; 98) — "The Prisoner" (Col) (2d wk). Nice $3,600. Last week, $4,000.

Ziegfeld (Davis) (430; 98) — "Diabolique" (UMPO) (13th wk). Stout $5,800. Last week, $5,000.

'Mame' Preem

Continued from page 1

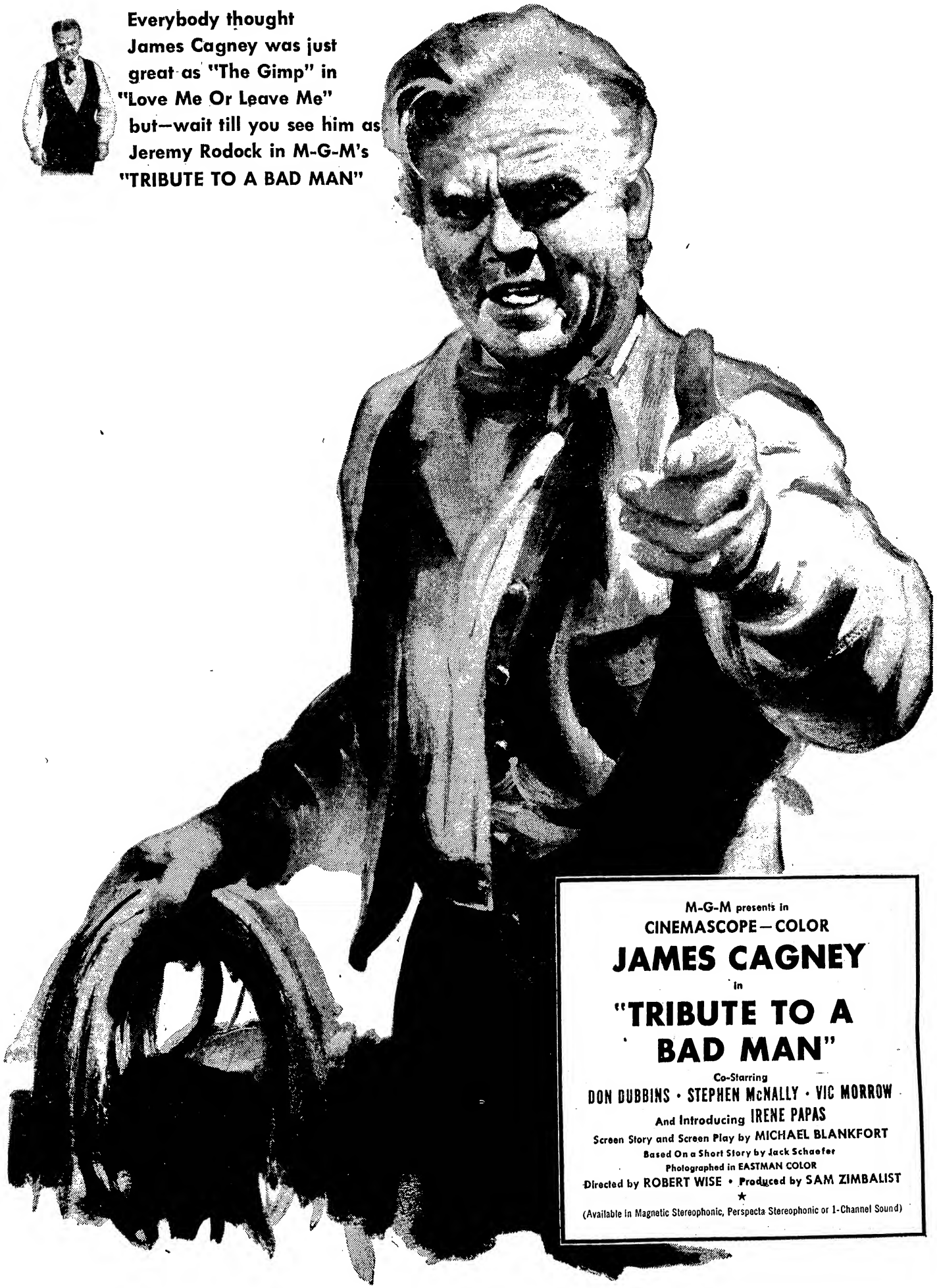
that "Wind" continues into a second season as the Herman Shumlin production appears likely to do.

"Mame" is a straight comedy which Miss Russell and the authors conincidentally read and liked and envisioned for dramatization. It's been 53 weeks on the national best-sellers list, second only to Mac Hyman's "No Time for Sergeants."

L&L and Warren, incidentally, have written a "theme song" titled "Auntie Mame," but it's otherwise a straight play. Song would not be in the legit unless perhaps played as entr'acte music.

PERFORMANCE!

Everybody thought James Cagney was just great as "The Gimp" in "Love Me Or Leave Me" but—wait till you see him as Jeremy Rodock in M-G-M's "TRIBUTE TO A BAD MAN"



M-G-M presents in
CINEMASCOPE—COLOR

JAMES CAGNEY

in

"TRIBUTE TO A BAD MAN"

Co-Starring
DON DUBBINS • STEPHEN McNALLY • VIC MORROW
And Introducing IRENE PAPAS
Screen Story and Screen Play by MICHAEL BLANKFORT
Based On a Short Story by Jack Schaefer
Photographed in EASTMAN COLOR
Directed by ROBERT WISE • Produced by SAM ZIMBALIST

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Film 'Reform's' Crazy Results

Continued from page 7

to get more good pietures out of 60 than you are out of 20."

Pointing out that under the present system of "freelancing" stars, coupled with the emergence of many stars as indie producers, an actor winds up competing against himself. He cited a recent instance in Chicago's Loop, when three firstrun houses were playing pictures starring the same actor.

"Contrast this with the old days," Balaban stated "when a theatre played the same group of stars each year, because they were all under contract to the company the theatre dealt with. It was a wholesome, healthy thing that built up a following for the theatre." He thinks that the current system is the "surest way to destroy a star that I know of," and adds, "I don't say I have the answer to it, though."

With regard to the formerly affiliated circuits receiving government permission to produce pictures, Balaban averred: "The divorced circuits should be permitted to produce. But I don't think they should be permitted to indulge in the practices that brought about divorcement. Under our system of free enterprise, we can do it and should abide by the law in doing so. They shouldn't have a monopoly on their pictures. There were flagrant violations of this by both exhibitor and distributor in the pre-consent era."

With regard to arbitration, prexy Balaban said he was in favor of it and that something had to be done to equitably adjust film rentals. He said: "Arbitration seems the most logical answer. It's the logical, American way of doing things."

Commenting on the current product shortage, Balaban said: "Of course our greatest problem is flexibility of programming in our neighborhood and downstate houses (the Publix Great States chain is a downstate B&K subsidiary). It's hard to come up with consistently good double feature bills." He said that as far as quantity of pictures was concerned, "We have hit bottom and are on the way up. It looks like we're going to get more pictures of better quality than ever before."

Balaban said he didn't think the distributors deliberately set out to ereate a seller's market but that rising costs and necessity of meeting the television threat with better pictures has brought about a market with fewer, costlier pictures available. "Now they have paid as much as a $1,000,000 for a story property. Why, it used to be that only 10 or 12 pictures even grossed a million." He touched on rising labor and material costs, stars' salaries and percentage deals and story costs as the major factors in the increase in film rentals.

Commenting on American pictures produced abroad, Balaban stated: "I don't know why, but pictures produced in foreign countries somehow have a taint on them; something happens to them grosswise in this country, although many of them are very good pictures."

Balaban said he thought the majors' advertising and publicity staffs should be moved from New York to the Coast. He also said he thought the top executives' offices should be moved there. "The publieity men should grow up with a pieture as it's being made; the presidents would be better off if they were out there, too."

The B&K president also hit current distribution praetiees as "archaic, old-fashioned, outmoded and they should be revised." He said that pictures are being distributed today exactly as they were 35 years ago. Balaban feels that a distribution center like Chicago should have a single distributing agency handling product for all companies, a central booking office in one building. Each company of course would continue to send out its own salesmen but all pictures would be centrally booked and distributed. Balaban feels this system would cut distributing costs by centralizing booking, shipping and poster departments for all distribs.

Gotta Get Excited

Answering critics of film industry advertising, Balaban stated: "We're in a glamorous business. We have to get excited about our pictures. We shouldn't misrepresent, but I think a little over-selling is good. Americans are prone to oversell anyway."

Bullish about the future, prexy Balaban said that when United Paramount Theatre, B&K's parent company, will have completed compliance with the consent decree, B&K will start building theatres again. United Paramount is slated to divest itself of its last theatres to eomply with the decree this year.

B&K has not built a conventional theatre since 1936 and erected its last drive-in in East St. Louis, Ill., in 1940. According to Balaban, the chain has several sites in mind for ozoners and hardtops as soon as United-Paramount compliance with the decree is completed.

Europe's Stars

Continued from page 1

chers and Marlanne Cook. Fischer and Miss Cook are top marquee names in Germany, and U obviously feels that their appearance in a film would be a b.o. incentive in the important German market. Fischer is said to be getting top money for his appearances.

Universal's policy differs somewhat from that of several of the other studios which have been signing foreign talent more with a view of introducing fresh new faces to the screen that have the Continental touch. In such cases the benefit in the foreign market would be slight. On the other hand, Gina Lollobrigida starring in Hecht-Lancaster's "Trapeze" no doubt will help give the pic additional international appeal.

Also, the transfer of popular overseas personalities hasn't always been suecessful. Good example would be France's Jean Gabin, for decades a favorite in his own country and in Europe. He appeared in one or two Hollywood films, but didn't click. Ditto Maurice Chevalier.

In recent years, some of the older foreign players who had made a success in American films, have been returning to their native lands to appear in local pix. Schwerin, for instance, has a new German film—"Devil in Silk"—costarring Lili Palmer and Curd Juergens. Latter is very popular in Europe and also is Hollywood-bound. Miss Palmer, who is known here, gives the film marquee strength via her name alone. Charles Boyer also has gone back to France to make films, and so has Claudette Colbert.

Ed Rowley

Continued from page 3

into our old-style and old-school theatres when everything about us has been streamlined and ballyhooed into super-proportions. But we still continue to operate like those oldfashioned grocery stores which long ago diseovered that the supermarkets had greater appeal for their former customers.

"It's the same with our theatres. It's our own fault that we haven't kept pace with the general improvements in everything else. It was one thing when, like the old joke about going up against a crooked wheel 'because it's the only gambling game in town,' well that's no longer true of the pieture business. During the war years, with shortages and nothing else to buy and inability to drive because of the gas rationing, no wonder we did the boom business. But it's no longer a case of just opening the doors and getting out of the way of the eustomers. We gotta attract or, more specifically, reattract our customers with new values. The only thing that begins to approach it has been the drive-in.

"But we've gone on for 25, 30 and 35 years with the same old methods and little to give it that ultramodern appeal as in the days when the people, for all their kidding, were appreciative of such then newfangled values as no tipping, 'Publix service,' 'cathedrals of the cinema,' house attaches who dressed like admirals, and all that. But it was solid showmanship. That, combined with ultra environment that eclipsed anything most of us had at home, gave the theatre a luxurious atmosphere that appealed to all of us. We've lost that."

Throw Out 'Salt' Suit

Chicago, March 20.

Independent Productions Corp., of New York, suit against Chicago Moving Picture Machine Operators Union, Local 10, for union's refusal to supply operators to show film, "Salt of the Earth," at Cinema Annex Theatre here, was dismissed by Chicago Federal District Court Judge Joseph Sam Perry. Suit asked $36,500 damages.

Judge cited failure of plaintiff company's officials to answer defense lawyers' questions as to whether they were Communist party members.

Blizzard B. O.

Continued from page 1

public service announcements in its dawn to dusk period. Station taped interviews with key state police barracks for local broadcasting, also furnished tapes to WORC-Worcester and WVDA-Boston with info on New Haven storm picture.

WELI cancelled all network morning programs in favor of public service annoueements. Station policy of no sales for spots wishing to cash in on storm emergency was in effect. This meant that all P.S. announcements were gratis and if a regular advertiser wanted to send a special message, it was charged off against his regular spots.

STORM CRIMPS HUB; DELAYS ST. PAT MARCH

Boston, March 20.

Worst blizzard in years eost show biz interests more than $100,000 in lost revenue sloughing the film, cafe, nightclub and legit biz Friday and Saturday nights (16-17). Aetually this was the sixth successive stormy weekend for Boston.

On Sunday (18), radio and tv warned those outside the heart of the city not to come in town unless absolutely urgent. The famed St. Patrick's Day parade in South Boston at which Ed Sullivan was to be honorary marshal, was cancelled and postponed to Saturday (24).

Transportation was paralyzed. Street ears were unable to make it Friday night (16) to the Opera House where "Can-Can" was finishing off a two-weeker. Three legit attractions were sloughed by the storm, "Can-Can," "Most Happy Fella" at the Shubert and "Bus Stop" at the Colonial.

Picture houses suffered big cuts in their week grosses, losing out Friday, Saturday and Sunday, although there was a little aetivity Sunday night. The fierce Mareh storm eut the film grosses some 30% in Boston, house managers estimated.

Night clubs were hard hit. Steubens, the Bradford Roof and Blinstrub's lost out on their usual Friday and Saturday night business, biggest of the week.

Film distributors said that the storm prevented out of town buyers from Maine, New Hampshire, Vermont and Rhode Island from coming in to make purchases. Storm also held up record shipments and killed retail record business in the stores.

Drive-Ins Delayed

Albany, March 20.

Season's heaviest snowstorm clobbered exchange distriet business Friday. Improvement was reported Saturday and Sunday in situations playing strong product. Lighter fall here Monday depressed biz again.

"Never Say Goodbye" high-dollared at Strand Saturday and Sunday with "Kettles In Ozarks" in Schine keys bucking weather nicely.

With two feet on ground, and drifts higher, drive-in openings were and probably will be delayed.

Kills Window Sale

Washington, March 20.

Film business was badly knocked in the Washington exchange area including Harrisburg and Reading, Pa. and Baltimore. Some dives were calculated at 60% over the doublehcader blizzard weekend.

"Damn Yankees" musical at the National lost its Sunday window sale and had a lot of afternoon switches of tickets. The 7 p.m. curtain for the Sunday performance both helped (1) in terms of getting-home fears and (2) hurt in terms of getting to the theatre earlier than usual.

Oscar's Happy Home

Coincident with the annual awards these are the background facts on the Academy of Motion Picture Arts & Sciences:

The Acad has about 1,600 members, each paying $36 a year in dues and each having enlisted via application plus proposals two members of the industry branch to which the eandidate belonged, i.e., writers, actors, directors, producers, public relations, art directors, sound men. Each branch has two representatives on the Acad's Board of Governors.

Members are either "active" or "inactive," depending on their activity in films and standing in the trade. Only those on the "active" list are entitled to vote. Members are not called upon to discharge any duties, are free to resign and presumably could be expelled although film vets do not recall this ever happening.

New members are not accepted from December to the end of March, within which period the nominations and final voting take place. Ruling is designed to avoid any possible accusations that the membership roster was "loaded" for the purpose of balloting in a favored individual or film.

Membership in each of the Hollywood guilds does the nominating for its respective category. The Acad membership itself only nominates in the best-picture category. The 1,600 "active" members engage in the final Oscar awards voting, using a general ballot. There are a few exceptions, such as covering best shorts, documentaries and sound, where the voting takes place at special showing of the product, and participating usually are only those interested in the category involved.

All takes place under the close watch of Price, Waterhouse.

Oscar to Japan

Continued from page 4

more popular awards, such as actors and actresses.

Best Foreign Language award goes to "Samurai" (The Legend of Musashi), Japanese film presented by Homel Pictures, Inc., a Toho production released in this country through Fine Arts Films, Inc. Claudette Colbert, from NBC Century Theatre, NY, will present award during eut-in from the presentations show at the RKO Pantages Theatre here.

Claire Trevor and Mel Ferrer are slated to handle awards in the Scientific or Technical Award eategory, with both Paramount and 20th-Fox copping three apiece. Farciot Edouart, Hal Corl and Paramount Transpareney Department won one eaeh in Class II and Class III braekets. Awards go to following:

Class I (statuette): National Carbon Co., for development and production of a high efficiency yellow flame carbon for motion picture color photography.

Class II (plaque): Eastman Kodak Co. for Eastman Tri-X Panchromatie Negative Film.

Fareiot Edouart, Hal Corl, Paramount Transparency Department for the engineering and development of a double-frame, triple-head background projector.

Class III (honorable mention): 20th-Fox and Bausch Lomb Co., for new combination lenses for CinemaScope photography.

Walter Jolley, Maurice Larson and R. H. Spies of 20th-Fox for spraying proeess which creates simulated metallic surfaces.

Steve Krilanovich for improved camera dolly incorporating multidireetional steering.

Dave Anderson, of 20th-Fox, improved spotlight capable of maintaining a fixed cirele of light at constant intensity over varied distance.

Loren L. Ryder, Charles West, Henry Fraker and Paramount Studios for Projection film index to establish proper framing for various aspect ratios.

Edouart, Corl, Paramount Transparency Dept., improved dual stereoptican background projector.

This marks second successive year where no Thalberg Award has been presented, most recent being George Stevens for 1953. Since this award came into existence in 1937, when it went to Darryl F. Zanuck, five years have gone sans the Thalberg honor, including 1940, 1945, 1947, 1949 and 1954.

ARTHUR L. MAYER PRO TEM WITH PAR

Arthur L. Mayer, whose last official film industry post was that of exec v.p. for the Council of Motion Picture Organizations, has joined Paramount on a temporary deal, probably to run about six months.

He's taken on the job of unit promotion exec on "War and Peace," which ineorporates liaison work between the ad-pub and sales departments. Par's participation in the Italian-made production includes its rights to distribution in the Western Hemisphere.

Mayer left New York Sunday (19) for Rome to glimpse the film.

Stanley Barnes to Bench

Washington, March 20.

Stanley Barnes, head of the Justice Dept.'s antitrust division, today (Tues.) was confirmed by the Senate as a Judge in the 9th U. S. Circuit Court of Appeals. Latter embraees California.

Barnes, a Californian himself, will remain in charge of the antitrust division pending the selection of his successor. During his tenure in office, he has prosecuted a number of show biz eases.

Texas Thrillarama

Continued from page 7

The soundtrack is recorded and played on a separate reel. The two picture films are mated together on the screen as one and shown on a ratio of about three and a half to one. The cameras used are made in France, but the photographic system was developed by the Wolff organization.

For projecting the picture, two conventional film projectors are locked together and the two films are projected simultaneously (with erossed beams), each covering one half of the screen's surface. A special patened device dovetails the two seenes where they meet in the center of the screen. Another patented device is attached to the base of the screen for horizontal adjustments. Magazines of 5,000 feet are used and there is a short intermission period in the middle of the program for the changeover.

It's stressed that no alterations are needed in the regular booth and that Thrillarama would supply all the necessary booth attachments on a loan basis. A special, deeply curved vinyl plastic sereen, together with an erector-type sereen frame, will also be provided on a loan basis, according to the company. The screen, it's said, can be quickly erected outside the stage arch without disturbing the regular screen. The sereen frame was designed by Tom Pauken, Dallas engineer and architect and the screen is being manufactured by the Raytone Screen Co. of Brooklyn, N. Y.

Film Reviews

Continued from page 6

Emergeney Hospital

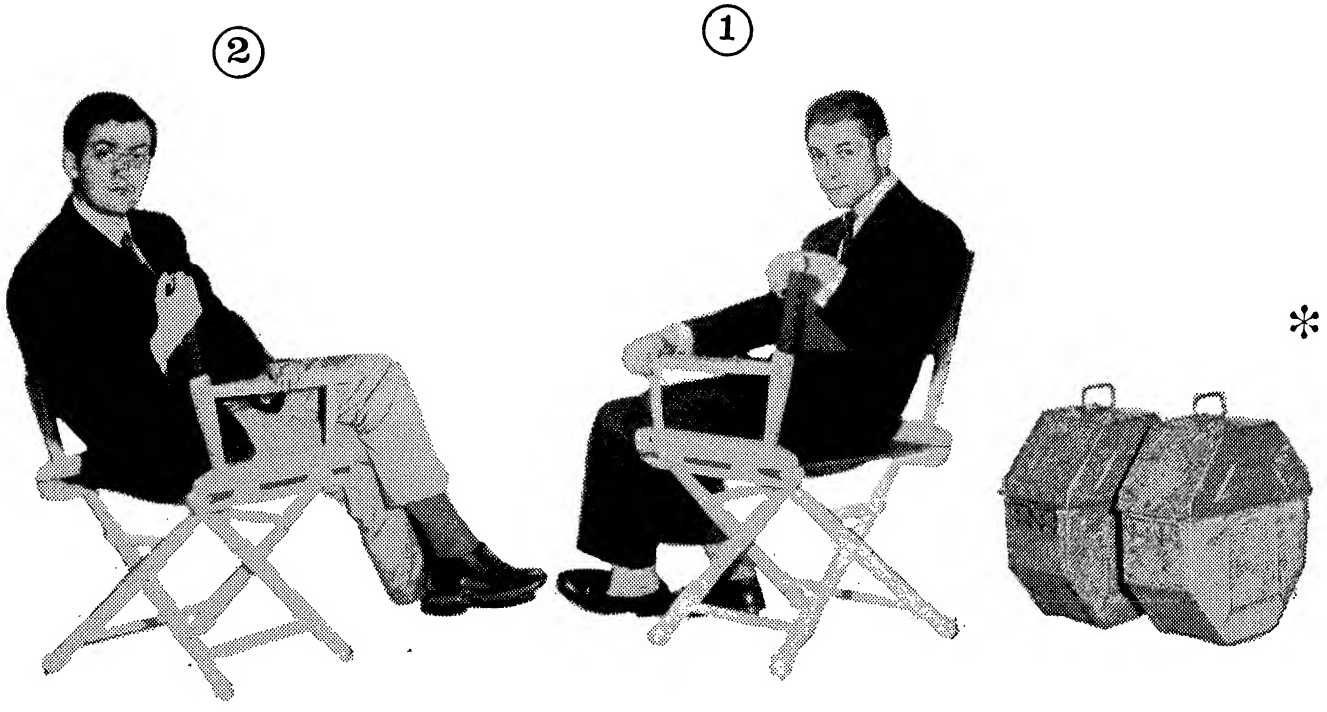
of the Howard W. Koch production, directed on an even keel by Lee Sholem. The individual stories of a femme doctor, Margaret Lindsay, and a detective, Walter Reed, assigned to the hospital, are interwoven in the pattern of emergency cases brought in during the night. Incidents slide naturally from one to another through the expert editing of John F. Schreyer.

Miss Lindsay persuasively undertakes her medic role, being romaneed by wealthy Byron Palmer, whose marriage proposal she nixes because of his speed demon tactics on the highway. When she discovers he deliberately wrecked his expensive sport car on the Hollywood Freeway to save an injured motoreycle rider, her feelings change. Reed's story is elimaxed by his 16-year-old son being brought in after latter killed a passenger in an auto accident, and the boy grabbing a gun in an attempt to get away when he thinks he's to be railroaded to prison. Rita Johnson as a nurse, the lad's godmother, and John Archer, another doctor, lend the same credence to their roles that Reed offers.

William Margulies' photography is fluid in eatching the moving events of a single night, and Jack Collis' production designing creates the proper atmosphere.

Whit.

the new UA team



1. *the producer: James B. Harris*
2. *the director: Stanley Kubrick*

✻ *the suspense picture of the year:* **"THE KILLING"**

Winter Here But Spring Pulsates In Hearts of Drive-In Owners

Even with snow on the ground, and many of the country's drive-ins still closed, the booking season for the ozoners is at hand.

Drive-ins, now estimated to number about 4,400, are expected to figure more importantly than ever in the distributors' scheme of things this summer. For the indoor operators, the auto lots will offer greater competition. Company execs say that, in the forthcoming season, more drive-ins than ever will be vying with the hardtoppers for firstrun product.

Unlike the regular situations, the drive-ins aren't hit by any product shortage since they've got close to half a year's product to fall back on. At the same time, the ozoners now are definitely in the big league and ready to act accordingly.

To many in distribution, the drive-ins represent a natural answer to television and a form of exhibition which, if anything, promises to grow in the future even as the regular houses may be having their difficulties. Some feel that, in certain areas (not in the East) the saturation point in outdoor locations has virtually been reached. Yet, each season, the business volume has indicated otherwise.

There is no question that, in a good many instances, the rising b.o. potency of the drive-ins has badly hurt the suburban runs, particularly if the ozoner near them books a feature day-and-date with the downtown firstrun. The neighborhoods, of course, have to await their turn. Meanwhile, a section of their potential audience has already seen the picture

Distribs at times will turn down a drive-in bid even though it's higher than that submitted by its hardtop competition, the theory being that, under certain circumsances, it isn't profitable to preem a film in a spot that's so far out-of-town that people have to get into their cars to see it. It isn't so serious if it's a small place where there's one theatre and people have cars anyway.

Approximately 3,500 of the drive-ins in the country now are equiped for CinemaScope. Last year, some of the C'Scope films did outstanding business in the ozoners even though the overall gross of 20th-Fox, the CinemaScope company, fell somewhat short of expectation, possibly because the distrib didn't have enough 2-D features to back up its C'Scope bookings.

ECONOMY AT PAR EXCHANGE

Two Oldtimers Exit Chicago Sales Branch

Chicago, March 20.

Paramount Exchange here is in the throes of an economy wave which has seen several vet staffers lopped off the payroll. Latest to go is projectionist Herman Busch, a 38-year vet. Paramount closed the branch screening room here and plans to use Igel's Screening Room, a film row indie operation, for trade showings, etc. Only distribs still operating their own projection rooms here are 20th-Fox, Universal and Warner Bros.

Busch followed Paramount branch office manager and assistant division manager Bill Hamm, with 39 years of service, and his secretary, Gertrude Mix, to the exit. Hamm's assistant division manager post was axed in the economy move. Several other clerical employees' jobs have also been abolished.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

JESSE BLOCK

Registered Representative
IRA HAUPT & CO.
Investment Brokers
501 7th Ave., New York 18, N. Y.
LOngacre 5-5262

Minnesota Audit to Chi

Chicago, March 20.

Accounting offices of Minnesota Amusement Co., a subsidiary of United Paramount Theatres, will move to the Balaban & Katz homeoffice in Chicago April 1.

Centralizing move is designed to cut costs.

Cannes Festival Invites Columbia's 'Harder Fall' And 20th's 'Gray Flannel'

Cannes film festival has invited two American films to participate in the competition. They are Columbia's "The Harder They Fall" and 20th-Fox's "The Man in the Grey Flannel Suit."

Official U.S. entries are Paramount's "The Man Who Knew Too Much" and Metro's "I'll Cry Tomorrow." Total of 34 countries, including Russia, will be repped at the fest.

HERBERT WILCOX INTO GOTHAM ON 'TEENAGE'

British producer Herbert Wilcox checked into N.Y. Monday (19) for ruddles with 20th-Fox on his latest film, "My Teenage Daughter," and the possibility of two future coproductions.

Wilcox also said he was discussing possible coproduction of two tv film series with Guild Films topper Reub Kaufman.

"My Teenage Daughter," distributed in Britain via British Lion, stars Anna Neagle (Wilcox's wife) as the mother, and introes a new personality, Sylvia Syms. Kenneth Haigh has the male lead. Film isn't in CinemaScope. If Wilcox goes into any coproduction arrangement with 20th, the resulting pix would be in CinemaScope.

Services Pledge U's 'Boats' Full Promotional Assists

Universal has received assurance from the U.S. Defense Dept. that it will enjoy full services' cooperation on promotional endeavors for its forthcoming "Away All Boats," scheduled for release this spring.

Based on the success of "To Hell and Back," which received similar aid, U has scheduled the same type of promotional campaign for "Boats." Details of the drive were set this week following 10 days of meetings in New York between pub-ad v.p. David A. Lipton and homeoffice pub-ad officials. It will include a national tv spot campaign and a national billboard campaign which will be launched well in advance of the release date without being specifically tied to any playdates.

British Too British

Continued from page 5

particularly the U.S. exhibitors, who multiply excuses for not being equally receptive.

It is especially "needling" to British film folk to have British product blanket-condemned as hopeless for American circuits and regular playdates other than arters at the very time leaders of Allied States Assn. and its confrere body, the Theatre Owners of America, are raising piteous cries, easily heard across the Atlantic Ocean, that they are being crucified because of product shortage.

Here's the snapper in London's reasoning: *"If British films have been trying to crack the American market with only piddling results for something like 40 years; it is just possible that the American film industry, distributor and exhibitor alike, want it that way and all their arguments are no more than double-talk."*

Paul Lazarus' Ideas On Big-Sell Budgets No Hit in Manhattan

Statement by Paul N. Lazarus, Columbia v.p., rapping some distributors for "substituting" advertising dollars for showmanship has several ad-pub toppers at rival outfits doing a burn this week. "Various companies are vying for greater and greater expenditures and advertising spending has reached the point of economic hari-kari," Lazarus told a Col convention in Chicago.

The exec named no names but, as pointed out last week, $2,000,000 has been reported as the campaign budget for Hecht-Lancaster's "Trapeze" at United Artists.

In any event, some of Col's ad-pub competition rebutted privately that while budgets are on the rise this doesn't mean an absence of showmanship. Further, they add, there's no way of getting important publicity breaks for free.

The trade's ad-pub showmanship takes the form of tieups with commercial products or merchandisers, appearances on radio-tv programs, premieres, etc. All of these, it's underlined, require some outlay of cash to cover supervision of the bally work and the actual expenses incurred. It's also emphasized by those quarreling with Lazarus that these activities are engaged in to go hand in hand with the ad programs.

But that more and more money is going into advertising is not denied. Universal last year spent $3,800,000, compared with $2,920,000 the year previous. UA went for $1,300,000 on "Not As a Stranger." And in the case of "Marty," UA's budget is about equal with the production costs of about $375,000.

The time and space cadets are uniform in stating there's no scientific formula to guide them on how much coin should go into a campaign. It's all a matter of judgment based on experience and each picture must be considered on an individual basis.

Universal, for example, wouldn't give much backing to a "Ma and Pa Kettle" entry on Broadway for the known reason that this type of product simply doesn't sell in the area. On the other hand, a Gotham opening for an "A" picture requires an expenditure of about $40,000. Thereafter the money factor depends on the length of the run, with the longer engagement obviously meaning commensurately more ads. A 10-week run at the Capitol, for instance, would mean nearly $175,000 for the promotion, according to one ad-pub director.

UNIVERSAL BROADENS INSURANCE BASE

Universal has increased by about 33⅓% the amount of life insurance available to its 3,500 employees in the United States under the company's comprehensive group insurance plan which includes a medical program. New plan, effective April 1, 1956, will enable employees to subscribe to life insurance in the amount of about twice their annual salaries instead of one and half times as heretofore.

The cost of the insurance is being shared by the company and the employees in the same ratio as present. More than 90% of the company's employees who are eligible have elected to participate in the insurance program. They have until April 30 to exercise their option to take the additional insurance.

The major medical expense insurance, added to the program in 1952 for employees and their dependants, is a new form of insurance devised by Benjamin Lorber, head of the company's insurance department, and the John Hancock Mutual Life Insurance Co.

Reels on C'Scope 55 In Demand, Says 20th

Lively exhibitor demand for its CinemaScope 55 demonstration reel is reported by 20th-Fox which already has shown the reel at a series of nationwide exhib powwows.

Spokesman for 20th said that there are 10 reels currently in circulation, and that current plans didn't call for additional ones to be made.

Cite TV in Realty Assessment Plea

Keene, N. H., March 20.

A 30% reduction in the realty assessed valuation of two film theatres here has been recommended by Atty. Leonard C. Hardwick of Rochester, master in a tax appeal by D. Latchis, Inc., in a report to Superior Court.

Citing the impact of television on exhibition, the report asked a reduction from $124.650 to $105,220 in the appraisal of the Latchis theatre block, and a decrease from $103,730 to $87,733 in the appraisal of the Colonial theatre block, owned by the same company.

Negro's 'Shame & Disgrace' Action Against Ohio Theatre Deadlocked

Canton, O., March 20.

An all-white jury hearing the first of nine suits charging racial discrimination in an Ohio theatre was unable to agree on a verdict.

John Kelly, 33, of nearby Waynesburg, was seeking $5,500 damages from Ralph Bevington, owner-manager of the Mohawk Theatre in that village of 1,500. The six-man, six-woman jury deliberated three hours but returned to inform Common Pleas Judge George N. Graham it was hopelessly deadlocked.

Kelly testified at the two-day trial that on Feb. 23, 1955, he seated himself in the right section of the theatre and shortly afterward was asked by the usher and Bevington to move to the left section.

When he made neither comment nor motion to move, Bevington called a policeman who offered Kelly a chance to move or leave the theatre. Kelly sought $500 for shame, disgrace and ridicule he claimed resulted from the incident and $5,000 on his contention that he was forcibly deprived of his civil rights.

Bevington testified it had been the policy of this theatre for 18 years to limit Negro seating to the left side of the auditorium. On the tickets is printed a notice that the management reserved the right to seat patrons where it pleased, he said.

Judge Graham told the jury that the legend on the tickets was not legal and binding.

The other eight cases were filed by other Negro men who attended the theatre the same evening as Kelly.

Confirm Slezak as Dad

As forecast here some weeks ago, Walter Slezak, currently starring on Broadway in "Fanny," will portray his father Leo Slezak, the great Viennese tenor, in a motion picture to be filmed in Europe in the near future.

Slezak will reveal the story at Sardi's tomorrow (Thurs.).

Producers Guild Sponsors A Festival of 'Classics'; Screen 20 Next Spring

Hollywood, March 20.

Screen Producers Guild will launch a Classics Festival next spring, screening a total of 20 films selected by the membership as the greatest pictures made in Hollywood between 1913 and 1939. It is hoped that there will be other voting for further Festivals.

Scheme grew out of the contention by Cecil B. DeMille, in accepting the SPG Milestone Award this year, that Hollywood "will not come of age until it makes a determined effort to keep its own great classics alive and to present them regularly to the public in a manner worthy of their merit and worthy of the great names who made them." In keeping with the idea, SPG has promised that the old pix will be shown to their best advantage, including screening them at 60 feet per minute, as they formerly were shown, instead of at 90 feet per minute as is the current practice.

Pix selected, in chronological order, were: "The Squaw Man," 1913; "Birth of a Nation," 1915; "Intolerance," 1916; "The Kid," 1920; "Four Horsemen of the Apocolypse," 1921; "Ten Commandments" and "Covered Wagon," 1923; "The Gold Rush" and "The Big Parade," 1925; "Ben Hur," 1926; "All Quiet on the Western Front" and "Anna Christie," 1930; "Public Enemy," 1931; "I Am a Fugitive From a Chain Gang," "Grand Hotel" and "Farewell to Arms," 1932; "It Happened One Night," 1934; "Mutiny on the Bounty" and "The Informer," 1935; and "Gone with the Wind," 1939.

'ALEX' CHEESECAKE COPY BUMPED BY DAILY

United Artists encountered censorship on the newspaper front this week. Two-page ad for "Alexander the Great" the company had going in 13 key city dailies was ruled unacceptable by the Cleveland Plain Dealer, which objected to art work showing Claire Bloom in a reclining position. Too much bosom and thigh, said the CPD.

UA obliged with a retouch job lowering the hem and raising the neckline of Miss Bloom's gown. As a result, the double truck will run March 30.

The actress, ironically, has avoided cheesecake and sex copy in past.

Okay Loew's 4th Ozoner

Application by Loew's Theatres to acquire a 1,250-car drive-in site in Sharpstown, Texas, a suburb of Houston, was approved yesterday (Tues.) in N. Y. Federal Court by Judge Gregory F. Noonan. Latter signed the order after the Dept. of Justice gave greenlight.

There was no opposition from exhibitor quarters.

This is fourth outdoorer added by Loew's since separation from production-distribution company. Others: Evanston, Ill., Jacksonville, Fla. and New Jersey.

SECRETARIES' CONTEST

'A Miracle Can Happen to You' Pays off In Hollywood Flight

Hollywood, March 20.

Warners will fly 32 secretaries from 32 cities across the country to Hollywood for a four-day, all-expenses-paid prize in connection with its "A Miracle Can Happen to You" contest, ballying release of "Miracle in the Rain," starring Jane Wyman and Van Johnson.

Winners of contest, limited to femme secretaries same character portrayed by Miss Wyman in film, will be selected in their respective towns on April 2, when a soldier will pull winning name out of a drum. Entire group will make a guest appearance on Art Linkletter's "Houseparty" over CBS-TV April 6.

CLEMENS HEADS UA, DALLAS

Dallas, March 20.

James Clemens has been named branch manager for United Artists branch exchange here.

He has been the local sales manager and replaces Duke Clark who resigned.

Under the Stars
THE HOLLYWOOD KNICKERBOCKER

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
MARIO LANZA
in
"SERENADE"
co-starring JOAN FONTAINE
A Warner Bros. Picture
and THE MUSIC HALL'S GREAT EASTER SHOW

TELE ON A 'DO GOOD' SPREE

CBS Subsid: GBS

CBS now has a dream spec in the house, but the fact that it can't put it on for perhaps another three years is a cause for jubilation. Property, of course, is "My Fair Lady," the Alan Jay Lerner-Frederick Loewe musicalization of George Bernard Shaw's "Pgymalion," which opened on Broadway last week to the anticipated rave notices.

On hand for the premiere to officially represent CBS, which owns 40% of the show (the network having put up the full $360,000 financing) was prexy Frank Stanton. Board chairman Bill Paley and most of the other network brass were obliged to witness a preview the night before because of the opening night conflict with the Friars shindig honoring Ed Sullivan. (Stanton's lament: he had two seats far on the side; only saw half the stage.)

Since producer Herman Levin's 60% is divided several ways, chiefly with Lerner, Paley has the biggest single ownership stake in the legiter, which spells out a lot of loot for Mr. P. for the next few years (they're already talking in terms of an all-time-high $2,000,000 picture deal).

As part of the Paley-Levin deal, CBS has the right to do "Lady" immediately after the Broadway run. CBS envisions a 1959 spec.

Quiz Goes to Congress

National Press Club Enlists Hal March for '64,000 Votes' Rib at D. C. Solons

The National Press Club is cooking up an unusual show this year for its Congressional Night Dinner, to be staged in Washington the night of April 25. This is the annual event in which each club member who attends invites a member of Congress to be his guest and usually about 250 Congressmen put in an appearance, including many of the topranking solons and Washington newsmen. Vice President Nixon and Speaker of the House Sam Rayburn will also be present.

On behalf of the National Press Club, Ted Koop, CBS' director of Washington News and Public Affairs, has enlisted the support of Hal March and the Lou Cowan packaging org in order to do a "private version" of "$64,000 Question" with members of Congress as the participants. Instead of money, the committee on arrangements proposes "$64,000 Votes" as the grand prize. Congressmen would be selected on the basis of the specialized knowledge and the questions would be prepared by the committee.

March and Cowan org have chimed in with an okay.

Sid Caesar's Pair Of Summer Specs

Sid Caesar, who packaged his own hiatus filler last season, with Phil Foster as the star, will again be doing summertime duty for NBC-TV, this time packaging a couple of 90-minute specs in which he'll star. It's expected that they'll go into the Monday night "Producers Showcase" which, it's now revealed, will continue as a summertime entry. However, the brace of shows will come out of the Caesar production unit.

One of them will be utilized as a tryout showcase for the "Funny Man" script which Caesar intends to convert into a theatrical film.

LEHN & FINK AXES 'LUCY SHOW' RERUNS

Lehn & Fink is cancelling the Saturday edition of "I Love Lucy," titled "The Lucy Show" for the repeat run on CBS-TV. Cosmetic company has been having a high rating windfall on the Lucille Ball-Desi Arnaz reprises, originally beamed Sunday and then sent into the Saturday 6:30 p.m. slot.

Sponsor checks out after April 7 telecast.

OG Trims 'Truth' Coin

Old Gold, longtime moneybags for "Truth or Consequences" on NBC-TV, is ready to surrender alternate Fridays to another sponsor.

The network is prowling an underwriter effective with the March 30 show, with the P. Lorillard tobacco house going rotation as of previous week.

Trendex Top 10

(*March* 1-7)

I Love Lucy	45.0	CBS
Ed Sullivan Show	38.9	CBS
$64,000 Question	36.9	CBS
Person to Person	28.6	CBS
Perry Como	28.3	NBC
December Bride	28.2	CBS
Jackie Gleason	28.0	CBS
Disneyland	27.6	ABC
The Lineup	27.4	CBS
Lux TV Theatre	27.3	NBC
I've Got a Secret	27.3	CBS

Disney, ABC Set '56-'57 Schedule But No 'Crockett'

Hollywood, March. 20.

Davy Crockett has had it. What the assorted villains he has faced on ABC-TV "Disneyland" were unable to do, Walt Disney himself has done.

The frontiersman is conspicuous by his absence in the 1956-57 telepix production schedule of the Disney studios.

As part of Disney's firm seven-year pact with the net, he will again supply ABC with 126 hours of film for next season—26 hours of "Disneyland" and 100 hours of across-the-board "Mickey Mouse Club." Disney is reported to have gotten a substantial hike in the per-segment budget from ABC. Next year marks third season for "Disneyland"; second for "Club." ABC merely acts as distributor of Disney's telefilms, with Disney getting all the profits.

While not completely set, sked calls for an increase of original material. Of 15 hour-length "Disneylands" currently in production, seven will consist of entirely new material. Important in the new shows is a new live-action stanza on the American Revolution, as yet unnamed. New stanza is slated for the "Frontierland" segments, where Davy once reigned, indicating that Disney is going on to new historical characters.

Cartoon characters briefly in-

(Continued on page 38)

Twilight of the Gobs

"Navy Log," the half-hour Tuesday night film series in the 8:30-9 CBS-TV period (following Phil Silvers) becomes a casualty at the end of the season. Despite the post-Silvers slotting it takes a drubbing from the competition.

Tuesday night is slated for a going-over by the CBS-TV program dept. "Millie" at 9 is already being replaced by the new Guy Lombardo entry. Network is happy with the Red Skelton comedies, but expectations are that the fall schedule will bring about a realignment of the various entires with several shows winding up in new time periods.

INDUSTRY DOES ITSELF PROUD

By GEORGE ROSEN

The period spanning Sunday to Sunday (11-18) last week earns a "do good" service stripe in the archives of tv that'll be hard to duplicate in a month or maybe another year of Sundays.

Reading left to right, in terms of NBC-CBS contributions toward upgrading the spectrum in the interest of a more enlightened public (and costs be damned), the concentrated and packed-with-riches log included the NBC premiering of the three-hour "Richard III" film in all its British VistaVision splendor; the CBS "See It Now" 90-minute in-depth appraisal of "Egypt and Israel" by Ed Murrow & Co.; NBC's ambitious "Project 20" undertaking of "The Twisted Cross," recreating in an expertly-edited film analysis the era of the Hitler carnage, and lastly last Sunday's powerful 90-minute "Out of Darkness" mental health survey off the CBS Public Affairs top shelf.

Coming at a time when the tv industry and the networks in particular are under relentless bombardment from the FCC-Justice Dept.-Congressional sleuths apparently eager to pin an "excessive commercialism" and "monopoly" rap on the video entrepreneurs, the foursome of high-minded endeavors, completely bypassing the profit motive, could not have been more fortuitously timed.

34,000,000 Saw 'Twisted Cross'

That the "Twisted Cross" filmed telementary as a reminder of a totalitarian holocaust garnered, for NBC a Trendex rating (pegged at 34,000,000 viewers) which even knocked the competing Wednesday evening "Millionaire" off its lofty Top 10 perch is, indeed, a signal victory for both the network and the LaRoche agency, which went way out on a limb in inviting its prize client, North American Phillips Co., to underwrite the telecast. It's a gratifying note, since such audience acceptance could well serve to springboard a succession of sponsorships in public affairs programming—an area long since suffering from bankroll malnutrition.

Including preemption of three half-hour commercial segments, the Murrow "Egypt and Israel" Tuesday night sustainer probably entailed an out-of-pocket cost to CBS in the neighborhood of $250,000, a commendable gesture toward alerting the American public to the frightening Middle East tinderbox. True, it didn't fare so well on the rating scorecard, yet even a 10,000,000 audience exposure more than justified this distinguished excursion into electronic journalism.

Similarly, CBS' mental health probing, reportedly representing a cost of $150,000, entailed a preemption of the 90-minute sponsored "Omnibus." Yet here was a network opening up choice Sunday afternoon time because of its awareness of a responsibility in impressing on the American viewer the crucial mental health problem.

That NBC will probably wind up in the profit margin on its $500,000 lend-leasing of the "Richard III" film for a one-shot U. S. premiere (by virtue of its % on the theatrical gross) is beside the point.

The enormous prestige redounding to the network far outweighed any economic consideration, and NBC was all too cognizant of the financial risk entailed. That 50,000,000 audience claim on "Richard," which far exceeded anyone's fondest expectations, will stand out as a beacon light in the onward and upward strides of tv to uplift its programming.

Here, in one week, were four positive answers in telling figures to prove that nothing's too good for the viewing public.

Robinson, Jones' Upped Status At CBS-TV Forerunner of Expansion Keyed to TV as 'Big Boy's Medium'

That's My Emmy

NBC let out a scream which could be heard clear across the tv spectrum last Saturday night (17) when the Academy of Television Arts & Sciences awarded an Emmy to CBS for coverage of last year's Yucca Flat atom blast.

It was NBC that organized the pooled network pickup. Further, adds the network, CBS didn't want to come in on it; finally joined in at the last minute and even then wanted to pull out.

Upping of Hubbell Robinson Jr., veepee in charge of network programs, and Merle S. Jones, v.p. in charge of CBS-owned tv stations and general services, to status of executive vice presidents, is part of a major expansion program for CBS-TV, cued to the recognition that tv is now a "big boy's medium" requiring constantly improved product. Within the week several new appointments in both areas are scheduled to be announced.

With Robinson now being relieved of many of the day-to-day operational chores and details to give him wider scope in planning for the future (although the entire broad area of programming will remain under his direction), his two key program aides, Harry Ommerle in the east and Al Scalpone on the Coast, will take over some of the Robinson burdens. Over and above that, Robinson plans the addition of two new general creative executives who will work close to him as major troubleshooters.

At the same time, expansions are on tap in other major program areas. Pending is the appointment of an executive story editor, with the present east and west coast story editors under his wing. Appointment is in line with the conviction that more and more tv is becoming the incubating ground for fresh new writing talent and the major source for material eventually destined for films and legit, with the multiciplity of CBS shows becoming so unwieldy as to necessitate an overall executive. Such shows as "Playhouse 90," "Studio One," "Climax," "Front Row Center," "Four Star Jubilee," among others, will come within the orbit of the new appointee not only in terms of immediate programming but in creating a long-needed backlog as well.

Moving in still another direction,

(Continued on page 40)

64,000 Sixpence, 3 Bob Hope Specs Set for British TV

London, March 20.

"The $64,000 Question" is coming to British commercial tv, probably towards the end of next month. But instead of dollars, the multiple will be sixpences, roughly equivalent to about seven cents. Although substantially smaller than its American counterpart, the maximum prize will be the largest ever offered on a local program.

The top prize of $4,480 can be won within a four-week span. John Irwin has been assigned to the production, but an emcee has not yet been appointed.

The announcement was made by Val Parnell, production executive of Associated TeleVision, at a press conference called last Friday night (16), primarily to announce the arrangements for the telecasting of the trio of Bob Hope spectaculars filmed in Britain. He said "$64,000 Question" would get peak Saturday night time, and unless networked to Birmingham would be kinescoped for weekday transmission in that city.

The first of the Hope trio will be screened on the Birmingham channel next Wednesday (28) and in view of the nature of the show, ATV have upped their advertising rates by 50%. The maximum time permitted for the program was sold within half an hour of the announcement and will yield a revenue of $12,600 from the Birmingham shot. It will be shown in London on the Associated-Rediffusion network on Easter Monday, but no announcement has yet been made as to whether or not they'll up their rates, too.

Parnell indicated that the policy of hiking advertising rates would be followed for all shows of a spectacular class and that policy would apply to the other Bob Hope telefilms.

Coward to Tee Off 'Playhouse 90' Series

Noel Coward, planed back to Jamaica, BWI, last week with assurances from CBS-TV that he will open the network's new "Playhouse 90" series in the fall. He'll star in his own play, "This Happy Breed," made into a British film a dozen years ago after its legit preeming in London. "Playhouse" is CBS-TV's Thursday night 90-minute entry parlayed with "Climax."

Coward had come in from Jamaica in a hurry after receiving word that his script marking his third contribution (May 5) on Ford Star Jubilee" was being dumped. His contract is with the web and doesn't apply to a particular show, hence the switch.

There's no word on the May "Jubilee" although a possibility is a format headed by Phil Silvers, who'd be available since the comic's Las Vegas date occurs after May 5.

Admiral, Sheen Calling It Quits?

Looks like Admiral Corp. is calling it quits on its four-year association with Bishop Fulton J. Sheen after the current contract runs out April 5. Although the setmaker doesn't have to indicate for another couple of months whether it will return or not next October, it's understood the decision to drop the "Life Is Worth Living" segment has been made in Admiral's Chi homeoffice.

Admiral had sponsored Bishop Sheen for three years on the DuMont web before moving to ABC-TV this season after ABC prez Bob Kintner had snatched the cleric away from DuMont. Previously, Bishop Sheen had been pulling respectable ratings on Tuesdays opposite Milton Berle, but ABC decided to slot him Thursdays opposite Groucho Marx, with the result that "Life" never went above a 15 on the Nielsens, was usually lower. No doubt ABC-TV will seek a new sponsor, since it's tied to a longterm pact with the Bishop.

STAUFFER'S UPPED STATUS AT AYER

Joseph R. Stauffer has been tapped as director of tv-radio program development at the N. W. Ayer agency. Stauffer, who's been with the ad house nearly 11 years, will work under James E. Hanna, tv-radio v.p., to promote closer links with networks and packagers.

Stauffer started at Ayer in charge of radio production and moved up with tv's advent. He entered the ad field in 1933 as a radio director of Young & Rubicam and in 1936 opened Y&R's Hollywood office.

D.C. Probers Sifting Charges That FCC Personnel 'Intimidated' By Major Networks; Subpoenas Issued

Washington, March 20.

Sensational charges that FCC personnel are "intimidated" by major networks and that the agency wants to withhold identification of certain staffers with specific memoranda for fear of reprisal were contained in a statement last week by Rep. Joe L. Evins (D-Tenn.), chairman of a House subcommittee on small business which is investigating regulatory agencies.

The subcommittee is scheduled to start hearings today (Tues.) to look into charges that RCA, NBC and CBS are "controlling policies" of the Commission. Evins said that subpoenas for records of these companies have been issued and will be the subject of testimony.

Evins said that the complaints were made at a recent conference with FCC Chairman George C. McConnaughey, Robert Larue, assistant to McConnaughey, and FCC general counsel Warren E. Baker.

At this conference, according to the statement, "those officials of the FCC lent their voices to information previously received by the House Small Business Committee relating to control over the staff of the FCC."

Evins account of what was said at this conference was far different from that given to reporters by McConnaughey's assistant, whose name is L'Heureux, a former chief counsel to the Senate Interstate Commerce Committee. According to L'Heureux, the Evins account was a mistatement of what took place.

Evins said that McConnaughey told his committee "he was perhaps the 'weakest' chairman of any of the regulatory agencies with respect to his powers over personnel and the establishment of policy" and that "he did not have even

(Continued on page 38)

Fishing Expedition?

Washington, March 20.

Charges of politics broke out as the House Subcommittee on Small Business today (Tues.) started an investigation to determine whether the networks are controlling policies of the FCC.

Republican member of subcommittee, William M. McCulloch of Ohio, blasted the conduct of proceedings and suggested the inquiry may become a bi-partisan fishing expedition.

McCulloch was particularly critical of subpoenas issued for records of RCA, NBC and CBS bearing on FCC matters. Scope of correspondence called for, he said, is "wide beyond compare, wide beyond belief."

Ted Mack Hits Road

Kansas City, March 20.

Ted Mack and "Original Amateur Hour" are set to do a special show from the Municipal Auditorium here April 29 for the benefit of the Order of DeMolay. Mack and troupe are to do a two-and-a-half hour show, an hour of which will be the regular weekly portion over ABC-TV, originating via KMBC-TV Channel 9 here.

This is the second time within recent years that Mack has appeared here for DeMolay. About two years ago he made a personal appearance at a $10-per-plate dinner held at Eddy's Restaurant.

'Extracurriculars' Up Steve Allen Biz To $3,290,000 Gross

Steve Allen's "extracurriculars" are believed responsible in part for the NBC-TV "Tonight" show's upsurge on billings. Gross take last year was $3,290,000. Already on the ledgers for 1956 is $2,983,000 in billings, giving the network visions of a total of $5,300,000 wrapped up for the calendar year, with near-SRO Thursday-Friday.

Allen's been getting crosscountry plugging on his pic, "Benny Goodman Story"; his books, "Fourteen for Tonight," "Bop Fables" and upcoming "The Funny Men." Then there are his record albums, "Let's Dance," "Steve Allen All-Star Jazz Concert," "Steve Allen at the Piano," "Tonight at Midnight," "Music for Tonight" and "Jazz for Tonight."

Advertisers participating in extensive skeds include Miller Brewing, 120 spots at a gross outlay of $900,000; Minnesota Mining, 11 spots; Calif. Packing (Del Monte), 26; Gruen Watch, 19; Seiberling Rubber, 19; Polaroid Land Camera, 26, and Gem Razor, with a pact running from April 9 to May 25 and Aug. 1 to Sept. 12.

BarenBregge Exiting WABD; Kieran Hired

Two key executive changes have taken place at WABD, N. Y. DuMont owned-operated tv'er this week. George BarenBregge is ankling the sales chieftancy for the management of WIRI, the ABC-TV affiliate in Plattsburg, N. Y., and WABD boss Ted Cott is importing John Kieran Jr. from NBC's "Monitor," on which he has been sports editor, to oversee promotion, publicity and special events.

BarenBregge came to WABD over a year ago from WDTV, the Pittsburgh outlet which DuMont later sold to Westinghouse. He started as station manager and when Paramount, which has a substantial interest in DuMont, brought in Ted Cott as boss, BarenBregge became WABD sales manager.

Kieran, son of the columnized sports scribe and radio pesonality, began at WABD on Monday (19).

Werner Michel to B & B

Werner Michel has joined Benton & Bowles agency in Manhattan to produce the new half-hour daytime serial which rolls April 2 for Procter & Gamble. Tab will be divided between Tide, Crest and Fluffo.

Michel will report to the agency tv-radio veep, Tom McDermott. Program, title not yet definite, will be something of an innovator in tv serialization with 22 minutes of daily playing time. This is expected to give tv strip a chance to develop characterization, largely impossible in the quarter-hour serials tried to date. It was Benton & Bowles and P&G which pioneered television soap opera via "The First 100 Years."

Michel's most recent credit was as senior producer at DuMont. Previously he had worked as a producer at CBS, was a co-director some years ago at Kenyon & Eckhardt

Jean Hagen Exiting Danny Thomas Show

Hollywood, March 20.

Jean Hagen, who created the role of Danny Thomas' wife in "Make Room for Daddy" is ankling the series this week after three years to concentrate on feature films and tv dramatics. Miss Hagen found it "impossible to devote only three months each year to motion pictures with any degree of success. Rarely has the right role come along during my free time either in motion pictures or tv-wise."

Last year she did "Big Knife," her first film role in two years.

Zenith and CBS Are at It Again

Prolonged hassle between Zenith and CBS, stemming originally from the fight over Channel 2 in Chicago and resuming on the matter of subscription tv, has flared up again, this time in N. Y. federal district court. Zenith last week filed a $213,749 breach of contract suit against the network, washing up all the dirty linen over the channel and toll-tv matters.

Zenith's suit asks two separate causes of action, both relating to its sponsorship of "Omnibus" on CBS-TV. As a result of the compromise that saw CBS get Channel 2 and buy $575,000 worth of equipment from Zenith, the set manufacturing company came in as a sponsor of "Omnibus" under a rebate arrangement whereby CBS assumed half the cost of the sponsorship. Suit charges that CBS failed to rebate its portion of the coin for the four shows during March, 1955, and asks for $75,932 in the first cause of action.

Second cause of action relates to the toll-tv hassle, wherein Zenith asked to telecast as its commercial a two-minute documentary on its Phonevision method of toll-tv on either one of its last two shows, and was turned down by CBS. Complaint charges that under the contract, a sponsor could air a documentary-type commercial on any phase of its operations, and also states that the commercial was okayed by the Ford Foundation, producers of the show, butnixed by CBS. Reason, says Zenith, is the network's w.k. opposition to toll-tv, and this constitutes a contract breach. Zenith is asking $100,000 for the breach of contract plus an additional $37,817 for the rebate on the last two shows which it alleges CBS has not paid, bringing the total to $213,749.

Newest Harbinger Of Spring: 'TV Parties' All Over Gotham Scene

With onset of spring, "TV Parties" are springing up all over the place. NBC-TV started the ball rolling in New York last Wednesday (14) with a shindig at the Holland House's Netherlands Club to mark the emergence of John Cameron Swayze's "News Caravan" show into its ninth year. Next day, Guy Lombardo took over the private Theodore Club of the Roosevelt Hotel for a cocktailery calling attention to his "Diamond Jubilee" program launched last night (Tues.) on CBS-TV as replacement for "Meet Millie."

Monday's (19) command performance at the Pierre Hotel's roof garden was to have centered on Katharine Cornell, with NBC hosting a fete re her teledebut in "Barretts of Wimpole St." on the April 2 "Producers Showcase," but the storm caused a last-minute cancellation.

Meanwhile, Dodge Corp. is doing the invite honors on ABC-TV's Lawrence Welk, who with his orch and other Dodge talent, including Danny Thomas and Bert Parks, will appear at Madison Square Garden next Monday (26) for Dodge Dealers. On the tv-Hollywood front, writer's rep Blanche Gaines will "pour" for client Rod Serling at her 57th St. home-office Tuesday (27) to mark opening of film version of his "Patterns" at Mayfair Theatre.

A REFLECTION ON BROADCASTERS

More than once VARIETY has inveighed against the fast-buck independents, in and out New York (frequently New Jersey originations), accepting spurious advertisers just because it's easy money. It's a sorry note that Edward S. Silver, Kings County (Brooklyn) District Attorney, has had to install a 24-hour, round-the-clock, monitoring system of all metropolitan N. Y. radio and tv stations "to protect the public against fraudulent and misleading advertising on television and radio." A squad of young N. Y. City policemen monitor "suspicious" programs on a seven-day-a-week schedule and District Attorney Silver has installed six tape-recorders to pick up the sales talks under suspicion.

The d.a. takes the FCC to task "for failure to protect the public." He observes, "I regret to say that the FCC is of little or no help in the matter. The tv and radio stations are licensed by the Government through the agency of the FCC. They have a real responsibility to the people not to permit the airwaves to be used to the citizens' detriment. Their machinery is slow and cumbersome. In my opinion, they are not doing their job."

Silvers is incensed against the radio-tv pitchmen and the "smooth-talking advertisers." His staff has obtained six convictions for misleading and fraudulent advertising since Jan. 1.

As VARIETY has pointed out, the machinery of the FCC may be slow but when it catches up it will be a headache of sizeable proportions for the greedy local stations which care more for the fast-buck revenue than their responsibilities to the community they serve and should, theoretically, service.

The "food clubs"; the "loan" organizations which are made to sound like big brother benevolent societies, but whose operations have more than a touch of the usury about them; and the "wallpaper" stock brokers (anything from uranium to gold mines, but apparently gold bricks basically) have already been curbed. Not to mention the other "bait and switch" pitchmen that run the gamut from home appliances to sundry "services," gyp tv repair charges included.

The local stations which go for this sort of quick-dollar take are chumps. It's inevitable that, when the weight of evidence is correlated, that they'll face a big problem that is as fundamental as losing their licenses. It's as simple as that, and if it takes such a severe penalty—which is another way of saying the station is put out of business—Brooklyn district attorney Silver will have done a good service. Maybe the FCC, per se, can't be as omnipotent as to police every locality, but when public spirited officials like Silver go about this with scientific technique of preparing the evidence, the mills of the FCC machinery will undoubtedly grind exceedingly hard. And it can't be too soon. Some of the "ad copy" spouted in and around the metropolitan New York area makes a carnival pitchman sound like a Sunday schoolteacher.

Abel.

McConnaughey to Broadcasters: 'Go Easy On Those Commercials'

Cleveland, March 20.

A stern warning that if the broadcasting industry doesn't do something about overcommercialization Congress will, with the programs coming under Government surveillance, was delivered here last week by FCC Chairman George C. McConnaughey.

In a frankly "preaching" address to the Ohio Assn. of Radio and TV Broadcasters, McConnaughey said that the fact that legislation is before Congress to prohibit overcommercialization "should be sufficient notice to broadcasters that affirmative action on their part to correct this abuse is long past due."

If the bill proposed becomes law, he said, it will be mandatory for the Commission to enforce it and it will be necessary to set up some "program criteria" to be applied to all broadcasts, which will require monitoring.

"When we get to this point," the FCC chairman asserted, "your child is already in juvenile court and sentence has been passed. From then on he will be under surveillance and his life will be government supervised. I do not

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Prexy Defends NARTB Stance on Elimination Of 'Bait & Switch' Ads

Washington, March 20.

National Assn. of Radio and TV Broadcasters agrees with Federal Trade Commissioner Lowell B. Mason that bait and switch advertising should be eliminated from the air, organization prexy Harold E. Fellows said last week.

However, said Fellows, the Commissioner was wrong in saying (in his speech at Harvard March 12) that the Television Code Review Board "works at an extremely low point of visibility." The Code Board, Fellows pointed out, "anticipated the Commissioner's own indignation about this matter by incorporating in the Code within the past year specific language adjuring against such advertising which the Association considers is fraudulent."

Fellows said he would not debate Mason's views as to the effectiveness of the Code "except to observe that I honestly don't believe he is as well informed on this subject as he is on the major burden of his statement. The implication that the practice of bait and switch is limited to the broadcasting industry is not supportable either."

Nevertheless, Fellows said, most broadcasters will "applaud" Mason's analyses of the problem and any "progressive and thoughtful" operator would not object to the exercise of "any sanction that exists under the law."

Nancy to 'Dream,' Too

Another capsule show with Nancy Berg, tagged "Dream," is being assembled by Lester Lewis Associates. Latter is packager of the "Count Sheep" quickie in which Miss Berg has been soloing on WRCA-TV, N. Y. Aim is to follow "Sheep" with "Dream" if a sponsor comes along.

"Sheep," incidentally, has been renewed by Englander Beds.

Pabst, Mennen In Again for Bouts

Chicago, March 20.

Pabst Brewing and Mennen have reinked another year-around pact with the International Boxing Club for the Wednesday night pug card aired on ABC (AM & tv). Sponsorship duo is paying the IBC $18,500 per show for the regularly skedded midweek bouts with the boxers getting $4,000 each.

Top events, such as last week's Johnny Saxton-Carmen Basilo tiff for the welterweight bauble, are separately negotiated at a considerably higher scale. Radio-tv rights for that fight, carried on the Pabst-Mennen Wednesday night schedule, are listed at $60,000.

Hazel Bishop's Got Bigger TV Yen

After taking a powder on its longtime identification with "This Is Your Life" on NBC-TV, nixing the summertime kine versions, Hazel Bishop will be more active in tv than ever before. Cosmetic house is pouring "millions" into the medium and, as indicated previously, is latching on as rotator with Toni to "Arthur Murray Party." That show goes in for the cancelled Johnny Carson on CBS-TV Thursdays at 10 starting April 5 and rides until next September.

This marks first time for Bishop representation in nighttime tv on the web, though repped daytime via Crosby and Garry Moore, and on CBS Radio with "Wendy Warren."

Raymond Spector, the ad agency head who also runs Bishop, is negotiating with both networks for time slots on a pair or audience participation packages out of his house. They'll be hot weather shows, one for each network if the talks on right slots jell.

17 NEW SHOWS FOR CBS-TV

Long Live the King

As evidence that NBC-TV's gotta do something about Tuesday 8 to 9, apparently it's now a case of the Milton Berle segments battling it out with ABC for the No. 2 position—with CBS-TV's Phil Silvers Show now undisputed champ in the three-way rivalry.

Last week's Trendex, for example read: Silvers, 23.4; Berle, 12.4; with ABC's "Warner Bros. Presents" moving into the No. 2 spot with 16.3 for the 8 to 8:30 rivalry. Even "Wyatt Earp" outpointed Berle, 21.9 to 19 from 8.30 to 9.

Berle will return to New York as the originating base of his tv shows next season. After eight years on NBC-TV, for at least five of them the topdog in video, the comic, under longterm contract to the web, is scrapping his Tuesday night fixture and will do only four of his own programs in the 1956-57 season. These will be of one-hour range and probably in color. He has four entries to go during the current season—all of them in the hues in the '55-'56 string. Next up is April 3.

Berle had given evidence of late that he was "tired" of the medium and wanted a year's rest after hanging up a record of 350 entries in the historic Tuesday niche.

Caesar's 'No No Nanette'

Shirl Conway, Pat Carroll Seen Moving In as Miss Fabray Checks Out

It was "No No Nanette" and "Hooray for Fabray" in one fell swoop last week, but with neither Sid Caesar nor Nanette Fabray, in separate "mutual admiration" statements, mentioning the exact reason for the rift. But whatever the reasons, Miss Fabray won't be with the NBC-TV "Caesar's Hour" next season.

Caesar's statement, issued late last Tuesday "to arrange for the continuance of Miss Fabray's association" with the show beyond the current season. He lauded her work over the last two seasons. Originally she was engaged for guest shots and was made a permanent member of the troupe after a couple of exposures as Mrs. Victor, his helpmeet. Miss Fabray said she had "sincerely tried to negotiate for next year's contract and its options," but that "we were apart on many phases of the contract." She lauded Caesar.

The money factor immediately came into focus. A figure of $3,750 per show was pushed as Miss Fabray's take, though it's believed the amount is less than that. But on the basis of the published figure, she was asking for twice as much,

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GAC's Threesome To Sub for Como

The Perry Como summer replacement show on NBC-TV will wind up, to all intents, as a "General Artists Corp." package, with GAC head Tommy Rockwell utilizing the Saturday 8 to 9 slot as a showcase for his stable of top singing artists.

Initially it was planned to install Julius LaRosa (who, like Como, is a GAC client) as the summertime entry. But now it will be a rotating parlay of LaRosa, Patti Page and Peggy Lee, each doing four-week duty on the show.

Dicker New Time Slot For TV's 'Big Town'

Hollywood, Mar. 20.

Three-cornered talks among Mark Stevens, sponsoring Lever Bros. and NBC-TV brass are under way, over new time slot for Stevens' "Big Town" teleseries.

Show is currently aired at 10:30 p.m. Tuesdays, and Stevens and Lever Bros. want a better time. Topic was discussed in N. Y. by three parties involved, during recent biz trip east by Stevens.

Blaufox Exits AG

When Arthur Godfrey returns from his vacation April 2, missing from his roster will be Paul Blaufox, his talent scout for five years on the CBS-TV show of that name

Resignation of Blaufox has been an open secret for some weeks. Blaufox said announcement of his future plans will be made later.

Taylor to RAB

Sherril Taylor, co-director of sales promotion and advertising for CBS Radio, is switching to Radio Advertising Bureau as veep and director of promotion.

At the same time, the RAB exec committee, meeting in N. Y. this past week, made RAB veep John Hardesty general manager of the organization under prexy Kevin Sweeney.

Freberg Puppet On 'Comedy Hr.' Basis Of $2,000,000 Suit

Los Angeles, March 20.

Puppet character of "Grover," intro'd by Stan Freberg on the NBC-TV "Comedy Hour," is point of contention in legal hassle which developed last week, with net and Freberg named as defendan's in a $2,000,000 suit brought by Bob Clampett. Superior Judge John Ford issued a show cause order against the net, after Clampett charged net with unfair competition and inducing breach of contract. Freberg, a former Clampett employee, was also named.

In short, through attorneys Harold A. Fendler and Jacobs & Wilson, Clampett charges that Freberg's "Grover" is an imitation of Clampett's longtime puppet character, "Cecil. the Sea Sick Serpent." Show cause order issued by

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NBC Radio's 'You Name It, And We'll Sell It' On Flexibility Pattern

Chicago, March 20.

Flexibility continues to be the network radio keynote with purchases being made in all shapes and sizes. Newest tailormade formula whipped up by NBC and Kenyon & Eckhardt for the Chicago Lincoln-Mercury Dealer Assn.'s tri-state district is a combination co-op and spot deal.

Dealer group is buying direct from the stations in six midwest markets Alex Dreier's "Man on the Go," nightly 15-minute dinnerhour newscasts which are sent out as co-op programming by NBC. Project tees off April 16 for a minimum of 26 weeks and is costing the car merchants around $56,000.

Web affiliates being used are WMAQ, Chicago; WTMJ, Milwaukee; WIBA, Madison; WEEK, Peoria; WOC, Davenport; WMAM, Marinette, Wis., and WSAU, Wausau. Latter station joins the Dreier lineup in June, meanwhile, taking the "News of the World" under the same setup.

ALL IN WORKS FOR 1956-57

The CBS-TV program mill is operating at a feverish clip these days. In terms of "upcoming attractions" the present activity is unprecedented. A total of 17 new shows, all of them carrying the "Columbia owned" tag (though in a few instances there is a co-ownership stake) and representing a multi-million investment, are now in preparation. Since virtually all of them are scheduled for a '56-'57 premiere, it suggests a major programming upheaval, with probably each night of the week affected in one way or another,

Perhaps the most remarkable aspect of the new programming lineup is that, with but two or three exceptions, most of the shows are on film and will originate from the Coast, indicative of the fullblown N. Y.-to-Hollywood production trend which will hit a new high in the fall.

The "17 for '56-'57" covers all categories of programming, with the majority of them in the half-hour film format—a reaffirmation of Columbia's championing of the 30-minute show as the bread-and-butter staple of the Hubbell Robinson programming regime, even though 90-minute and full hour shows are included in the upcoming list.

A breakdown of the new shows reveals that, in addition to the Herb Shriner 60-minute variety show which is being eyed at the Friday night 8 to 9 entry (with "Mama" and "Our Miss Brooks" going off), still another hour variety show is in the works. This one is tentatively titled "The Big Record," though CBS is keeping the general content and format under wraps for the present.

The "17 by CBS" follow:

"Playhouse 90," the hour-and-a-half dramatic series going into the Thursday night 9:30 to 11 period under overall supervision of Carey Wilson, with Martin Manulis as producer. Three directors, a story editor and a stable of writers are being assigned to the ambitious project, which will include eight film entries to be made by Columbia Pictures, with five additional film shows to be produced by the network itself. A Coast origination.

"Landmark," a half-hour film show in which Goodson-Todman also have an ownership stake and with Landmark Books having an auxiliary interest. Coast origination.

A weekly UPA cartoon series in color. (CBS bought out the cartoonery some months back for $5,000,000.)

"Air Power," a 30-minute film entry out of the Public Affairs Division designed to do for CBS what "Victory at Sea" did for NBC. Coast origination.

The full hour "Herb Shriner Show." New York live origination.

"Joe and Mabel," half-hour

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Weekend Ratings

Emmy Awards on NBC-TV Saturday (17) scored a 30 on the Trendex to rough up the rivalry. Started at 29 at 9 o'clock to beat combined marks of 12.2 for CBS-TV's "Two for the Money" and 15.6 for ABC-TV's Lawrence Welk; then 30.8 to 8.8 for "It's Always Jan" and 11.9 for Welk; and 30.1 to 12.6 for "Gunsmoke and 6.2 for "Chance of Lifetime." It was network's highest rated Saturday spec of the season, beating the 28.1 of Oscar Nominations telecast in February.

Perry Como drew ahead of Jackie Gleason's "Honeymooners" for the first time since latter's switch to 8 p.m. five weeks ago, hitting 27.8 to 22.3 for Gleason and 6.6 for "Ozark Jubilee." In next half-hour, Como climbed big to 35.2 against 15.6 for "Stage Show" and 8.5 for "Ozark."

H'wood's 2-Out-of-3 Strike Out In TV; GE Seen Ankling 20th With WB as the Lone Survivor

Two out of the three major Hollywood studios who entered the television programming sweepstakes this season with "institutional" shows of their own have struck out. The other looks to be a sure thing for next year. The strikeouts have been registered by Metro and 20th-Fox, with the former's "MGM Parade" already written off the rolls by ABC-TV and its sponsors and the latter reportedly about to be cancelled by General Electric, bankroller of "20th-Fox Hour" on CBS-TV. Barring insoluble coin problems, "Warner Bros. Presents" will continue on ABC-TV next season, although whether with the same sponsor lineup is still a matter of conjecture.

ABC-TV itself clamped the lid on "MGM Parade" with the decision that the show will go off the air after May 2. It was "mutually agreed" between ABC prez Bob Kintner and M-G ad-pub v.p. Howard Dietz that "Parade" would not go into the customary rerun cycle, but would go off as soon as the current contract expires with the May 2 showing. As to the sponsors, General Foods and Pall Mall, they are sticking with the Wednesday post-"Disneyland" time slot next season, although what show would go into the spot hasn't been decided; an hourlong western is a possibility.

General Electric, which sponsors the alternate-week "Fox Hour" (with U. S. Steel and its live Theate e Guild dramatics in on the skip-week Wednesday), is virtually a certainty to drop the show, mainly because the price doesn't justify the ratings and prestige involved. GE wants to limit its program spending to $65,000 for the hour; 20th can't produce the hours for less than $100,000—hence the decision to call it quits. GE reportedly is urging CBS-TV to bring in a live dramatic show for its skip-

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GRACE NUPTIALS' LETTUCE

Upcoming Ceremonies Inviting Some Offbeat Sponsors

The Grace Kelly-Prince Rainier marriage-in-Monaco hoopla got a new kind of sponsorship lift last week. Before that, the radio underwriter complexion consisted of strictly personal milady products—Bourjois on NBC's coverage of the April doings, Peter Pan Bras on ABC and Lanvin's Arpege on CBS.

CBS, which has set up four half-hours for the nuptials grind, bagged Lanvin for two of the segments. It then made it SRO with luring of C-7 Lettuce, Purex Corp. Bleach and Old Dutch Cleanser, plus, however, another perfume house, Coty.

CBS 'Big Shift' To $6,000,000 Plant Under Way in Chi

Chicago, March 20.

Chi CBS is in the process of moving into its lush new quarters in the Chicago Arena which is being converted into an up-to-the-minute television and radio layout at a cost that figures to exceed $6,000,000 before the job is completed. The moveover from Columbia's three present locations is being done in stages with the final exodus from the Wrigley Bldg. headquarters, the network's Windy City homebase since 1928, not due until April next year.

With Studios 1 and 2 ready for use in the Arena (to be retagged as "CBS-Chicago") WBBM-TV this weekend is moving out of the State-Lake Bldg. location inherited from WBKB when CBS took over the indie's Channel 2 after the United Paramount-ABC merger. CBS, however, is retaining for another year the Garrick Theatre audience studio. (WBKB, incidentally, is moving back into the State-Lake, owned by the Balaban & Katz theatre circuit, a United Paramount subsid.)

The WBBM radio setup, sales and office staffers and exec personnel will shift from the Wrigley Bldg. in the coming months as work progresses in the new all-under-one-roof site.

While the new facilities shape up as a technician's dream with all the latest electronic gear, much of it custombuilt, there are no immediate plans for local color. To be sure, space has been set aside and the necessary leadins are being installed for eventual tint equipment but it's obvious that the CBS'ers

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'B'fast Club' Nears SRO In 'Comeback of Year' As Morrell Meat Signs

Chicago, March 20.

ABC is on the verge of tacking the soldout tag on "Breakfast Club." The John Morrell meat packing firm, via Campbell-Mithun, joins the Don McNeill-hosted aural crossboarder April 16 for a daily five-minute insert extending over 28 weeks thereby enriching the ABC coffers to the tune of nearly $250,000.

With still another unidentified bankroller waiting in the wings to take over the few remaining open segments, "Club" has scored the radio comeback of the year as it's moved to virtual sponsorial capacity under the new participation sales plan incepted last fall.

Ham Shea Exiting NBC; Buys Station

Hamilton Shea, v.p.-general manager of WRCA and WRCA-TV, N. Y., the NBC owned & operated, who has long coveted his own operation, is checking out to buy WSVA (AM & TV), Harrisonburg, Va. Outlets, NBC affiliates, cover the Shenandoah Valley. Shea's resignation is effective in May. Purchase was from Fred Allman.

Shea himself was not available for comment. He was stuck at his Chappaqua home in Monday's big snowstorm, and was in Washington yesterday (Tues.). His chief, Charles R. Denny, v.p. of NBC-owned stations, was reported out of town and due back today (Wed.).

Shea has been g.m. for several years and a striper for about a year. He was originally brought in from Cleveland, as was Bill Davidson, latter about eight months ago to become assistant g.m. Davidson's name immediately arose as a prospect to succeed Shea.

Two More Teleplays Sold for Pic Versions

Ashley-Steiner office has sold two more teleplays for cinema versions. First of these gives Reginald Rose another Hollywood ride via "Dino," homescreened a couple of months ago on CBS-TV's "Studio One" and bought by the indie duo of Bernice Block and David Kramarsky. Sal Mineo is being sought to recreate his tv role.

Other script is "Man on Fire," by Malvin Wald and Jack Jacobs, given a few weeks ago on NBC-TV's "Alcoa Hour" and bought by Sol Siegel for Metro release.

If ATAS Wants 'Emmy' Recognition, NBC Telecast Ain't the Way to Get It

By BOB CHANDLER

Was this telecast necessary? It's something of an irony that the television industry, wishing to reward its members for their contributions, should do so in a manner that reflects so poorly on itself. In other words, the industry undertook to reward the "best" television of the year in one of the worst programs of the year.

Why an "Emmy" telecast? At best, like any other awards ceremony, it can only be dull as a video vehicle. The industry can line up the best wits, the best speakers, the best comics in the business and put them behind the rostrum, and it will still be dull if only from the sheer time consumed in announcing and handing out the awards and in the reiterative acceptance speeches involved. Nobody can relieve that monotony, and if the networks or anyone else thinks that the "glamor" can carry the occasion, they're mistaken. Like the line about women's dresses, it's what can't be seen that's the more fascinating.

If the "Emmy" dinner is the high spot of the awards year for the industry and for the public—and that's stretching an "if" to eternity at this juncture—then why ruin the pubrelations splurge by giving John Q. a bad show? And if under any pattern of awards-giving the public can't be given a good show, better no show at all.

So much for the general view.

EMMY AWARDS
With Art Linkletter, John Daly, emcees; Bob Cummings, Jimmy Durante, George Gobel, Phil Silvers, Sam Levenson, Hal March, "presenters"; Gordon Jenkins Orch; Frank Barton, commentator; Bob Lemond, announcer
Producers: William Kayden, Herb Braverman
Directors: William Bennington, Richard Schneider
Writers: Hal Goodman, Larry Klein, Glen Wheaton
90 Mins.; Sat. (17), 9 p.m.
OLDSMOBILE
NBC-TV, from Hollywood and N.Y.
(D. P. Brother)

As to specifics, the matter of nominations and categories that caused so much consternation throughout the industry brought things to a near-fiasco stage when the final tallies were in. "Disneyland," which last year won the award for the best variety show, this year took laurels for the best "action or adventure series," beating out such unlikely adversaries as "The Lineup" and others in the police genre. Phil Silvers walked off with three awards, best comedian, best comedy series and best actor in a continuing series, a matter of overlapping if there ever was one. Nanette Fabray, only a couple of days out of "Caesar's Hour" took two as best comedienne and best supporting actress (a contradiction?) while bossman Caesar ("my best friend") left empty-handed. Some of the awards there was no quarrel with, but the entire setup of categories and nominations made the event rather puzzling for the trade and public.

As to the evening's performers themselves, Art Linkletter and John Daly made only passable emcees, Daly being a little too formal and Linkletter too casual (with his reference to Mrs. Weaver's zipper being in the worst possible taste). Among the presenters (what a word!), Silvers, Jimmy Durante (at the top of his form) and Sam Levinson lightened the long road; George Gobel was passable; Bob Cummings n.s.g. and Hal March wisely stuck strictly to business. Technical aspect of the affair was well handled on both Coasts. Frank Barton's voice-over commentary was fine, making like everything was the affair of the year, while Bob Lemond's commercials for Oldsmobile were welcome reliefs.

One other point, the "protesteth too much" bit: everybody spent so much time sermonizing about a "united industry" and about "we've had our little squabbles, but—" that one wondered whether they were trying to convince themselves or the public. From the looks of things, they didn't succeed in either department.

TAMING OF THE SHREW
(Hallmark Hall of Fame)
With Maurice Evans, Lilli Palmer, Diane Cilento, Philip Bourneuf, John Colicos, Douglas Watson, Jerome Kilty, Robinson Stone, Ronald Long, Will B. Able, Jack Fletcher, Chrisse Hayward, Undine Forest, Nadeen Day, Marsha Reynolds, Charles Bolender, Bob Trevis, Mario Lamm, Charles Fatone, Billy Herman, Bob Casper, John Dutra, John Perkins, Richard Buck, Ron Cecill, Steve Wiland, Richard Tone, Eleanor Boleyn, Gloria Hamilton, Helene Ellis, Paul Godkin, Mara Lynn
Producer: Evans
Director: George Schaefer
Writer: William Shakespeare (adapted by Michael Hogan, William Nichols)
Staged By: Nichols
Choreographer: Tony Charmoli
Costumes and Production Design: Rouben Ter-Arutinian
Music: Composed, conducted by Lehman Engel
90 Mins.; Sun (18), 4 p.m.
HALLMARK CARDS
NBC-TV, from N.Y. (color)
(Foote, Cone & Belding)

Shakespeare played it for laughs, but Sunday's show tried on the guffaw garb for size. After a while, it became too much of a good thing, suggestive of the theme song from a rival spectacular, the Mary Martin-Noel Coward foray into "90 minutes is a long, long time." The johnny-one-joke note was overlong, though the Sabbath "Shrew" had its virtues. Aside from the Evans-Palmer superiority in carrying the load of fun, and with an especially effective clowning mark hung up by Jerome Kilty as Grumio, these virtues were many. They included some grand and glorious costumes and "carpentry" settings out of the atelier of Rouben Ter-Arutunian which gave an airiness to the rapid action spread over a dozen and a half scenes; cheerio music smithied and batoned by Lehman Engel; a bagful of circusy props and a live parrot to boot, and a cleverly fashioned commedia dell'arte approach created by Nichols. In addition, there were some fine dance and panto sequences arranged by Tony Charmoli and fronting lively terpers Paul Godkin and Mara Lynn. Big cast showed off well, with Philip Bourneuf acquitting himself amusingly as the harried Baptista and Diane Cilento as Bianca endowed with looks and curves if not especially noteworthy in the thesping department.

It was a rich, resplendent show, with a fine example of compatible color, and a great big tomfoolery showcase for Evans and Miss Palmer. Too bad it failed to sustain interest throughout as it got bogged down in an overload of farce-within-a-farce. There is such a thing as padding out Padua. *Trau.*

SPRINGTIME, U.S.A.
(Voice of Firestone)
With Helen Hayes, Patrice Munsel, Rise Stevens, Brian Sullivan, Ray Middleton, Earl Wild, others; Paul Whiteman, Howard Barlow, conductors; Bobby Hackett combo; Firestone Orch & Chorus; Gene Bayliss, choreographer; Harry Simeone, choral director
Producer: Fred Heider
Director: Cort Steen
Writer: Jean Meegan
60 Mins.: Mon. (19), 8:30 p.m.
FIRESTONE TIRE & RUBBER
ABC-TV, from N.Y.
(Foote, Cone & Belding)

Apart from a ridiculously ill-timed title and some in-script remarks about the beauties of spring during the northeast's worst snowstorm in eight years, an overenthusiastic and at times simpering script and a poor acting cast that suffered the extremes of fluffs, "Springtime U.S.A." was a pleasant hour of music. Which is to say that it was a standard "Voice of Firestone" outing, with the added elements of an extra half-hour of time, a thematic script with Helen Hayes narrating and extra space, costumes and cast. As a "spectacular," it was spectacularly unspectacular.

Most of the trouble stemmed from Jean Meegan's script, which waxed overly ecstatic in the narrative portions and overly simple in the dramatic vignettes. Miss Hayes got carried away in her narrative, which is as it should be, but it's doubtful whether she carried anyone with her. As for the dramatic portions, the Washington-at-Yorktown bit was a fine example of how not to write a script, and also how not to act one.

But after all, the music's the main thing, and the panorama of American music made good listening, and for the most part, good choreographic and costuming step-off points. Cast comprising Patrice Munsel, Rise Stevens, Brian Sullivan and Ray Middleton did full justice to the music, with Gene Bayliss' dancers turning in some excellent work and the Firestone orch providing fine backing. Best number of the lot was "Rhapsody in Blue," with Paul Whiteman conducting, Earl Wild at the piano, and the work choreographed brilliantly by Bayliss. Number was set on a huge stage designed by James McNaughton, and was the high spot of the show. As an added fillip, show featured jazz for the first time in 27 years, with a combo led by Bobby Hackett in an all too short dixieland number.

Technically, the show provided a field day for producer Fred Heider and director Cort Steen. Occasion marked the first use of ABC-TV's huge block-long studio, comprising its TV-1 and TV-2, with the wall broken through between them and the combined setup running the entire block between W. 66th and 67th Sts. Heider and Steen made good use of the space, giving the "Rhapsody" and other sets a sense of vastness that was nonetheless compatible with the small screen. Technical credits were tops—McNaughton, the network's art director, did himself proud on the sets; Alfred Lehman's costumes were excellent and Danny Franks' lighting topflight. If the creative side had matched the technical, it would have been quite a show. *Chan.*

THE TWISTED CROSS
(Project 20)
With Alexander Scourby, narrator
Producer: Henry Salomon
Writers: Salomon, Richard Hanser
Editor: Isaac Kleinerman
Music: Robert Russell Bennett
60 Mins., Wed. (14) 9 p.m.
NORTH AMERICAN PHILIPS CO.
NBC-TV (film)
(C. J. La Roche & Co.)

The era of Hitler and his brown and blackshirted hordes now has receded sufficiently to allow a broad historical perspective of the events that saw an Austrian paperhanger rise from the gutters of Munich to become the Fuehrer of the Third Reich. The story, fascinating in its horror and an object lesson in how dictators are made, was retold on NBC's "Project 20" last week (14) in "The Twisted Cross."

Patterned along the lines of the earlier "Nightmare in Red," the show, for the most part consisted of German films, some of them captured by the U.S. Army in Germany and seen here for the first time. Under the direction of Henry Salomon, the footage was intelligently assembled to serve the dual purpose of tracing the career of Hitler and Nazism, and to attempt to explain what made the Germans bend to the will of a madman and his cohorts. "Twisted Cross" was notably more successful in part one of that endeavor.

There is much to be said for periodic reminders of Hitler and the misery he and his people visited on the rest of the world before he—if not they—could be brought to justice. As documentaries go, "Twisted Cross" was effective and made its point. Possibly, it might have been more analytical in its evaluation of the Nazi period. As it was, it presented the historical record without coming to grips with the peculiarities of the German mind or the impact Nazism had—and continues to have—on men all over the world.

Show was pictorially out-standing and gained from the narration, written by Salomon and Richard Hanser and delivered in properly unemotional voice by Alexander Scourby. Possibly there were too many marching scenes, and the script tended toward oversimplification. Example might be the reference to Austria which, Scourby declared, was conquered by Hitler through "sheer intimidation." No reference there to the jubilant masses that welcomed Hitler to Vienna in 1938.

The star of this show was Hitler, the arrogant little rabblerouser who whipped the Germans into organized frenzy, threw them the Jews as welcome fodder for their inferiority complex and, in the end, caused his country to go down in ignominous defeat. There were shots of Himmler, Goering, Goebbels, Hess and the rest of the Nazi leaders, and narration carried an ample dose of Hitler quotes which, from our current vantage point, made it seem even more ludicrous that the Germans should have allowed their decency and common sense to be swept away by a wave of regimented emotionalism.

Salomon chose, in many instances, to supplant the original German soundtrack with original music by Robert Russell Bennett. Considering the inferior quality of Bennett's score (he had violins weeping at the sight of bombed out houses and his marches sounded American, not German) this was regrettable. *Hift.*

TELEOPERA—56
With Robert David Nagy, Thomas Tipton, Hildred O. Kronlokken, Cleveland Orchestra; Paul Bedford, announcer
Producer: Cal Jones
Director: Ray Shane
30 Mins: Sunday 6 p.m.
KYW, Cleveland

This half-hour (11) one-shot was a prestige tribute to the winners of the Metropolitan Opera Association contest here. Carrying out the prestige presentation of the occasion, the stanza moved with grace and captured the high tones of the hour.

The three singers, Robert D. Nagy, dramatic tenor who sang a selection from Aida; Thomas Tipton, baritone, "Eri Tu"; and Hildred O. Kronlokken, lyric soprano, "Musetta's Waltz," all showed techniques and quality deserving of area Met winners. For the stanza, KYW brought in Cleveland Orchestra assistant conductor Louis Lane with 40 members of the group, whose accompanying music, plus three other selections made for most acceptable listening.

Production staff of Cal Jones, Joe Tanski and Ray Shane realized 30 minutes of quality entertainment and presentation with a special mention going to Bill Bernsaw for his identification slides. *Mark.*

EGYPT AND ISRAEL
(See It Now)
With Ed Murrow, Howard K. Smith, Gamel Abdel Nasser, David Ben-Gurion, others
Producers: Murrow, Fred W. Friendly
90 Mins., Tues. (13) 8:30 p.m.
CBS-TV (film)

"See It Now," tv's sole remaining news-in-depth program, distinguished itself anew last Tuesday (13) with its 90-minute presentation of "Egypt and Israel." The Ed Murrow-Fred Friendly "introspectacular" probing into the core of the Middle East tinder-box was not only Page 1 copy hot off the Gamal Abdel Nasser-David Ben Gurion griddle, but once more testified to tv's ever-expanding sphere of importance and influence as perhaps the most vital of today's communications media.

Last Tuesday's hour-and-a-half, on-the-spot report on the Arab-Israel tensions was "electronic journalism" at its best, at once frightening and fascinating. CBS-TV, which knows a "hot story" when it sees one, merits the respect of the American public in placing at "See It Now's" disposal unquestionably the choicest time segment on the Columbia schedule—the 90 minutes sandwiched between the Phil Silvers Show and "$64,000 Question," to allow for maximum viewership. That it meant preempting two commercial half-hours in order to sustain the Murrow showcase is a tribute to the public service-consciousness of a network and an industry so easily subjected to an "overcommercialism" rap.

Murrow and CBS were all too cognizant of the fact that no matter how objective or down-the-middle "Egypt and Israel" tried to be, nonetheless this was going way out on a limb. And, no matter how much caution exercised, CBS was leading with its antenna exposed in this laudable move for a visual updating of history for the millions. It wasn't necessary for Murrow (who did the Israel portions) or Howard K. Smith (as the on-the-spot man in Egypt and interviewer of Nasser) to editorialize at any time. Nasser, Ben Gurion and the camera did it far more effectively than they could have done it.

From the very start, when Murrow and Smith gave the salient facts as to the size, historical and political setup of the lands of Israel and Egypt and into the editorial resumes of their leaders, the issues were real and the people alive. The Egyptians were slightly handicapped by the need of translators and in the case of Nasser by a difficult accent which necessitated concentration by the listener, but Smith compensated by his tight control of the interviews and some telling questions. Yet no amount of fairness or objectivity could eliminate the potent fact that Egypt bore hatred, vituperation and revenge against Israel, the Israelis, the UN and mostly the United States, while Israel was immersed in the problems of the land and its people, in living and working, although by no means devoid of its statesmen, as witnessed in the knowledgable answers of Foreign Minister Moishe Sharett. On a small and easily understandable scale, one of the foremost problems involving all of the nations of the world today was posed—can one arm for defense alone?

Pictorially the program was extremely rewarding. The contrasts of the big city of Cairo, with its tall buildings and modern apartment houses and ancient crowding, poverty and squalor, the proposed new dam and its obvious potential, the plans of the new regime, and again the great arid wastes of the desert and their possible reclamation on one side, and the youth, intensity and tremendous refugee problems of the newer nation, Israel, right on its border, were clearly and effectively delineated. It was all there, and Murrow, Smith & Co. had the background, the understanding and the know-how to transfer these statistical facts and very real people in an exciting yet sympathetic manner into the living room. *Rose.*

OUT OF DARKNESS
With Orson Welles, Dr. William Menninger, Dr. Louis Cnolden, others
Producer-writer: Albert Wasserman
Exec producer: Irving Gitlin
Associate producer: Lewis Jacobs
90 Mins., Sun. (18), 5 p.m.
CBS-TV, N.Y.

CBS-TV's unusual as well as rare move, pre-emptying a sponsored "Omnibus" hour-and-half for a pubservice sustainer Sunday (18), can't be too highly commended, on several counts, in addition to the coin loss involved. Web used the time for an absorbing looksee at a very touchy subject—mental illness. It treated the subject, via an actuality drama, with

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Tele Follow-Up Comment

Super Circus

ABC-TV turned a liability into an asset by taking "Super Circus," which the Monday (19) "Voice of Firestone" spectacular virtually forced out of town due to a shortage of studio space, to Miami where web flackers captured lots of hoopla for native daughter and co-star of the kidvid series, Sandy Wirth. As a result of remoting the hour telecast on Sunday from the 76,000-seat Orange Bowl (a substantial part of which was filled by junior sun worshippers) web will in all likelihood be able to boast to any prospective advertiser that it has the Miami juve contingent pretty well locked up. The special didn't hurt around the rest of the nation either; green football turf isn't sawdust, but it is more circusy than the confines of a N.Y. studio.

Using the cameras of WITV for its first out-of-town playdate, "SC" focused on some substantial big-top turns. Additionally, there was the traditional exchange of greetings between local government and Miss Wirth and Jerry Colonna, "SC" ringmaster. (The Sabbath show was preceded by a whole week of festivities for Miss Wirth, beauteous blond baton twirler who once pranced for the U. of Miami band.)

Darrell Hornbeck mounted a 150-pole in the center of the field to set the kids to squealing as he swayed precipitously 50 feet to either side. Even when the zoomar wasn't used and he appeared as a speck on the homescreen, Hornbeck's act was exciting, but it had to happen: just as he was about to go into his big finale handstand up there, the network cut out for a commercial. Christain's performing pachyderms were a big-sized treat and so was Saul Solomon's 126-foot plunge into a six-foot water tank. Most of the rest was the usual "SC" fluff: clowns, an unfathomable tribute to Florida's redmen (Sandy on an elephant), and such. Miss Wirth leading 150 aficianadas from the North Miami Baton Club was mostly a confusion of little girls criss-crossing the field. *Art.*

'Alcoa Hour'

A sock script, matched by expert performances, gave "Alcoa Hour" on NBC Sunday (18) one of its best shows in months with the presentation of Jerome Ross' "Doll Face." It was a slice from life, done in good taste and yet completely—and at times embarassingly—realistic.

This was one of those occasions when everything seemed to jibe, when all the many different fragments that go into the making of a show perfectly matched. It was moving, it touched on a problem common to millions—the re-

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WEB CAUGHT IN A MOUSETRAP

The Music Goes Round & Round

Minneapolis, March 20.

Radio setowners hereabouts, anxious to win anywhere from $10 to $4,000 throughout the day and night without having to take part in any quiz or other contest, are finding that they have to pay a rather stiff penalty or price for listening in continuously on the chance that their telephone number or house address will be among those selected at random.

With one or two exceptions, all nine Twin Cities' commercial audio stations, taking the lead from WDGY under the latter's new ownership, are tossing the dough out in chunks at numerous times throughout the day and night. And inasmuch as the times aren't specified in advance and the owner of the lucky telephone number or address must call the station immediately or when he or she answers the phone call must know a word just called or a tune played, constant listening is necessary if a giveaway is to be claimed.

As far as most of the stations is concerned, here's the rub: They're confining themselves almost entirely, if not entirely, to disk jockey shows and the same leading pop tune recordings are played innumerable times during the course of 24 or fewer hours, let alone a week.

There just aren't enough new top pop recordings hitting the market, of course, to permit sufficient musical variety. And station operators are keeping their fingers crossed and hoping that their dialers won't be driven insane listening to the same tunes almost interminably. They concede that "listeners probably are paying a high price for the possibility of getting money for nothing by having their lobar extremities assailed by the same song over and over."

'Richard' Pattern (TV & Theatrical) Sparks New NBC-Williams Dickers

Discussions on the packaging of motion picture productions for simultaneous television showing and theatrical release under a release pattern similar to that of "Richard III" are going forward at NBC-TV with Theatrical Enterprises, new agency opened by former MCAite Jack Talan. Discussions are being spearheaded by Jay Williams, who conceived the "Richard III" pattern and helped set the deal between NBC and the Korda-Olivier combine as an indie agent, and who joined Theatrical Enterprises this week as v.p.

Williams, who was one of the pioneer telepix execs, having helped set up Unity Television in 1947, was involved in production of the first "Fireside Theatre" series for Procter & Gamble with Gordon Levoy in 1949 and set the national spot pattern for the Frank Leahy duPont-sponsored "Football Forecasts" before a stint as station sales chief at Official Films up to a year ago—sees the production of feature films for tv as a natural following the success of "Richard."

As he envisions the pattern, the networks would contribute one-third financing toward production of a feature film, with British or other studios putting up the rest of the coin. Networks would get television rights, for several plays of

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More Firms Climb Aboard Closed-TV

Packard-Clipper Division of the Studebaker-Packard Corp. and the Grand Union food chain this week joined the list of firms employing closed-circuit for the relaying of sales messages.

Using the facilities of Sheraton Closed Circuit Television Inc., a subsidiary of the Sheraton hotel chain, Packard unveiled new models yesterday (Tues.) in a "sneak preview" to 2,000 dealers gathered in hotels in 25 cities. Five of the 25 cities were linked with a two-way audio hookup enabling viewers to "talk back" to company officials at the tv point of origin in a Detroit retail showroom. The five two-way audio cities were New York, Detroit, Chicago, Kansas City, and Los Angeles. Actor Gene Raymond served as emcee.

The Grand Union telecast, scheduled for today (Wed.), represents a regional hookup of hotels in five eastern cities—New York, Washington, Albany, Syracuse, and Toronto. All will also be linked by two-way audio. Program will originate from ABC-TV's Little Theatre in New York, with Tex and Jinx McCrary on hand for the one-hour telecast.

'People' Brit. Casualty

London, March 20.

"People Are Funny," which had been subjected to severe criticism on the grounds that many of the stunts perpetrated in the program were in bad taste, was withdrawn from the commercial tv network in London last Saturday (17). That marked the end of its 26-week run.

Show will be replaced next Saturday with an American import, "Highway Patrol," with Broderick Crawford starred.

Daytimers to Get Their Day in Sun At D. C. Hearings

Washington, March 20.

A special Senate Small Business subcommittee, headed by Sen. John F. Kennedy (D.-Mass.), will start hearings within the next six weeks to investigate the problems of daytimer radio stations. The inquiry was prompted by complaints that it is "impossible" for the AM'ers to provide adequate service in their communities because of the sunset signoff requirement.

Pointing out that there are over 900 daytime stations in operation, Kennedy said the subcommittee will look into allegations that the "favored position" of the fulltime stations, on whose frequencies the daytimers operate, prevents "effective advertising" by small business men and denies daytimers facilities for evening coverage of local events.

"These limitations of hours," said Kennedy, "are based on rules set out 30 years ago when there was only a handful of stations in the entire country. The subcom-

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WIEBOLDT'S EXITS CHI RADIO SCENE

Chicago, March 20.

Wieboldt's, local neighborhood department store chain, is taking a powder from radio after 20 years. It's understood a general retrenchment has caused the lopping of the AM budget which means the axing March 30 of the "Your Neighbor," morning quarter-hour on WMAQ hosted by Virginia Marlowe for the past couple of decades.

An evening version which ran on WIND for a couple of cycles was dropped earlier this winter.

'HOWDY,' PINKY BOW TO MICKEY

By LEONARD TRAUBE

After raising havoc with the tv networks, particularly CBS, with his 7:30 Wednesday night "Disneyland," Walt Disney is "doing a job" on the rival chains, particulary NBC, with his 5 to 6 cross-the-board "Mickey Mouse Club." As result of Disney's mickeyfinning, there's a daytime upheaval in the NBC-TV camp that revolves around a pair of erstwhile solid fixtures.

Who would have thought pre-"Mickey Mouse Club" that "Howdy Doody" and Pinky Lee would have their slots threatened? But it's coming to pass. "Doody" is being edged out of its longtime 5:30-6 berth (this season in compatible color) to become a morning entry on the web. Up ahead at 5 o'clock, Pinky Lee, the butt of everyone's joke in and out of the trade, is due for the scrapheap.

"Mickey Mouse" has become the "runaway bestseller" in kiddieland video, averaging about 3 to 1 over the opposition, give or take a couple of Nielsens. "Howdy" apparently has "had it" as a 5:30 longtermer. It's been in these since August of 1948 after landing as a web entry the December previously when it ran as a Saturday 5 to 6 show and was later switched to Thursday in the same hour time. Kid opus will be moved into 10:30 to fight it out with Arthur Godfrey on CBS-TV. Thus Ernie Kovacs, who was given the 10:30 NBC spot a few months ago, will become a noontime comedian.

In the chain reaction, Tennessee Ernie Ford will move from high noon to 2:30, as a lead-in to the network's daily "Matinee Theatre" dramatics. Thereby hangs another tale. The 2:30 slot is station time, with a load of clearances to be worked out.

(In New York, for instance, it's Jinx Falkenburg on the WRCA-TV o&o.) To recapture the time upon which the Tenn. Ernie shift hinges, NBC would give the affiliates the "Howdy" 5:30 slot. And with Pinky Lee out at 5 o'clock a new show, though not of kiddie proportions, would be sent in. NBC figures that "anything but a mop-pet menu" is fit fodder for 5 p.m. against the formidable "Mickey" the Moocher. Under NBC's new daytime blueprint, the whole operation will take to the ramparts sometime in May.

CBS-TV, too, is in the shuffling picture. Some weeks ago Procter & Gamble made a declaration of intentions to toss in the sponge on the 1:30 "Love Story" and 4:30 "On Your Account" to work in a pair of half-hour dramatic shows, with "Account" especially vulnerable as NBC-TV's "Queen for a Day" proved an immediate click at its debut a couple of months ago. "Love Story" gives way to "As the Earth Turns" and "Account" to "The World Within."

As for "Queen," it's been riding 90% SRO with the gap being closed in Dow Chemical's buy of the alternating Monday 4:30 quarter-hour, leaving only the skip-week Monday open for a sellout.

Carson to Test New Show in Robt. Q. Seg

With Robert Q. Lewis checking off his afternoon CBS-TV show the week of April 9 (he's going to Paris), the network's daytime program head, Lester Gottlieb, is installing Johnny Carson in the slot as a "test tube" for the projected Carson cross-the-board daytime show.

Gottlieb returned from the Coast last week after giving the "go ahead" for whipping a Carson entry into shape. No permanent slot has been assigned as yet, but if the comic clicks on the Lewis trial-run CBS will open up a half-hour.

Carson winds up his Thursday night CBS-TV series for General Foods this week.

'Omnibus' Rides Again Next Season But CBS Grid Slotting Cues Snafu

New Talent

Complete newcomer to television has been assigned the important staging-designing chores on Judy Garland's special CBS-TV one-shot in the "General Electric Theatre" time April 8. He's fashion and commercial photog and consultant Richard Avedon, who's brand new to the medium but whom producer Sid Luft inked because of his "novel innovation in the blending of light and shadow, music and dance." Peter Genario has been inked to stage the dance numbers for the show, which is being sponsored by the combined electrical industries as a half-hour special. Ralph Nelson will direct.

Day after the Garland show, Avedon checks into Paramount as visual consultant on "Funny Face," musical starring Fred Astaire and Audrey Hepburn with a score featuring George Gershwin numbers.

Ford Foundation has given the TV-Radio Workshop its budgetary vote of confidence for another year's "Ombinus" ride, it's been learned. Series ends its fourth season with the April 1 telecast. But apparently still a big question mark is whether the 90-minute series will again wind up on CBS-TV as the 5 to 6:30 Sunday afternoon entry.

Involved in the "iffy" network status of "Omnibus" is CBS-TV's slotting of the professional football telecasts Sunday afternoons starting in September and continuing into December. Since some of these games will come from out of town areas (Detroit, Chicago, San Francisco, etc.) where time zones become a major consideration, obviously these contests won't be off the air in the east to permit for a 5 o'clock "Omnibus" curtain. CBS, of course, continues to eye "Omnibus" as one of its enviable properties, but how it intends to resolve the pro grid conflict is the key to the show's continued berthing on the web.

It's no secret that NBC-TV has coveted the 90-minute entry for some time. It's also known that at least two of "Omni's" sponsors, Scott Paper and Aluminium Ltd. of Canada have been making inquiries around NBC as to possible institutional programming availabilities for next season, which would tend to put them in a questionable status as to their "Omni" allegiance next season.

Understood that, while Ford Foundation has already given its blessing for next season, the TV-Radio Workshop is awaiting bids from all the webs on time availabilities. That any of the networks would regard the acquisition as a major feather in its cap is indicated by the prevailing feeling that the show enjoyed its "finest hour—and a half" this season, with such entries as the Leonard Bernstein and "Constitution" segments winning unanimous raves coast-to-coast.

Upped Costs On TV 'Mickey' Cues Sponsor Bowouts

"Mickey Mouse Club," the Walt Disney strip which projected ABC-TV into the big (daytime with a pre-season $15,000,000 SRO, which posted new daytime highs in the ratings department, and which has just cued a wholesale daytime reshuffling by NBC-TV, (see separate story) has been having some troubles of its own lately. This is renewal time for the fall on the series, but ABC has been finding the going rough, with a major share of the one-a-week bankrollers having bowed out and some of the multiple-segment sponsors cutting back on their exposure for next fall. ABC-TV is keeping the exact extent of the damage—there are said to be a couple of new sponsors signed too, however—under wraps, but sales v.p. Slocum (Buzz) Chapin said the web is "surveying the situation, and from the present look of things, we may have a couple of spots open" on the show.

One reason for the cancellations is the upped cost, which amounts to a 25% hike. Show last year was sold at a one-quarter-hour-weekly, 52-weeks-firm rate of over $800,000 for time & program. The hike, mainly involving increased program costs, would put the one-time weekly rate over the $1,000,000 mark. Considering the fact that some of the smaller bankrollers' total video appropriations don't often reach that figure, it's little wonder that some are scramming. There's also the matter of diversified tv spending—using different types of programming and time periods to reach different audiences. With all their dough tied up in "Mickey Mouse," the sponsors can't afford to hit other areas of television; hence the walkouts.

But as far as ABC is concerned, the question the web is asking is just how high one has to go in the ratings category to grab a renewal. With "Mickey Mouse" hitting the mid-20's on the Nielsens regularly, they figure it can't go much higher.

Galloping Gabber

Burlington, March 20.

John J. "Dusty" Boyd, WCAX-TV cowboy, was elected to South Burlington board of selectmen this week—the hard way.

Boyd, who came to Burlington via Philadelphia and Texas, asked for a recount which turned up 100 missing votes. That gave him one-year term. It was his local political debut.

Gleason Back To Hour in '56-'57?

It's still considered highly possible that Jackie Gleason will return to a full hour format next season, taking over the Saturday night 8 to 9 period as of yore, even though the comic seems to have gotten back some of his rating bearings since his recent switch around with "Stage Show," with Gleason now meeting Perry Como headon.

The fact that "Stage Show" is getting clobbered so badly in the 8:30 to 9 period may be the motivating factor in sparking a return of the king-size Gleason. The comic, of course, has a financial stake in the 8:30 time period, since "Stage Show" is his package, and in view of his two-year Buick deal it isn't likely that he'll relinquish his hold on the period by allowing an outside (or CBS) package to be installed.

Gleason has already wound up the season's remaining Electronicam-processed film installments of "Honeymooners." He and the remainder of the cast and staff are on a hiatus until June.

Last Saturday Gleason was beaten by Como for the first time since switching to 8.

Gower Champion In Debut as TV Director

Hollywood, March 20.

Gower Champion makes his debut as a vidfilm director on the Marge and Gower Champion stanza of the "Screen Directors Playhouse" series. He'll join SDG next week to qualify. "Playhouse" must be directed by an SDG member.

He directed the "Three for Tonight" color spectacular last year on CBS-TV but has never done anything on film before.

It happens every

TWELVE YEARS in a row – every spring – the Ferry-Morse Seed Company has spent the greatest part of its advertising budget on the CBS Radio Network. (Last year, 66%.) Ferry-Morse sells more seeds than any company in its field. And every planting season, it buys CBS Radio's Saturday morning program, "Garden Gate," for this major selling effort.

The success of the choice speaks for itself... in the clear evidence of a first-year venture followed by 11 "renewals," regular as spring! Now, it's time to think of summer. People will be heading outdoors... for backyards and barbecues and weekend drives. It's a good time to start using the special sales power of a campaign on CBS Radio.

on the

spring...

Throughout the entire broadcast day—week after week—this network is the outstanding favorite with listeners across the nation. On CBS Radio, the *average* sponsored program (Oct. 1955-Feb. 1956) attracts a *72 per cent* larger audience than the next nearest network...*144 per cent* larger audience than the third network...*177 per cent* larger than the fourth network. The big reason, of course, is the "product"...CBS Radio's unbeatable array of top stars and shows, four seasons a year. Each spring, Ferry-Morse buys CBS Radio to reach home gardeners. If you, similarly, want to reach a specific audience...or sell a seasonal product...or if you want to talk to everybody all year round... use the proved power, persuasiveness and flexibility of CBS Radio for the job.

CBS Radio Network!

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
NEW YORK	*Approx. Set Count*—4,525,000						*Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)		
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	22.4	52.5	42.7	Early Show; Rain-Shine	WCBS	9.0
							CBS News—D. Edwards	WCBS	6.5
2. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	14.4	41.4	34.8	Early Show; Rain-Shine	WCBS	9.3
							CBS News—D. Edwards	WCBS	6.2
3. Great Gildersleeve (Com)	WRCA	NBC	Tues. 7:00-7:30	13.2	40.4	32.7	Early Show; Rain-Shine	WCBS	8.0
							CBS News—D. Edwards	WCBS	6.5
4. Buffalo Bill Jr. (W)	WPIX	CBS	Sat. 6:00-6:30	12.8	43.4	29.5	6 O'Clock Report	WCBS	7.0
							Cisco Kid	WABC	4.1
5. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	11.8	38.8	30.4	Clubhouse Gang	WPIX	6.8
5. Rheingold Theatre (Dr)	WRCA	Official	Sat. 7:00-7:30	11.8	30.9	38.2	Gene Autry	WCBS	14.2
7. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	11.6	33.0	35.2	Early Show; Rain-Shine	WCBS	9.0
							CBS News—D. Edwards	WCBS	7.2
8. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	11.2	35.6	31.5	Early Show; Rain-Shine	WCBS	9.8
							CBS News—D. Edwards	WCBS	6.7
9. Annie Oakley (W)	WCBS	CBS	Sat. 5:30-6:00	10.2	34.0	30.1	Rin Tin Tin	WABC	8.0
10. Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	9.8	20.8	47.1	Name That Tune	WCBS	16.2
CHICAGO	*Approx. Set Count*—2,055,000						*Stations*—WBKB (7), WGN (9)		
1. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	26.3	48.5	54.3	People's Theatre	WBKB	9.7
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	22.5	46.2	48.8	Wrestling	WGN	9.0
							People's Theatre	WBKB	9.0
3. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	19.3	51.3	37.6	Meet the Press	WNBQ	8.8
4. Long John Silver (Adv)	WBKB	CBS	Sun. 2:00-2:30	16.8	68.8	24.4	Face the Nation	WBBM	3.6
5. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	15.8	54.7	28.9	Annie Oakley	WBBM	10.7
6. Highway Patrol (Adv)	WBKB	Ziv	Thurs. 9:00-9:30	15.7	25.8	60.8	Lux Video Theatre	WNBQ	30.1
7. Wild Bill Hickok (W)	WBKB	Flamingo	Sun. 1:30-2:00	14.3	60.0	23.9	Adventure	WBBM	6.0
8. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	13.9	21.2	65.5	U. S. Steel Hour	WBBM	24.4
9. Life of Riley (Com)	WNBQ	NBC	Sat. 6:00-6:30	13.8	42.2	32.7	Gene Autry	WBBM	11.9
							4:00-5:00		
10. Little Rascals (Ch)	WBKB	Interstate	M.-F. 4:00-4:30	13.5	48.6	27.8	Bandstand Matinee	WGN	5.0
BOSTON	*Approx. Set Count*—1,250,000						*Stations*—WBZ (4), WNAC (7)		
1. Highway Patrol (Adv)	WBZ	Ziv	Wed 10:30-11:00	29.6	70.8	41.9	U. S. Steel Hour	WNAC	8.2
2. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	28.3	78.7	36.0	TV News Reporter	WBZ	6.7
							Annie Oakley	WBZ	7.2
3. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	27.0	79.4	34.0	TV News Reporter	WBZ	5.5
							Hopalong Cassidy	WBZ	5.5
4. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	24.2	48.9	49.5	Waterfront	WNAC	22.4
5. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	24.0	64.0	37.5	Masquerade Party	WBZ	12.5
6. Ellery Queen (Myst)	WNAC	TPA	Fri. 10:30-11:00	23.0	48.2	47.8	Cavalcade-Sports	WBZ	24.1
							Sports Mad. Sq. Gar	WBZ	18.1
7. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	22.7	63.8	35.6	Wyatt Earp	WBZ	11.3
							Nightly Newsletter	WBZ	12.8
8. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	22.4	45.3	49.5	Range Rider	WBZ	24.2
9. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	20.5	51.4	37.9	Studio 57	WBZ	15.3
10. Stories of the Century (W)	WNAC	HTS	Tues. 6:00-6:30	20.2	54.4	37.2	Carnival	WBZ	16.6
DAYTON	*Approx. Set Count*—640,000						*Stations*—WLW-D (2), WHIO (7)		
1. Highway Patrol (Adv)	WHIO	Ziv	Tues. 9:00-9:30	39.9	60.2	66.3	Fireside Theatre	WLW-D	23.4
2. City Detective (Myst)	WHIO	MCA	Tues. 7:30-8:00	30.6	57.4	53.3	Dinah Shore	WLW-D	16.7
							News Caravan	WLW-D	17.9
3. Gene Autry (W)	WHIO	CBS	Thurs. 7:00-7:30	28.3	69.6	40.7	D. Fairbanks Presents	WLW-D	9.5
4. Stories of the Century (W)	WHIO	HTS	Sat. 7:00-7:30	24.1	48.0	50.2	Midwestern Hayride	WLW-D	24.5
5. Man Called X (Adv)	WHIO	Ziv	Fri. 10:30-11:00	23.4	58.8	39.9	Cavalcade-Sports	WLW-D	14.4
							Red Barber	WLW-D	10.4
6. Wild Bill Hickok (W)	WLW-D	Flamingo	Thurs. 6:00-6:30	21.6	52.1	41.5	Little Rascals	WHIO	17.3
7. Annie Oakley (W)	WLW-D	CBS	Fri. 6:00-6:30	21.0	59.0	35.6	Little Rascals	WHIO	11.8
8. Follow That Man (Myst)	WHIO	MCA	Sat. 6:00-6:30	18.6	44.9	41.5	Midwestern Hayride	WLW-D	18.9
9. I Led 3 Lives (Dr)	WLW-D	Ziv	Fri. 9:30-10:00	17.9	32.8	54.5	Playhouse of Stars	WHIO	33.8
10. Racket Squad (Myst)	WHIO	ABC	Tues. 7:00-7:30	17.8	37.9	47.0	Wyatt Earp	WLW-D	27.7
MINNEAPOLIS-ST. PAUL	*Approx. Set Count*—515,000						*Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)		
1. Buffalo Bill Jr. (W)	WCCO	CBS	Sat. 11:30-12:00 A.M.	18.0	88.7	20.3	Junior Action	KSTP	1.8
2. I Led 3 Lives (Dr)	KSTP	Ziv	Tues. 9:30-10:00	15.9	31.2	50.9	Wrestling	WCCO	22.2
2. Highway Patrol (Adv)	WCCO	Ziv	Thurs. 10:00-10:30	15.9	35.4	44.9	Headlines—10:00	KSTP	31.5
							Weather; Sports—10:15	KSTP	19.5
4. Mr. District Attorney (Myst)	KSTP	Ziv	Wed. 10:30-11:00	14.9	59.1	25.2	News; Weather	WCCO	8.4
							Amos 'n' Andy	WCCO	4.2
5. Annie Oakley (W)	WCCO	CBS	Sat. 4:00-4:30	14.6	70.5	20.7	Horse Racing	KSTP	3.0
5. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	14.6	54.4	26.9	Great Gildersleeve	KSTP	7.7
7. Secret Journal (Dr)	WCCO	MCA	Thurs. 9:30-10:00	14.4	30.0	48.0	Lux Video Theatre	KSTP	26.7
8. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	13.4	23.8	56.4	U. S. Steel Hour	WCCO	15.5
9. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	13.2	52.6	25.1	Laurel & Hardy	WTCN	7.1
10. Life of Riley (Com)	KSTP	NBC	Sun. 6:00-6:30	12.6	26.8	47.0	Lassie	WCCO	26.0
10. Superman (Adv)	WTCN	Flamingo	Mon. 6:30-7:00	12.6	32.6	38.6	Robin Hood	WCCO	15.0

APRIL SHOWER OR DELUGE?

4-Star in Major Expansion, Plans Entering Live TV, Too

Hollywood, March 20.

Possible expansion into live video, perhaps with a quiz show, and into teleblurb and industrial film fields are among future plans of Four Star Films Inc., according to Walter Tibbals, v.p. and creative exec. As for telepix, admittedly the main area of Four Star, Tibbals noted that approximately 10 series are currently on the drawing boards.

Aside from the extant groups, in production and up for renewal—the CBS "Four Star Playhouse," the ABC "DuPont Cavalcade Theatre" and "Stage 7-Hall of Stars"—seven other projects are in prep stages. Already in can is pilot of "Here's Jeannie," starring Jeannie Carson and created by Charles Isaacs, and of "Roommates," a collegiate situation comedy, toplining Maureen O'Sullivan. Currently before Four Star cameras are two western series pilots, "Man On the Dodge," starring Scott Brady, and "Arizona Ames," with newcomer Richard Anderson.

Other possibilities include a "Richard Diamond" series, based on character created by Four Star co-owner-producer Dick Powell in radio, but without Powell in the starring role; and Powell's "Willie Dante" character from his "Four Star Playhouse" stanzas, which requires certain clearances. Still another western series, possibly an anthology, is being readied.

Half-hour telepic backlog of Four Star Productions, recently bought by Official Films, is being organized into four packages for re-run syndication. Three packages will consist of films starring Powell and other Four Star co-owner-producers, Charles Boyer and David Niven, respectively. Fourth will be anthology package of other guest stars on "Four Star Playhouse."

Screen Gems In Revamp on Coast

In still another expansion move, latest of many, Screen Gems has shaken up its west coast sales operation, moving its western headquarters from San Francisco to Hollywood and adding two staffers.

Under the new alignment, Dick Dinsmore is upped from west coast sales manager to western sales manager and shifts into the Hollywood office with supervision over 11 western states, plus Alaska and Hawaii. At the same time Haan Tyler is joining Screen Gems as station sales supervisor of the western division, having moved over from a sales managership post with Tom Corradine's telefilm sales operation. Before joining Corradine, Tyler was with Guild Films and previously general manager of KFI-TV, Los Angeles. Also new on Dinsmore's five-man staff is Starley Bush, formerly with KUTV in Salt Lake City.

Deitch to Robt. Lawrence

Gene Deitch, formerly with Storyboard and onetime N. Y. supervising director for UPA, has joined Robert Lawrence Productions as creative supervisor in N. Y. Deitch was an Art Directors League winner for his "Busy Day" General Foods commercials at UPA and was animation director on the "Bert & Harry" blurbs for Piel's Beer.

Robert Lawrence, head of the production firm, says he's trying a new approach to teleblurbs with the appointment of Deitch. He's found, Lawrence says, that animation experts have been able to come up with creative ideas that can be projected into live action production, and one of Deitch's chief duties will be to project animation techniques into live action shooting.

Stevens, Alan Young Set 'Professor'; Pilot to Roll

Mark Stevens, who already has three new properties in the works for the fall, this week signed a deal with Alan Young for a new series about a psychology prof in a girl's college, "The Professor Is Young." Shooting on the pilot starts April 11 at American National Studios, with Stevens as exec producer, Gary Stevens as producer and Frank Gill Jr. scripting. Gary Stevens, who formerly headed the Warner Bros. telefilm ventures, conceived the seris.

Series, being handled by the William Morris office, will get a post-pilot buildup via a national contest auditioning six femmes who will have running parts in the series. Stevens, who started in the telefilm production sweepstakes with his "Big Town" series, now has in the works pilot ventures on a Joan Davis starrer for ABC-TV; "The City," in collaboration with Four Star Films and "Decision," series based on Dr. Norman Vincent Peale's Guideposts mag. Stevens was in N. Y. last week pitching some of the packages at the networks.

OF's 500G KNXT Deal on '4 Star'

Official Films has made its first station sale of its "Four Star" package, selling the 153 half-hours to KNXT, Los Angeles, for $500,000 under a library arrangement which will permit the outlet unlimited runs over a couple of years. In deciding to make the package, which comprises 129 "Four Star Playhouse" pix and the 24 original "Stage Seven" films, available to stations, Official is foregoing any chances of a network summer replacement deal on the series.

Under the KNXT deal, the station is permitted to break down the group into a number of separate series. As a starter, for example, it is grouping all the David Niven pix under one overall series, and is taking 39 other films to make a separate anthology series. Same library-type terms would be available to other stations.

Sale followed by a day Official's special stockholders meeting called to ratify the stock swap deal which saw all the properties of Four Star Productions turned over to Official in return for 695,000 shares of Official stock. About 75% of the stockholders were present or repped by proxy, and ratification was unanimous. On the heels of the KNXT deal, Official has given Four Star Films the greenlight to go into production on new "Four Star Playhouse" films which Official will attempt to sell for the fall on a national basis to network sponsors. Series was dislodged from its present CBS-TV berth by the web's upcoming "Playhouse 90," and its sponsors, Singer and Bristol-Myers, are switching to "90."

Guild 'Tobor' Series Set for Goldwyn Lot

Production on Guild Films' new "Tobor" series, described as the story of a little boy with his own electronic robot, starts on the Goldwyn lot on the Coast March 29, coinciding with the windup of production on Guild's "Liberace" series. Start of "Tobor" production will involve a shift of crews from the Liberace stages, with Duke Goldstone moving over to direct the new pix and Richard Goldstone (no relation) stepping in as producer.

Windup on the Liberace vidpix gives Guild a total of 113 of the musical half-hours.

NEXT FEW WEEKS KEY TO TELEFILMS

The next four to eight weeks will in large measure determine the financial status for the rest of 1956 of at least half a dozen key telefilm distribution outfits. With an unprecedented concentration on national-network sales by the telefilmeries, the next two months will determine whether they end up in clover or face a long hard struggle in market-by-market sales.

If a syndicator snares a network deal, he can ride high on it for the rest of the year, leaning on syndication merely as a supporting arm of his operation. If, however, he fails in making a network deal, he is forced into the far-tougher syndication market, both because he's got to keep his organization running and because he is committed to finance properties he may be offering for national sale.

The extent to which the syndicators are in the national sales picture this year is unprecedented. Screen Gems, for example, has no less than 13 properities it's offering up; Television Programs of America has four and may add a couple within the next couple of weeks. ABC Film Syndication has four, CBS Television Film Sales three, Ziv at least three, Official three, Guild Films, NBC Television Films, National Television Associates and MCA-TV Syndication (as distinct from the parent company) at least one each. And that's far from all.

Gone are the days when the distribs committed themselves for 26 half-hours, before feeling out the market. The pattern today, except where a distrib distinctly earmarks a particular series for syndication in order to keep a flow of product going out to his sales force, is to make a pilot film and stop there. If the pilot is sold, well and good; if it's not, the distrib can then go ahead with a decision whether to continue production or not, depending on the needs of his sales force, the condition of the syndication market, the presence of similar pro-

(Continued on page 36)

SAG, CBS Get Nowhere In Trying to Resolve Electronic Filming

Hollywood, March 20.

Meetings last week between CBS-TV and Screen Actors Guild, over acting jurisdiction in electronics filming (i.e. Electronocam, video tape), broke up without agreement and with no further meets skedded. However, SAG issued notice in statement that it will "take all steps necessary to protect its rights" unless such filming is done under SAG contract.

Talks with net execs was result of "clarification" agreement recently made in N. Y. between major nets and ad agencies, and American Federation of TV and Radio Artists, giving electronic filming jurisdiction to live video union. SAG contends this agreement is a "flagrant violation" of jurisdictional lines covering vidpix actors, since previously AFTRA was limited to those prerecorded programs filmed "in the manner of a live broadcast." In return, AFTRA contends that "clarification" merely sets down what already exists in field, and is no extension of its jurisdiction.

DAVE GORDON TO SG

Dave Gordon, former publicist with Dancer-Fitzgerald-Sample, has joined the press department of Screen Gems under publicity director Frank Young. Department is the largest in the business, with three fulltime flacks in N.Y. alone.

Gordon's appointment marks first time a telefilm outfit has signed a flack to handle trade press exclusively.

Matty Fox, Eliot Hyman Merger Seen Near in 1 Big RKO, Warners Bundle

Matty Fox and Eliot Hyman, who with their respective RKO and Warner Bros. feature film backlogs represent the largest single feature film distributors in television, are getting together. Pair are holding extensive discussions on a "merger" which would stockpile the two libraries into one group for selling to U.S. tv markets. No deal has been signed yet, however, though Fox admitted there have been talks.

One possibility is that the merger would consist of a "swap" deal plus other considerations under which all the RKO pictures would be turned over to Hyman's Associated Artists Productions for television distribution in the U.S., while Hyman in turn would hand over the Warner Bros. pix to Fox for foreign sales. Under such an arrangement, Hyman's AAP would easily emerge as the biggest single sales unit in the television industry, with a backlog of 1,500 films from Warners and RKO, plus short subjects and other features previously acquired by Hyman. On the other hand, Fox has been setting overseas theatrical distribution deals with local distributors in each country on the RKO films, and he would merely continue the same practice with the Warners pix.

But Fox said this was only one basis of discussion and there are several alternative plans under consideration. He said the discussions have taken no final form.

The agreement, once it's signed, leaves unanswered a lot of questions. One such would be how the agreement affects the relationship of each of the principals to the companies they represent; i.e., Fox and C&C Super Corp. and Hyman and PRM Inc. Another would be the matter of Fox's present sales pattern on the RKO pix, his "in perpetuity" offering of the entire backlog to stations. Would this be abandoned under an arrangement with Hyman? A final point is Fox's projected $10,000,000 deal with International Latex Corp. under which Latex would assume the heavy spot schedule amassed by Fox under his barter arrangement with stations. Would this too be abandoned, or at least modified?

N. Y. Animators Seek Share in Residuals

Animators will be pushing for a share of the residuals from their work when contract negotiations get under way in May between New York producers and Screen Cartoonists Local 841. New York group is setting its sights on some of the goals won by the Coast animators in their recent campaign to sign new contracts with cartoon producers there.

Coast animators won an acceptance of their rights to residuals in principle, but with the proviso that no residual payments will be given to the cartoonists until the entire industry, covering all craft unions, is accorded the same recognition. New York local will make a point of this. Similarly, the Coast producers won a new minimum of $185 weekly, while the N. Y. minimum remains at $133, though the Gothamites are on a 35-hour week. Although few cartoonists are working at minimum scales, they feel a minimum boost will help push their scales higher anyway.

B & E to Package Unused TV Pilots

Project to put to use the thousands of pilot films that have never seen the light of a tv screen is being put into the works by Barry & Enright, the indie packaging outfit headed by Jack Barry and Dan Enright. B&E are currently searching out pilots, particularly in the adventure vein, both to package groups of them into series and to select singles which could be fitted into the format of existing shows.

B&E want to group pilots into series of 39 films in a single category, namely adventure, and to shoot in a host in opening and closing sequences and voice-over narration in order to tie the films together. Effort here would be to sell the series to either national or regional sponsors out of N. Y. If they are thus enabled to land a regional bankroller, they would turn the series over to a syndicator to get other regional accounts. What could make such series attractive to sponsors is the low cost involved, since many of the pilots have been around for years with no hopes of recouping any of the original production coin.

As to the singles, B&E would break them down into programming categories for possible sale to packagers and producers. For example, a pilot on medicine might be pitched for "Medic" showing, idea being that if there's enough quality in the pic, the advantages of having to shoot one less film or balancing budgets might make it attractive. Here again, the low cost is a key factor.

CHI'S TELEFILM PEEVE

Protest Use of 'Outsider' For State-Financed Travelog

Chicago, March 20.

Windy City commercial film industries and allied interests last week registered a strong protest with Gov. William Stratton over the use of an out-of-state film company to lense a state-financed travel promotion reel. Illinois Mississippi River Scenic Parkway Commission is shelling out $5,000 in state funds to Continental Travelog Pictures of Tulsa, Okla., for a 30-minute film to be distributed by Sterling TV.

Illinois Assn. of Film Producers, local Screen Actors Guild office and Chicago Unlimited, industry group organized to promote Chi radio-tv-film activity, sent individual protests to the governor.

New Col Batch Of 93 Goes on Block

Columbia Pictures, which several weeks ago unlocked its vaults for the first time by releasing 104 of its features to Screen Gems, it's telefilm subsid, has now put another 93 films on the block. The new group, it's understood, is being offered for sale to the networks, but whether it would be released even if a network sale doesn't come through isn't decided.

New package includes later releases, some of the pix being "711 Ocean Drive" (Edmund O'Brien), "The Petty Girl" (Robert Cummings), "Ten Tall Men," and "Sirroco" (Humphrey Bogart). Meanwhile, the package of 104, which Screen Gems has dubbed the "Hollywood Movie Parade" package, is sold in 11 key markets with a gross of over $1,500,000 thus far.

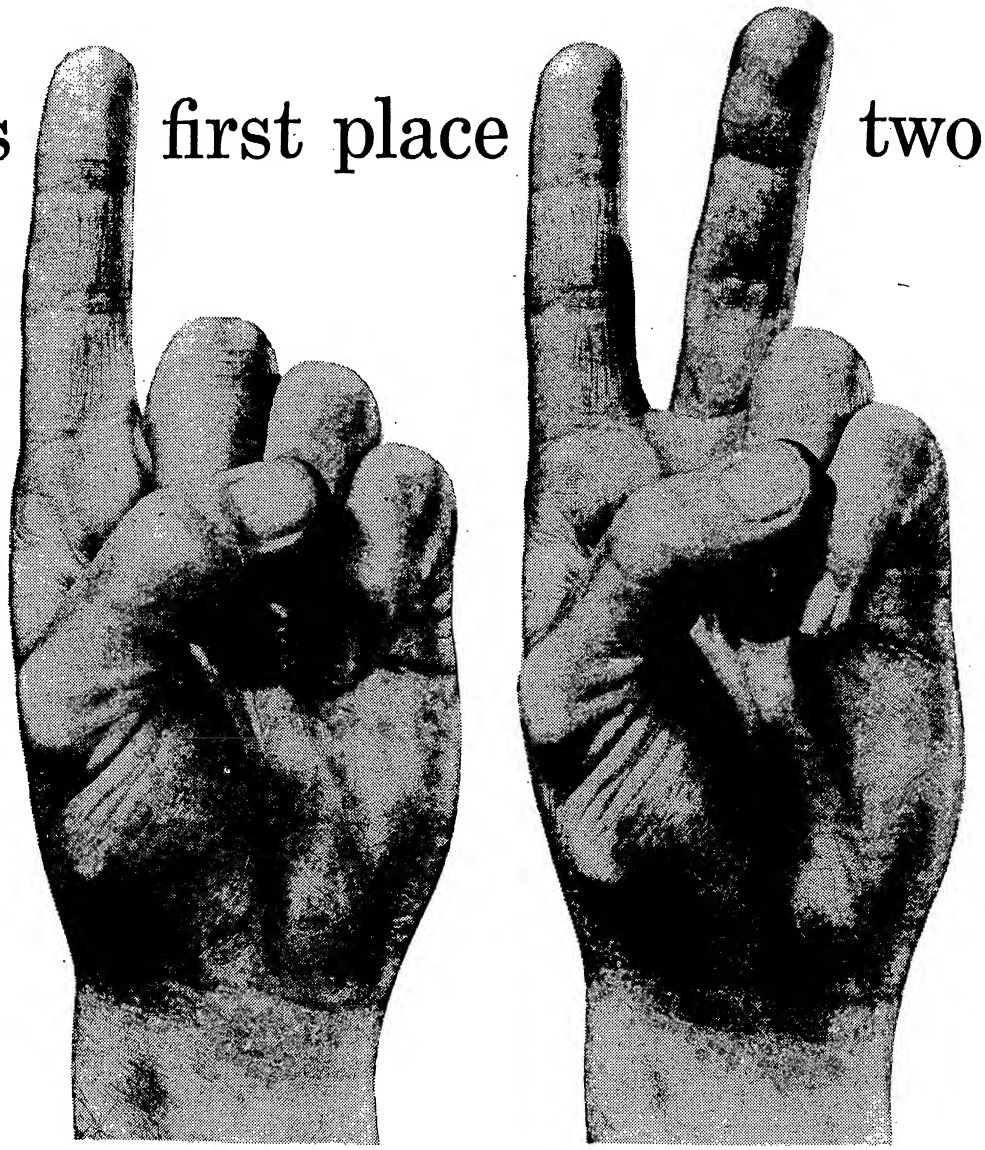
Freed's 'Roommates'

Hollywood, March 20.

"Roommates," new Four Star Production vidseries, is being produced by songwriter-turned-producer Ralph Freed, who created the show which is about a couple of college femmes, one an exchange student from France.

Sue George and Dianne DuBois are the stet leads, and Harry Keller is directing the pilot. William Morris agency packaged the deal.

CFI wins first place two



Film producers for Motion Picture Theatres and TV spend thousands of dollars weekly, millions yearly, for fine, outstanding productions. Discriminating producers protect their creative efforts by having their negative developing and printing done at Consolidated Film Industries located in New York, Fort Lee and Hollywood. For over 35 years, Consolidated Film Industries has been renowned for the highest quality film processing in both color and black-and-white. CFI is ready to serve you at any of their plants located at: 959 N. Seward Street, Hollywood, California · 521 West 57th Street, New York, New York · Consolidated Park, Fort Lee, New Jersey

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The Billboard AWARD

years in a row for all three!

Winning Laboratories

• WHICH LAB EXCELLED IN QUALITY OF ITS WORK?

Place	Company	Points
1	Consolidated Film Industries	151
2	Movielab	126
3	Pathe Labs	94
4.	Precision Film Labs	89
5.	DeLuxe Labs	75
6.	General Film Labs	59
7.	Acme Film Labs	56
8.	Guffanti Film Labs	43
8	Film Associates	43
10.	Du-Art Film Labs	36

• WHICH LAB EXCELLED IN SPEED OF ITS PERFORMANCE?

Place	Company	Points
1	Consolidated Film Industries	137
2	Pathe Labs	114
3	Precision Film Labs	93
4.	Movielab	80
5.	DeLuxe Labs	74
6.	Acme Film Labs	69
7.	General Film Labs	56
7.	Guffanti Film Labs	56
9.	Film Associates	51
10	Mecca Film Labs	49
10	Hollywood Film Enterprises	49

• WHICH LAB WAS OUTSTANDING FOR THE ECONOMY OF ITS WORK?

Place	Company	Points
1	Consolidated Film Industries	149
2	DeLuxe Labs	137
3	Precision Film Labs	123
4.	Pathe Labs	98
5	Movielab	85
6.	Guffanti Film Labs	73
7.	Du-Art Film Labs	65
8.	Film Associates	63
9.	Acme Film Labs	54
10.	Filmservice Labs	47
10.	Mecca Film Labs	47

Pedelstein

THE BILLBOARD FEBRUARY 18, 1956

Consolidated Film Industries Repeats 3-Way Win for Labs

Keeping pace with the increasingly important role that film labs play in a TV industry that has embraced film more and more, Consolidated Film Industries has stayed atop its competition and again this year copped all three first-place service awards in the laboratories category. Consolidated, a subsidiary of Republic Pictures, was voted tops of all the labs in the quality of its work, the speed of its performance and the economy of its work. Its feat in winning all three first-place awards in this year's balloting duplicates its showing of last year.

Mayor Wagner Again Blames Webs for TV City Stalemate

New York's Mayor Robert F. Wagner last week pinned the blame directly on the networks for the failure of the webs and the city to establish a television centre that would halt the exodus of live and filmed programs to the Coast. The Mayor was backed strongly in his contention that the industry itself is to blame by George E. Spargo, general manager of the Triborough Bridge & Tunnel Authority, repping Parks Comr. Robert E. Moses, who also heads the authority.

Statements by the two city officials were made in reply to a letter to them by Eaves Costumes exec Andrew Geoly, who made the correspondence public. Geoly specifically took the officials to task on their backing of a sports centre in Brooklyn to house the Dodgers, commenting that "it must be much more important to concern yourself with the plight of a baseball club, which charges exhoribitintly for seats, instead of interesting yourself in a major industry which employs thousands, spends millions in New York City, to provide wonderful free entertainment for each and every set owner in all areas."

Mayor Wagner referred to the 10-year history of talks with the networks on the matter, and stated that "every one of these conscientious attempts was unsuccessful, because each network has its own peculiar problems which make it difficult for one station to get together with the others on a common lot. Only last week one of the large companies reportedly evinced interest in a site in Manhattan. We shall certainly encourage them. We want the television stations to remain in New York and to that end we shall continue our efforts to induce them to stay. I hope that some satisfactory solution can be worked out eventually."

Hizzoner referred to sites that have been talked up, specifically mentioning the Washington Sq. Title I project, the N. Y. Coliseum and more recently the Lincoln Sq. Title I project (ABC-TV, incidentally, is headquartered presently just one block from the borders of the Lincoln Sq. setup). "In June of last year, at Governor Harriman's instance, the whole problem was restudied and a number of sites reviewed again. The sites included, among others, the Jamaica and Aqueduct race tracks, the Oakland golf course, the Flushing airport and part of Idlewild airport, all in Queens; the Curtiss airport and the Edenwald-Seton Falls area in the Bronx."

Spargo, replying in the absence of Comr. Moses, was more direct, stating that "it is just about 10 years ago that we started to work with the various concerns in the television industry to encourage them to stay in N. Y. I cannot remember how many conscientious attempts we have made to be of help. Every effort has been unsuccessful because each of the stations has its own problem and seems to want to attack it in its own way If portions of the industry move from N. Y. it will not be because the City and State officials were negligent. It will be because some of the people in the industry decided they want to move and no one can stop them." (Wagner said essentially the same thing in an interview with VARIETY two months ago.)

Cullen's 'Tax Party'

Wanna know more about how to make with the statistics on the income tax returns due April 15? Hear and see "The Bill Cullen Tax Party," carded by WRCA and WRCA-TV, N.Y., March 24, from 11:15 to midnight.

Show, of which the first version was presided over by Al (Jazzbo) Collins, was readied with co-op of Internal Revenue's regional office, and will consist of questions from studio audience thrown at a board of tax experts. For the glam side there will be six taxettes—three "Miss Long Forms" and three "Miss Short Forms"—who'll circulate in the aud with portable mikes. WRCA's mobile unit will cruise the city to pick up queries from street paraders.

Program's being offered to Bromo-Seltzer and other headache vanishers.

Westinghouse-WINS Dickers Collapse; Bob Leder to WOR

Deal under which Westinghouse Broadcasting Corp. would have purchased WINS, N. Y., from J. Elroy McCaw for considerations amounting to nearly $2,500,000 has fallen through and is now completely dead. McCaw, who purchased the station from Crosley a couple of years ago for $450,000 and built it to its present potential, appears set to hold onto the property indefinitely, although he's reportedly now been approached by Storer Broadcasting on possibility of selling.

Exit of Bob Leder, who as general manager of WINS, is given the lion's share of credit for the success of the operation, is said to have had nothing to do with the negotiations for sale. Leder signed last week to take over as general manager of WOR, General Teleradio's outlet in N. Y. and the Mutual flagship station. Leder's switch cued a reshuffle of Gordon Gray's posts, with Gray becoming v.p.-g.m. over WOR-TV instead of both WOR radio and tv. Leder moves into the Teleradio shop April 15.

Motorola's '55 Record

Chicago, March 20.

Motorola's '55 sales were a record $226,653,953, up 10% from the previous year, for net earnings of $8,490,539, or $4.39 a share. Last year's net was $7,572,024, equal to $3.91 a share.

NCAA-NBC 9-GAME TV GRID SKED SET

Kansas City, March 20.

Slate of nine games has been set by the National Collegiate Athletic Association for televising next fall, according to an announcement by Howard Grubbs, chairman of the television committee, and Tom S. Gallery, NBC sports director. Network rights went to NBC at a meeting of the committee in New York recently. Setup includes seven Saturday games and dual broadcasts on Thanksgiving Day.

Opener is to be Kentucky-Georgia Tech Sept. 22. Others: Texas Christian-Arkansas, Oct. 6; Notre Dame-Oklahoma, Oct. 27; a Big Ten game to be selected, Nov. 10; U.C.L.A.-Southern California, Nov. 24; Army-Navy, Dec. 1; Miami-Pittsburgh, Dec. 8.

This is in line with the plans announced a few weeks ago at NCAA headquarters here, after a careful review of previous approved football telecasts.

Masters Golf Tourney Set for CBS Radio, TV

The Masters golf tourney, one of the year's prize fairway packages, has been snagged by CBS (radio and tv) for April 4-8 coverage. Both the aural and homescreen sides are skedding special pickups from the Augusta Natl. Golf Club, with John Derr, CBS exec producer of sports (radio), handling commentary for both. The tv end will spotlight three special shows, 5-5:30 on Friday and 5 to 6 on the weekend days. CBS Radio, already fortified with NIT basketball, Olympics hockey, Florida horseracing, etc., will give the golf show a more extensive play with a dozen pickups over the four days.

Derr, incidentally, is a top golfer, having recently bagged No. 1 in the radio-tv-press division end of the 16th annual Baseball Players Tournament.

Inside Stuff—Radio-TV

Frank M. Folsom, as president of RCA, has sundry other posts in national and civic affairs in Washington that run the gamut from the Defense Dept., the Atomic Energy Commission and the national USO. At a recent D. C. powwow with another industrialist, while conferring with Secretary of Defense Charles E. Wilson, the only thing one manufacturer seemed to remember about Folsom's wartime job as Chief Procurement Officer of the U. S. Navy was, "You're the so-and-so who edicted no vests and take the pleats out of pants as one means to save cloth while the wartime shortages were on!" It was Folsom, as a member of the War Production Board, who told manufacturers of Government Issue that this would result in a great saving of needless materials.

The 13th annual commentator award of the Alfred I. du Pont Radio and Television Foundation was awarded Friday night (16) to Howard K. Smith, chief European correspondent for CBS news. In Smith's absence, it was accepted by Elmer Lower, CBS News director of special projects. Smith is in London. The award committee cited Smith "for his service to the American people through his emotional insight into the meaning of European events and his ability to communicate that meaning with clarity, liveliness and warmth."

Station WTIC, of Hartford, won the award for large stations and WICC, of Bridgeport, Conn., was selected for top "meritorious service to the American people" among the smaller power stations. Presentation were made at the annual awards dinner in Washington.

ABC Radio's eight-man Station Planning & Advisory Committee goes into a full-day session tomorrow (Thurs.) at the Hotel Plaza, N. Y., for a full-scale workover of the nighttime programming problem and a looksee at the question of network option hours.

Understood the SPAC will o.o. nighttime programming plans to be submitted by the web for "New Sounds for You," the 7:30-10 block which got good critical and clearance reactions but was unable to latch onto any sponsors. Web has been working out several replacement possibilities, but wants to give its affiliates a gander before making any decisions. Also up for consideration, reportedly, is the Campbell Soups system of cue spots, which has aroused some ire on the part of stations as an "invasion" of their spot business.

Philadelphia lawyer Irving Segal joins Abe Lastfogel and Manie Sacks as one of the chief speakers at the testimonial dinner for Martha Raye being given tomorrow (Thurs.) night at the Waldorf-Astoria, N. Y., by the National Nephrosis Foundation. Segal, president of the Foundation, has been in the show biz picture for sometime via representation of Hollywood majors in anti-trust and other suits.

Segal is a member of Schnader, Harrison, Segal & Lewis.

Radio and television continues its gradual lifting of the legal curtain which traditionally has stymied electronic coverage of courtrooms proceedings.

Milwaukee Journal's WTMJ and WTMJ-TV had their day in court last week with an exclusive sound film report of the sentencing of Robert O'Connor and John Johns, who were handed a life rap for killing a local tavern keeper. WTMJ news director Jack Krueger got the okay from Criminal Court Judge Clarence E. Rinehard who agreed the filming of actual sentencing would not jeopardize the defendents' legal rights.

Phil Nalle, musical director of CBS-TV's "Mama" stanza rang up a double anniversary last Friday (16). Since that was the 300th telecast of the series (in its seventh and perhaps last year, incidentally), it was also the maestro's "300" batting average. Same show marked Nalle's 3,000th chore in tv since his preem on the homescreens back in 1946.

Dual milestone was celebrated by Nalle at a party after the "Mama" show.

From the Production Centres

IN NEW YORK CITY . . .

WRCA's **Ken Banghart** takes two-week lease from newcasting chores, sailing today (Wed.) on the Homeric to the Caribbean . . . WCBS' **Lanny Ross** to m.c. kickoff fundraising dinner of Nassau County Committee of American Cancer Society March 21 at Garden City Hotel . . . **Richard F. McGeary** to NBC Spot Sales in L. A. . . . **Cliff Jenkins**, son of **Lillian Jenkins**, publicity director of Madison Sq. Garden, has joined CBS Press Info to learn the ropes under **George Crandall** . . . WRCA's **Johnny Andrews** m.c.'d N. Y. Press Photogs Ball at Plaza Hotel (17) . . . **Martyn Green** on CBS "Make Up Your Mind" (23) . . . **Herman Hickman** celebrates second anni with WCBS and sponsor Shell Oil . . . **Jack Sterling** returns to legit next month for a role in "Lighnin' " at Stamford, Conn. . . . **Isabel Finnie** of WRCA traffic lost her mother . . . **William Conrad** of "Gunsmoke" to narrate CBS Radio Workshop's "Legend of Jimmy Blue Eyes," based on Edmund Brophy poem with special music by **Ray Noble** (23) . . . **Charles Collingwood** subbing for **Ed Murrow's** newscasts March 26-April 1.

John Mulvihill switches from WOR-TV where he's been a salesman for the past three years to sales in another RKO Teleradio arm, Mutual . . . Also at WOR-TV-AM, **John Fogel** becomes **Ted Steele's** exec producer on all shows; started with Steele as cameraman . . . **Nick Pitasi** to head radio sales at H-R Representatives . . . **Don Dunphy, Russ Hodges, Bill Stern, Red Barber, Bryan Field, Jimmy Powers** and **Sam Taub** comprises N. Y. Sports Broadcasters' new advisory committee . . . WQXR got that new 50,000-watt transmitter going this week; upped from 10 kw . . . WHLI, Hempstead, L. I., breaking ground next month on new $250,000 radio centre, and execs expect to move in by summer's close . . . **Frank Lovejoy** into MBS' "Family Theatre" tonight (Wed.); wife **Joan Banks**, up for this one too . . . **Joe Given**, longtime chief gabber at WOV, ankling for freelance and film work. He'll be succeeded on the 7 to 9 ayem "Wake Up New York" by **Jack Walker**, shifting from an evening trick . . . **Alma John** will moderate a Saturday integration series (in co-op with the Church of the Master and the Fifth Ave. Presbyterian) on WRRL . . . **Vern Hendrickson** tagged as WMGM assistant sales chief under **Sam Faust** . . . **Arthur C. Nielsen**, boss of A. C. Nielsen Co., back from Europe . . . WNYC will be taking applications for film editor and program production assistant until March 27; N. Y. C. Department of Personnel doing the examining. . . .

Diahann Carroll guests on **Kathy Godfrey's** CBS radio show Saturday (24) . . . WLIB "preeming" **Jan Peerce's** new recording of the Passover Seder services Sunday, with Mrs. Peerce on live as commentator . . . Latest ad in Calvert's "Man of Distinction" series features **Henry Olmsted**, whose prez of Olmsted Sound Studios . . . WABC's **Claire Mann** doing a Voice of America stint March 28 on dieting beamed at West Germany . . . **S. L. Meulendyke**, prez of Marschalk & Pratt, hosting a VIP luncheon at the Metropolitan Club and a tour of the McCann-Erickson subsid's new Park Ave. offices on Friday (23).

IN HOLLYWOOD . . .

Raymond R. Morgan agency lost the White King account to Erwin, Wasey after 26 years. Bills better than a million a year . . . When Godfrey's "Talent Scouts" anchors here March 28 **Bob Crosby** will conduct the competition . . . **Shirley Willson** moved from Dancer-Fitzgerald-Fitzgerald to Compton as office manager . . . **Tom Cole** joined KNXT publicity staff replacing **Mike Connolly**, who becomes assistant city editor of City News Service and a benedict all in the same week . . . **Paul Masterson** calls it a new low in commercial routining when a mortuary's cremation pitch was followed by American Meat Institute's plea to eat more roast pork . . . **Phil Rapp** is creating comedy ideas for **Wally Cox, Imogene Coca** and **Nanette Fabray** . . . **Gen. David Sarnoff** passing a week here after his Hawaiian holiday before returning east . . . **Jim** and **Marion Jordan** are once again interested in a television of "Fibber & Molly" and a second pilot may be coming along soon . . . While at CBS **Elliott Lewis** produced a series called "Crime Classics" for radio. Now that he's an NBC-TV producer he'll be reviving it for early piloting . . . Now that she's a regular with **Jack Carson, Sue Clausen** becomes **Sue Raney**.

IN CHICAGO . . .

NBC veep **Jules Herbuveaux** addresses the annual Public Utilities Advetising Assn. luncheon next Tuesday (27). Subject: color, natch . . . British photographer **Jack Whitehead** has joined Fred Niles Productions as director of photography . . . **Earl Steele**, ex-WCCO, Minneapolis, added to the WBBM production department . . . Producer-director **Don Meier**, assistant director **Tom Arend** and script girl **Gwen Griffen** in Marineland, Florida, lensing footage for an upcoming NBC-TV "Zoo Parade" . . . WCFL, indie owned by the Chicago Federation of Labor, made a $5,000 donation to WTTW, Chi's educational tv station . . . **Bernie Saber** has ankled United Film & Recording to become Kling Film's musical director . . . WNBQ-WMAQ news and sportscaster **Norm Barry** guestspeaks at today's (Wed.) meeting of the Publicity Club . . . **Richard Reinauer** joined Foote, Cone & Belding's radio-tv department after a hitch at Kling Films . . . **Vince Garrity** starting his 11th year with his "Inside on Sports" on WAAF . . . Sears is dropping the "What's the Pixie" quizzer on WNBQ but may hang onto the Wednesday night slot . . . **Virginia Graham**, hostess of NBC's "Weekday," comes in March 29 to help launch the Greater Chicago Cancer Drive . . . ABC ad-promotion-publicity chief **Ell Henry** and family driving south this weekend for a Florida vacation . . . Mars Inc. installing its "Buffalo Bill Jr." celluloid series on WGN-TV Thursday nights . . . NBC newsman **Alex Dreier** departs next week for two weeks of rest in Honolulu. **Jim Hurlbut** will sub on his network "Man on the Go" crossboarder and **George Stone** will work the Sunday night WNBQ news show.

IN WASHINGTON . . .

Washington femmecaster **Hazel Markel** will cover the **Grace Kelly-Prince Rainier** nuptials for NBC's "Weekday" and "Five Star Final" . . . CBS news correspondent **Bill Downs** back in web's capital bureau after a Rome assignment for past two-and-a-half years . . . Radio station WWDC's sales manager **Herman Paris** has chalked up an SRO record for all program and spot adjacencies for entire season of Washington American League baseball broadcasts . . . **Ted Cott**, DuMont v.p., due here April 5 to speak to town's Women's Ad Club . . . **Carleton Smith**, WRC-NBC boss and winner of web's management awards, off for a Florida vacation with frau . . . **Paul Norton** added to announcing staff at WTOP-CBS . . . George Washington U student poll named WMAL-ABC's **Milton Q. Ford** town's top d.j. . . . Sportscaster **Jim Simpson** teeing off a new Saturday (6:45-7 p.m.) interview and film show over WRC April 7 . . . CBS newscaster **Bill Shadel** was speaker at Texas convention of Sigma Delta Cho, professional journalism fraternity, past weekend.

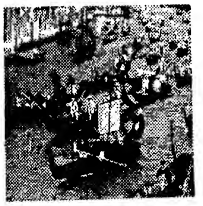
IN BOSTON . . .

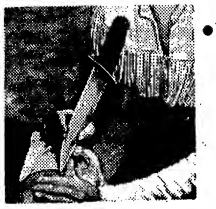
WBZ-WBZA sent out Irish pennies, flown in from Ireland, to press, ad agencies and VIP's in honor of St. Patrick's Day and placed a full page, headed "Shure, and it's greetings from Boston, U. S. A. to all of the boys at home!" in the Dublin Irish Independent Sat. (17) . . .

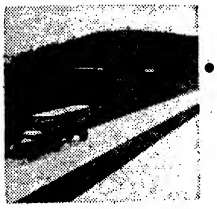
(Continued on page 34)

ABC-TV

proudly offers for sponsorship







twelve excellent new fall properties

The Joan Davis Show

A brand-new comedy half hour with an old favorite of TV audiences! Joan Davis plays the starring role, of course. But to make the package even more sure-fire, Joan produces the series, too. Each show will be on film . . . and, almost surely, on *most* TV screens next fall. This is a series you'll want to take a look at *soon!*

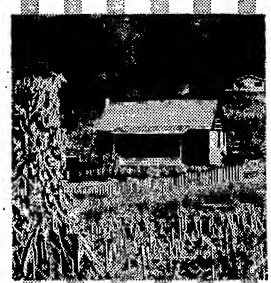
May well be the season's big comedy hit.

Frontier Judge

Half-hour Chertok TV production starring veteran actor Leon Ames. Plots revolve around the adventures of Judge John Cooper as he rides a frontier circuit. A crack staff is backing up these productions! Chertok's successes include 180 "Lone Rangers," "Private Secretary," "Sky King," many "Du Pont Cavalcade Theaters."

A producer with staying power!

The father in "Life with Father".



R. F. D.—U. S. A.

Half-hour documentary films, written and narrated by Carl Carmer, distinguished American folklorist. Productions are on location, off the beaten track—in Tennessee hill country, a Utah bluff village (Pop. 50), a tiny island off the Florida coast, a typical New Hampshire town. A "Window on America" series—real, heart-warming.

Jerry Devine is producer-director.

You saw his skill in "This Is Your FBI"

Wire Service

An hour-long filmed adventure series based on news stories and the stories *behind* the news. Three stars (George Brent, Dennis Morgan, Dane Clark) rotate in lead performances as reporters. Robert Florey directs—he was winner of the Screen Directors Award for best television director last year, a nominee this year. Don Sharpe and Warren Lewis are executive producers.

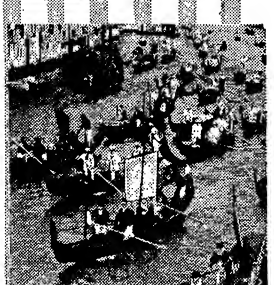
Names of proven star value!

"Four Star Playhouse" producer.

Command Performance

90-minute filmed drama anthology, produced by Meridian Productions. John Gibbs, Meridian head, will use *three* wide-ranging production companies—at Goldwyn studios, in Bermuda, Europe and other locales. Unusual scripts and all-film production will make available Hollywood stars like Don Taylor, Raymond Burr and Sally Forrest—all in the first film.

One of TV's most respected producers. "Robert Montgomery" and "Schlitz Playhouse" are among his credits.



International Theater

Produced in Europe by Sheldon Reynolds, this hour-long anthology features hard-hitting American stories, American stars. Scripts will be outstanding originals, as well as adapts of classics by Scott Fitzgerald, E. Phillips Oppenheim. Present plans include some comedy and romance as well as adventure. Sheldon Reynolds is the series' permanent host.

Europe is his beat... and this is his best.

Publicity Girl

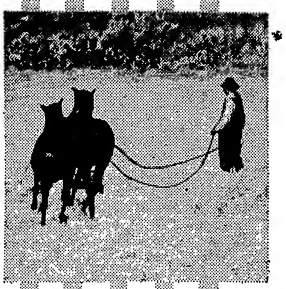
Half-hour film comedies produced by Chertok. Series stars a lovely public-relations gal... Jan Sterling. Scripts revolve around the items she attempts to get printed—and those she tries to keep out of the papers. There's plenty of drama and romance (gal plays opposite no less than *four* leading men) as well as fast-paced comedy. Locale is southern California.

This girl is box-office ... and gorgeous!

Tempered Blade

Lou Edelman mixes history and romance in a half-hour filmed adventure series based on the life of colorful Jim Bowie—father of the Bowie knife. Bowie's career as backwoodsman, general, Indian fighter, intimate of celebrities and statesmen supplies an almost inexhaustible source of material for what promises to be one of 1956's most exciting newcomers.

"Wyatt Earp" is his, so is "Danny Thomas"!



It's a Great Country

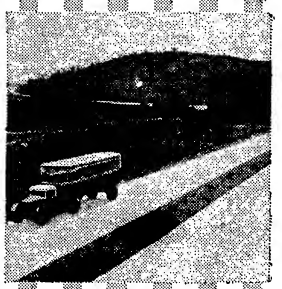
Half-hour film series produced by Lou Edelman, one of TV's most successful film producers. Stories revolve around warm, believable Americans both here and abroad. Exciting subjects include a boy on the edge of delinquency, a doctor faced with performing an operation while in a critical condition himself, and many others.

This gifted producer brings us another.

African Safari

Authentic African adventure series shot on location in the heart of Africa. Famed explorer Attilio Gatti is in charge of production. He and his safari will appear in the film, but adventures will be fictionalized to add drama, excitement and suspense. Three separate camera units will cover all photography.

No synthetic jungles— this is Africa.



The Long Highway

Half-hour film series. Authentic, highly dramatic stories about truck drivers, their women and their lives, produced by Lou Edelman. Hard-hitting adventure scripts (occasionally spiced with comedy) by best-selling writer A. I. Bezzerides. Pat O'Malley plays the dispatcher in the first film, will star throughout the series.

Remember "They Drive by Night" and "Thieves' Highway"?

60- and 90-min. "Teleramas"

These special "one-shot" productions will be BIG shows in every sense of the word! Six will be premiere Theater Guild performances; others will be divided between the Metropolitan Opera, and ABC-TV's News Department under the personal supervision of John Daly. These might be 1956's best TV buys!

We feel these will be the "conversation pieces" of the season.

ABC

TELEVISION NETWORK

As you can tell, these twelve new series for next fall have all of us very excited! We will have first films on all film shows. Soon as you're ready to see them, give us a ring. Also, we're ready to give out dates and details on the "Teleramas". Don't wait too long!

Bob Lewine

From the Production Centres

Continued from page 30

Alan Dary joined WBZ Mon. (19) taking over the 10:25 to 11:55 p.m. segment for his disk jock show and will work cross the board at the same time except for Saturdays when he has the 9 a.m. to 12 noon spot . . . **Leo Egan,** WBZ sports director, covering the Red Sox spring training in Florida with phone and film reports of the team's training activities. **Lindy Miller** filling in on the "All About Sports" program during Egan's absence. Filmed reports of the Red Sox in spring training are shown on WBZ-TV news programs and the phone reports are broadcast on the sports program Mon. through Sat. at 6:15 p.m. . . . WTOA-TV, Channel 56, Cambridge, Greater Boston's only ultra high, frequency station, will suspend operations until "further notice" March 31, **Wallace Dunlap,** gen. mgr., reported this week . . . **Louis A. Webster, director** of WEEI's "Country Journal," left Mon. (19) for a Bermuda vacation. **Henly Wendler** fills in . . . **Phil MacDonald** replacing **Howard Nelson** on **Priscilla Fortesque's** program on WEEI Mon. through Fri. from 3 to 4 p.m. Nelson devoting fulltime to producing the new "Beantown Matinee" with **Carl Moore,** 4:30 to 6 p.m. Mon. through Fri. . . . **John Mario** took over "On a Saturday Afternoon" for WEEI Sat. (17) and continues each Sat. from 2 to 6 p.m.

IN SAN FRANCISCO . . .

KRON, NBC's Frisco outlet, seems intent on bumping live, local programming off the air. **Tom Groody** and **Bonnie Kever** depart their Wednesday-Thursday spots starting the week of March 25 and that leaves those two days completely without any live, local programming —and leaves only a half-dozen shows being produced at KRON altogether. Groody, who was once KRON's big ... rd winner, is through at the NBC outlet, apparently, but **Kever** still has a couple of other spots. Explanations include (1) KRON (owned by The Frisco Chronicle) is interested in keeping NBC happy (2) slipping ratings don't make that much difference (3) KRON, which has been plugging color-tv assiduously, wants to clear the boards for a tinter onslaught . . . New West Coast boss for Westinghouse Broadcasting Co. is **Phil Lasky,** KPIX general manager . . . **Don Keating,** the Frisco flack, is engaged to **Beverly Hudson,** singer on the **Don Sherwood**-KGO-TV show . . . First sponsor an KNBC-FM's new schedule was the local RCA distrib, Leo J. Meyberg Co. . . . Rates on KNBC-TV were set at $50 to sponsor an hour's program, $5 a one-minute spot . . . **Don Arlett** is leaving the publicity biz May 1 to produce "People with a Past" on a fulltime basis, kick around a couple of ideas with CBS-TV.

IN PHILADELPHIA . . .

Bob Forrest, WCAU-TV program director, replaces **John McClay** as station's assistant manager in charge of tv . . . **Ed Devenny** exits WFIL-TV film dept. to join Beacon Advertising Agency . . . **Bob Powell,** WIP's "Dawn Patrol" host, quitting radio to sell newsprint . . . **Sam Elber,** WPEN public relations chief, to act again this season in Valley Forge Music Fair productions . . . Broadcaster **Stu Wayne** (WPFH) hospitalized with virus infection . . . "Big Top," WCAU-TV origination for the CBS network, to devote entire stanza (31) to students of the U. of Florida's circus school . . . **Lloyd E. Yoder,** veepee and g.m. of WRCV, WRCV-TV, will speak on "Color Television and the Advertiser" at the Poor Richard Club (27). . . . **George Mathews,** formerly of KCA, Denver, and KCSJ, Pueblo, Col., appointed business manager of WRCV-TV; **Robert Woodburn,** a transfer from NBC, Chicago, gets the assistant post . . . WFIL-TV's program director, **Jack Steck** and staffers are conducting a seminar for politicos on camera procedure—a service which started in 1948 . . . WRCV's "Rover Boys," **Bill Givens** and **Vince Lee,** emceed a special Education Week for blind benefit show at Gimbel's.

Atlanta's WSB Stages 34th Anni Hoopla But With Eyes on Future

Atlanta, March 20.

Any thoughts that radio has fallen upon evil days was dispelled hereabouts Thursday (15) when WSB, owned and operated by Atlanta Newspapers, Inc., celebrated its 34th birthday anniversary.

Civic, cultural and political leaders, participating in station's observance of occasion, forecast a "bright future" for radio.

The outlook for WSB and radio specifically was keynoted in a special program, "Radio Looks Ahead," which featured WSB's birthday theme and the future outlook of the station and the industry.

Participating in the discussion of radio's future on this special broadcast were Mayor William B. Hartsfield, Frank K. Shaw, Dr. Charles Allen, John M. Outler, Jr.; Furman Bisher, Don Carter, Henry Sopkin, John Settelmayer, Ronnie Stephens, Ernest Rogers and Haskell Boyter.

This representative group touched on the part played by radio in the fields of civic endeavor, religion, sports, music and journalism.

John Outler, Jr., general manager of WSB Radio and WSB-TV, summed up the station's own plans for the future.

IN PITTSBURGH . . .

Janet Noel Farrell, music librarian at KDKA-TV, playing piano for cocktail and dinner sessions at Hotel Sherwyn . . . Duquesne Beer has bought the four-a-day "Sports Extra" segments on **Al Nobel's** platter show over KQV . . . **Fred Davy,** former radio and tv announcer here, has just been named sports director of WSUN-TV in St. Petersburg, Fla. . . . **Wendy King** pinch-hitting for **Janet Ross** on KDKA while she's visiting her folks in Florida . . . **George E. McGary Jr.,** has resigned as sales manager of WKST in New Castle to accept a similar post at WANT in Richmond, Va. . . . **Jean Connelly,** of Channel 2 staff, signed by Kaufmann's department store for four fashion shows . . . Gateway Upholstering has signed **Alan Boal,** of WPVP in Beaver Falls, to do all of its tv spiels . . . **George Tons,** former sales manager of KDKA and more recently sales representative for Westinghouse Broadcasting Co. in midwest with headquarters in Chicago, has returned to Pittsburgh and is joining KDKA-TV sales staff.

H'wood's 2-Out-of-3 Strikeout

Continued from page 21

week, this of course costing considerably less than even the $65,000 GE is willing to spend.

The sole survivor among the majors is Warner Bros., which in the course of the season has doubled its ratings and on more than one occasion has taken the measure of Milton Berle, Martha Raye and the CBS Phil Silvers, besides completely dominating the first half-hour 7:30-8 priod on Tuesdays. Show's first Nielsen rating on Sept. 13 was a 15.7; its latest, for Feb. 14, was a 32.7, topping Miss Raye and Silvers both. Much of the credit for the rating rise, which has dumped the cost-per-thousand on the series below the $3 mark, is due to a change in format which saw the "King's Row" third-week dropped completely, the more popular "Cheyenne" raised to alternate-week standing and a new anthology segment interpolated into the format. Only problem remaining in the studio's pact with ABC is the question of coin, with Jack L. Warner having warned that he'll require $100,000 per pic instead of the $65,000 he's now getting. As to sponsors, the picture isn't certain yet, particularly in the case of General Electric, which has bought another slice of time on ABC and might well shift the budget to the new period.

Cancellation of the Metro and 20th shows won't necessarily mean that the great Hollywood raid on television is at an end. In the case of Metro, the studio and ABC are still kicking around ideas on a possible new approach for next season, although this is in the preliminary stages. There's also the possibility that M-G might talk turkey with another network, mebbe CBS since Bob Weitman is now over there as program development veep. As for 20th, it is still very much alive with its "My Friend Flicka," while its pilot on the "Mr. Belvedere" is said to be attracting a good deal of agency attention. Moreover, it's slating some half-doen other progrzam projects for next season.

But the "institutional" approach by the studios seems to have "had it." The Metro format of short subjects plus trailers got a cool critical and rating reaction and kept it that way, despite a last-ditch end-of-season attempt to rectify the situation with serialization of M-G classics. The 20th stanza got mixed critical reaction, with its shows varying in quality throughout the year, while its ratings showed a slow but steady upward spiral. Its "behind-the-scenes" plugola segments, however, came in for plenty of razzing

CBS Radio Snares Brace of New Clients

CBS Radio has snagged a couple more sponsors for daytime stanzas. Renuzit Home Products comes in on the network's segmented selling plan for the Robert Q. Lewis Saturday show starting this week (24). Average is two segs per week.

In the other coingetter, CBS grabbed Carter's Little Liver Pills, in a dropout from NBC, as a soaper co-sponsor on "Helen Trent" and "Young Dr. Malone," using three-a-week on one and twice weekly on the other.

Now-more power

for the best music on the air

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Radio station of The New York Times

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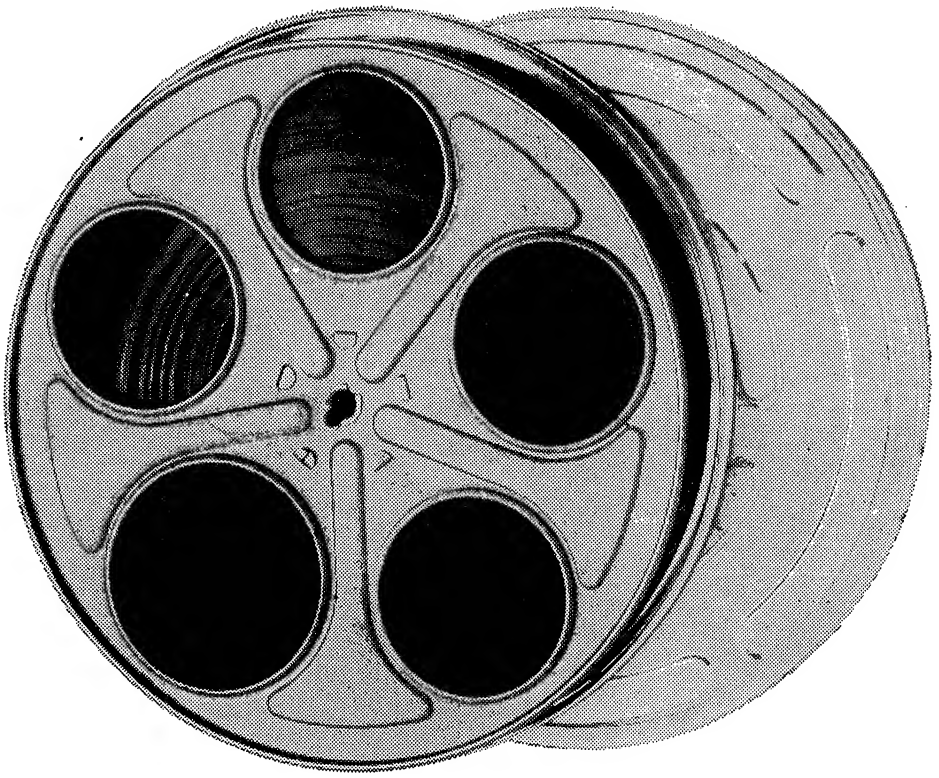

Open and shut case!

Billboard says it with its top award in The Billboard 1956 Annual Promotion Competition. Variety says it in its latest run-down of the top ARB-rated film programs in New York:

Seven out of the top ten film programs in New York are on WRCA-TV!

First-rate film promotion wins prizes . . . but more important, *it wins audiences.* "The Great Gildersleeve" (WRCA-TV's Billboard entry) *doubled* its Telepulse rating . . . *tripled* its ARB . . . in just six months on the station . . . an open and shut case for the all-out promotion WRCA-TV provides its programs . . . *and their sponsors!*

WRCA-TV NBC in New York
represented by NBC Spot Sales

Television Chatter

New York

It's **Leonard Levison** (known in financial circles), not as erratumed last week **Leonard Levinson** (the tv-radio writer), named as defendant in Rockhill suit . . . **Bill Penn,** producer of B'way Chapel Players, in featured role on ABC-TV's "Star Tonight" tomorrow (Thurs.) in "The Chevigny Man." . . . "The Conqueror," new **John Wayne - Susan Hayward** film (RKO), has bought saturation campaign on WCBS-TV starting tomorrow (Thurs.) in 10-day drive embracing 72 day and night spots of all kinds.

Lynn Dollar of "$64,000 Question" added to **Lester Lewis** roster . . . Easy Washer takes Monday slice of "Arthur Godfrey Time" in addition to Wed. . . . **Hubert Wilke** to Teleprompter Corp. as sales exec . . . Blue Cross-Blue Shield picks up **Ron Cochrane** seg of WCBS-TV's Saturday "Six O'Clock Report" starting March 31, giving Blue Shield six-day exposure on the program, being already in on **Robert Trout** slices three-a-week and **Bill Leonard's** end twice weekly . . . Announcer **Don Morrow** to Mexico City for two-week holiday . . . It's a boy (March 15) for **Marshall Stone,** producer-director of WRCA-TV's "Jinx Diary" . . . **George de Witt's** option on CBS-TV "Name That Tune" picked up . . . **Marx Bros.** next-to-last film, "Night in Casablanca," bought by WCBS-TV from Standard TV for exclusive N.Y. unreeling on a two-year, 10-run deal. At same station, R. J. Reynolds (Winston Cigs) and Ballantine Beer to share in final game of NIT basketball tourney (24), via William Esty, in what may be the first local co-op bite . . . **Millette Alexander,** 22, in tv thespping for only four months, drew a lead on Sunday's (18) "Appointment With Adventure" and a role in "Kraft TV Theatre" March 28 dramatization of "Titanic." Also has four commercials running.

Richard J. Goggin, formerly with ABC-TV and latterly a lecturer and writer on television, named chairman of the motion pictures and radio departments at New York U . . . With **Ted Collins** mending after his heart attack, **Kate Smith** has set April 29 for her first appearance of the season on the **Ed Sullivan** Show . . . **Cornel Wilde** guest-celebs on "I've Got a Secret" tonight (Wed.) . . . **Herb & Pixie Shriner** back from a Florida vacation . . . "Beat the Clock" celebrates its sixth anni Saturday (24) . . . **Richard Carlton** upped from sales manager of Minot TV to eastern sales manager of parent company UM&M-TV . . . **Chris Schenkel** and **Bud Palmer** sharing commentary chores for CBS-TV on the National Invitational Basketball tourney from Madison Sq. Garden Saturday (24) . . . **Parker Fennelly, Jerome Cowan, Cliff Hall** and **Howard Smith** did voice parts for Transfilm's "Calling All Salesmen" color cartoon for Life mag being shown to agencies, product salesmen and sales managers showing relationship of sales to national advertising. **Frank Cordell** penned the score . . . **Ray Meyers** named research director at Guild Films, replacing **Andy Coscia,** who moved to Western Television . . . **Bob Welles,** songwriter-husband of **Lisa Kirk,** wrote two new tunes for Miss Kirk's "The Human Touch" for "Front Row Center" on CBS-TV April 15.

It's **Lenny Traube,** press agent, not VARIETY's **Len Traube** (*Trau*) his cousin, hurt in auto accident last week . . . **Evelyn Patrick** gets the nod as the new Revlon spieler on "$64,000 Question" starting April 6 with **Barbara Britton** moving over to the new Sunday night $64,000 Challenge" (also Revlon.)

Pitt Theatres Sponsor Oscar Preview on TV

Pittsburgh, March 20.

Downtown Theatre Managers Association for the second straight year will bankroll an Academy Award Preview on KDKA-TV tomorrow night (Wed.) for 15 minutes immediately preceding the telecast of the Oscar ceremonies. Quarter-hour features, as it did last March, city's three first-string movie critics, Harold V. Cohen, of Post-Gazette and local VARIETY mugg; Karl Krug, of the Sun-Telegraph, and Kap Monahan, of Press.

Reviewers will discuss and summarize their selections between movie clips for Penn, Stanley, Harris, Fulton and Warner Theatres, sponsoring the show. It's being produced by Dubin-Feldman agency, which first sold the idea to the DTMA a year ago.

WBZ-TV Gets Ballcasts

Boston, March 20.

WBZ-TV, Channel 4, gets all the baseball games this season. During 1955, both Boston channels, 4 and 7, split a 52-game tv sked.

Red Sox officials and W. C. Swartley, vice president of Westinghouse Broadcasting Co. activities in Boston, inked the deal this week which gives WBZ-TV the entire 51-game Red Sox baseball tv sked for '56.

First televised game of the season will be played Tuesday, April 17, between Baltimore and the Red Sox at Fenway Park at 2 p.m.

There will be 34 home games and 17 on the road. Of these, seven are night games, all played at Fenway Park. Seventeen of the games to be televised are skedded for Saturdays, and 24 others will be seen on Sundays.

Canel's WATV Stint

Buck Canel, vet Spanish-language sportscaster who does Voice of America shows and handles Spanish versions of the Friday night Gillette fights for the Western Hemisphere airing, has signed for his first tv stint, which also by the way is his first non-sports effort in broadcasting. Canel signed a deal to host Spanish-language feature films on WATV, Newark, which has been upbeating its Spanish-language programming of late.

Product for the series, which airs 90 minutes Saturday nights, was acquired a couple of weeks back from George Caputo, indie film importer.

Daytimers

Continued from page 23

mittee is interested in whether the public interest requires the extension of broadcast hours for those stations presently limited to daytime broadcasting."

Kennedy said his committee wants to learn the views of FCC on the problem "and is especially interested to know what justification there is, if any, for the failure of the FCC to come to a decision on the issue which has been pending before it for more than 11 years." He referred to the clear channel proceeding, which includes an issue relating to interference caused by daytimers operating on the same frequencies as clear channel stations.

In addition to the FCC, Kennedy said, the Committee will take testimony from daytime, clear channel and other fulltime stations.

April Shower

Continued from page 27

gramming on the market and any other numbers of factors including availability of financing and possible of large regional deals.

This accent on national sales (backgrounded by the establishment last fade of national sales departments in many syndication operations) has resulted in a new production pattern as well. Previously, the syndicators made production deals at all times of the year; still do, in fact, when a property is aimed for syndication But this year, virtually all pilot film activity and the preceding matters of acquiring rights, etc., were all made about the same time, from the first of the year till now. Consequently, there's also an unprecedented hustle-bustle on the Coast as producers on dozens of pilot pix.

Fact that all the decisions will be made in the next two months is something new, too. Never before has the buying season begun so early—in fact, the clients and agencies for the first time are are putting the finishing touches on purchasing their fall shows the same time and even before they are picking their summer replacements . Some distribs were fast asleep at the switch; the networks have gotten all their pilots in by this time, jumping the gun on the syndicators, and the result has been some hurrup- visits to the Coast by syndication execs to push production along and see what's holding up the show. "Where's that pilot print?" is the cry of the day among the syndication houses.

Radio Followup

CBS Radio Workshop

Radio still has some tricks up its sleeve. That was reflected in an interesting experimental drama presented last Friday (16) on "CBS Radio Workshop." The presentation was titled "Cops and Robbers" and as noted on the show it employed "real cops and not so real robbers."

The real and unreal aspects of the program were in the creation of a crime and the evenutal solution and arrest of the criminals. A robbery and shooting were brought into play via narration, scripting and acting by professional actors. That constituted the artificial portion of the drama. With the crime established, four retired N. Y. City Police Dept. detectives moved in on the scene for spontaneous handling of the situation.

The quartet's sole knowledge of what was transpiring was the information contained in a simulated "official" complaint, known in police stations as a "squeal sheet." In other words, the detectives worked off the cuff as if on an actual case, while the actors set the scene for the dialers and then had to ad lib answers when finally nailed by the Sherlocks.

Although the cracking of the case wasn't particularly dramatic, the offbeat elements of the production had merit. The detectives worked as though on an actual job and the actors handled their assignments capably. The show's major weakness, though, was that it seemed to be rigged in favor of a quick solution by the police.

Jess.

HARRY ALAN TOWERS ORG IN LIQUIDATION

London, March 20.

Production Services (radio and tv), one of the companies controlled by Harry Alan Towers, has gone into voluntary liquidation, following a meeting of creditors. It was reported that over $135,000 was outstanding to creditors and assets were listed at over $100,000. According to John B. Rubens, who was appointed joint liquidator with Kenneth R. Cork, the company was making films for Associated TeleVision and Incorporated Television Program Co. without contract, without setting down how much they were to cost and how much was going to be paid. (Until a few weeks ago Towers was a director of both ATV and ITP).

Rubens added that these two companies agreed to pay the total cost of the films made, including some $644,000 they had already advanced. He thought the company had been insufficiently financed at the start, although Towers himself had put more than $44,000 into it.

Among the assets listed by the liquidator were over $31,000 for film scripts, $25,000 for films and almost $22,000 for due debts.

San Antonio—Bob Pearson has joined the announcing staff of KMAC here. He comes here from KVOU, Uvalde.

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NBC and CBS

On March 18, 1949, pioneering WGAL-TV telecast its first programs. WGAL-TV now enters its eighth year with a determination to continue pioneering . . . to give the best television service possible to its viewers and the many communities in which they live.

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BEST DRAMATIC SERIES . *Producers' Showcase . . . for Ford and RCA*

BEST MUSIC SERIES . . . *Hit Parade . . . for Lambert-Hudnut*

BEST VARIETY SERIES . . *Ed Sullivan Show . . . for Lincoln-Mercury Dealers*

and congratulations to these *Producers' Showcase* winners . . .

MARY MARTIN . . . . . *Best Actress . . . Single Performance . . . "Peter Pan"*

NBC . . . . . *Best Single Program of the Year . . . "Peter Pan"*

SAMMY CAHN, JAMES VAN HEUSEN . . *Best Musical Contribution . . . "Love and Marriage" from "Our Town"*

FRED COE . . . . . *Best Producer . . . Live Series*

OTIS RIGGS . . . . . *Best Art Direction . . . Live Series*

and to this *Hit Parade* winner . . . TONY CHARMOLI . . . *Best Choreographer*

Kenyon & Eckhardt Inc.

17 New CBS-TV Shows

Continued from page 21

filmed situation comedy series. With 13 already in the can, production staff has taken a hiatus pending finalization of a sale. New York origination.

"Whirly Birds," half-hour film series carrying the Desilu banner. All about the adventures of a helicopter. Coast origination.

"Harte of Honolulu." Half-hour dramatic entry being shot on location a la "The Lineup" in San Francisco.

"The Brothers." This half-hour filmed situation comedy will star Bob Sweeney (ex-Sweeney & March) which will also feature Gale Gordon, familiar to "Our Miss Brooks" viewers. Coast origination.

"Probe," starring Wendell Corey. Another half-hour filmed series on which the web is extremely bullish based on three scripts already completed. Deals with use of medicine in solving crimes. Coast origination.

New Marie Wilson half-hour filmed situation comedy series titled "It's Me, Marie," which George Burns is producing. Miss Wilson plays herself, an actress, who inherits 50% of a banking house fortune and has to make decisions. Coast origination.

"Mr. McAdams and Eve," a half-hour filmed situation comedy series starring Ida Lupino and Howard Duff. Sol Sacks, ex-writer of "Favorite Husband," is penning this one. Coast origination.

"Perry Mason" filmed full hour series, based on the Erle Stanley Gardner stories, tentatively slated for Saturday night, now that "Stage Show," "Two For the Money" and "It's Always Jan" are slated to get the heave. CBS and Paisan Productions are filming the series on the Coast. Ben Starr has completed the initial script. Walter Doneger will direct. Cast has not yet been chosen.

"Chicago 212," based on the Chicago Fire Dept. files. This half-hour film series being shot in Chi will star Frank Lovejoy with Norman Foster as director and Bill Russo as producer.

"The Big Record" hour live variety show out of New York which is now in process of being finalized.

"Cavalry Patrol," a half-hour filmed adventure series starring Dewey Martin. Exactly what its title implies. Coast origination.

Pro Football Sunday afternoons from September to December with possibility that "Front Row Center" may move back in January.

'No No Nanette'

Continued from page 21

or $7,500. It was not "in the cards" for even a "Caesar's Hour" to pay that much.

In the trade, the price factor, even if considerably less than the one bruited about, was not believed to be the main consideration, although not unimportant in tv's dazzling moneybags era. Miss Fabray, according to reports, split with Caesar on a matter of billing. She was pressing for more prominent pinpointing of her role in the show, perhaps under equal billing status. Since Caesar couldn't "see" himself surrendering such a prerogative on his own production, the split ensued.

Meanwhile, Arthur Murray, whose "Party" under his name is getting a 24-week ride on CBS-TV with Tony sponsorship in the Johnny Carson Thursday spot, put in for Miss Fabray's services at a reported $5,000 per guest shot. Miss Fabray has appeared several times on previous "Party" shows. There was no word from the singer-actress as to acceptance.

Curiously, when Caesar was in the throes of his first season and experiencing trouble in setting up the femme vis-a-vis, Miss Fabray was but one of three femme performers under consideration. When her guest shots clicked, the other two were shut out. But now it looks like the discarded pair, Shirl Conway and Pat Carroll, will both get a crack at Caesar shows next season.

In Washington, D. C., Miss Fabray, at about the same time as news of the split became public property, was filing an appeal with the U. S. Tax Court against a claim by Internal Revenue that she owes $12,009 in back taxes. Contention is over payment of $17,880 she made to Gibraltar Financial Corp. which she said was for interest and thus deductible, whereas the Government says it was solely "for reduction of Federal income taxes."

McConnaughey

Continued from page 20

want this to happen to the broadcasting industry."

McConnaughey suggested that broadcasters deemphasize profits, set sales, and advertising "and build a record of public service that cannot be successfully challenged."

Likening the broadcast industry to a family in which some children "try to get as much out of life as possible and put as little into life as they can," Chairman McConnaughey noted that "one of the signs of maturity is the attempt to put more into life than you get out of it."

"Translated," he said, "this means that adults tend to emphasize competition in giving public service because they know it will pay off in a sustaining monetary reward. It does not seem necessary for me to compare the shallow, childish efforts with substantial and sound approach of the adult. But this might help you to determine your own broadcast age. Are you an adult?"

McConnaughey said he does not believe in calling the police to control the conduct of a child. Similarly, he said, government regulation of the broadcast industry should not be necessary except as a last resort. "I would call the whole (broadcast) family together and work out the problems on a self-regulation basis. I would wash out the soiled spots in the family washer. Then I would put it on the clotheline where everyone could see that it is genuinely clean. It should not require dyeing or bleaching."

D. C. Probers

Continued from page 20

the power to hire and fire."

At this conference, said Evins, Larue had indicated fear of reprisal from members of the industry which FCC is supposed to be regulating" and suggested that names of personnel who prepared certain memoranda "should not be divulged because if their names were known in instances where they had taken positions unfavorable to the networks, the networks would see to it that such staff personnel were fired."

Evins said that "these allegations by the FCC to the effect that the networks have the power to hire and fire those who do not vote or speak in the networks' interests are serious matters and demand an immediate and thorough investigation. Therefore, I have issued the subpoenas as one of the steps in our resumption of hearings in this continuing investigation of regulatory agencies and in an effort to serve the interests of the public and small business.

Gov. Johnson in 300G KTLN, Denver AM Buy

Washington, March 20.

Gov. Edwin C. Johnson of Colorado, who when a member of the Senate and chairman of the Interstate & Foreign Commerce Committee, was a consistent thorn in the side of the FCC, has become a broadcaster himself. Together with his son-in-law, Bob Howsam, owner of the Denver Bears, Gov. Johnson has acquired a one-third interest in a group which this week purchased KTLN, a 5,000-watt Denver indie.

Group purchasing the station, at a price of $300,000, from Leonard Coe, comprises besides Gov. Johnson and Howsam former Sen. Burton Wheeler of Montana and Wheeler's two sons, John L. and Richard. Former is an attorney for Sears Roebuck, latter is former manager of WIRE in Albany, N.Y., and ex-sales manager of WTOP-TV in Washington. Richard Wheeler will manage the outlet. Wheeler family will own two-third of the station, the Johnson-Howsam combine one-third. Sale is subject to FCC okay.

Disney

Continued from page 19

tro'd in past sessions, such as "Homo Sapiens" and the "Cyrano" of "Man and the Moon," will get highlighting treatment in hour-long animated segs. Also to be aired is tv version of Disney's 1954 theatrical pic, English-filmed "Rob Roy," co-starring Richard Todd and Glynis Johns.

Two more hour-long science stanzas are on drawing boards, "Our Friend the Atom" and "Weather," in a trend away from space-travellers of past seasons.

Into five-weekly "Mickey Mouse Club" go 20 more "Spin and Marty" quarter-hour episodes, to roll in June, with David Stollery and Tim Considine continuing in co-starring roles. As already disclosed, a new quarter-hour series, "The Hardy Boys," starts filming next month, with Charles Haas directing and Jack Gillis scripting.

Over 4,000 feet of film from 60 cameramen over the world is already edited and ready for to air on next year's "Mickey Mouse Newsreel," while the 10-segment "What I Want to Be" series will deal with dairy farming this time around.

Scope of "Mouseketeer" kiddie performing troupe will be expanded next season, in keeping with Disney's declared intention of showcasing moppet talent. Nine of original 24 tykes remain on studio contract list, but troupe will be built up to full quota by next year.

Original cartooning for "Club" will fall into "Jimmy Cricket" quarter-hours, with segments upcoming on "Safety," "Book Club," "The Nature of Things" and "You." Also planned are original animated strips on educational topics, with a series on the U. S. constitution under discussion.

'Richard' Pattern

Continued from page 23

the pic either under special sponsorship (like "Richard") or integrated into the already-sponsored framework of a regular spectacular series. Additionally, it would share in Western Hemisphere theatrical rights. Web would also help supply a top American star and a top producer and possibly a director. Studio, with Theatrical Enterprises taking on a share, would foot the rest of the bill. Under such a pattern, production would be limited to no more than $1,500,000 per picture to make the network stake feasible, but at this figure the web has a chance even for a profit on the theatrical side, says Williams.

Role of Theatrical Enterprises would be to package each production, getting the property to begin with, bringing together the network and studio, helping get the star and producer, and arranging theatrical disfribution in the Western Hemisphere. Another phase, which Williams feels wasn't properly executed with "Richard," is a fullscale promotional effort, both for tv and theatres, that would seize on the video showing and the idea of simultaneous premieres and exploit that to build up theatre grosses. Williams is talking first to NBC, of course, but isn't restricting his efforts to that web alone.

Freberg

Continued from page 21

judge directs defendants to show why they should not be enjoined and restrained, as requested in the suit, from further performances which use a "colorable imitation" of the "Cecil" character.

When Freberg was a Clampett employee from 1949 to 1954, he inked a contract prohibiting him from divulging or using the "Cecil" characterization. However, NBC deliberately induced Freberg to breach this contract, suit charges.

Puppet character of "Cecil," developed over years by Clampett and staff, is unique in field because of human-like facial expressions and emotions, suit contines. Methods, techniques and procedures by which the puppet smiles, cries, sneers, sneezes, kisses and spits are trade secrets given to Freberg in confidence, with the contractual obligation that he would not divulge or use them for other employers, suit charges.

Pros & Cons on Educ'l TV Raked Over Coals At Audio-Visual Meet

Detroit, March 20.

The pros and cons of educational tv got a going over at the annual conference of the National Education Association's Department of Audio-Visual Instruction.

One group charged that boards of education "with an eye on the taxpayer" and the prejudices of some teachers were keeping tv sets and movie projectors out of many classrooms.

Charles F. Schuller, director of the audio-visual center at Michigan State said: "Most Michigan high schools and many elementary schools are equipped to show sound movies. But many boards of education have still to learn that by spending a few dollars more they could increase the efficiency of classroom teachers more than 25% with tv and other audio-visual equipment."

Lyle W. Ashby, NEA assistant executive-secretary, urged teachers to resist any movement to use tv in the classroom as a solution to the nation's teacher shortage.

"Such efforts to deal with mounting public school enrollments by providing mass tv classroom instruction are pure nonsense," he said. "Too many people are going overboard on the use of television through closed circuits in the schools. Education never will become an automation or assembly-line process."

Pallan's Pit Switch

Pittsburgh, March 20.

Second topflight WWSW personality to be picked off by KDKA radio in the last year is Art Pallan, indie station's No. 1 deejay who moves over to Westinghouse operation next month. Pallan follows Rege Cordic, who went with KDKA last fall after building himself into one of the leading figures in broadcasting circles here at WWSW over the years.

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The Voice of HOWDY DOODY
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THE FLUB-A-DUB
PLUS 50 OTHER CHARACTERS on the 'HOWDY DOODY SHOW'

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THE VOICE OF 85 CHARACTERS IN OVER 40 ANIMATED FILMED COMMERCIALS FOR U.P.A.— STORYBOARDS — SHAMUS CULHANE — ACADEMY — CINEGRAPHIC — TRANSFILM — Y&R — BBD&O — N. W. AYER — DANCER — COMPTON — WM. ESTY — WEISS & GELLER — HILTON & RIGIO — JOSEPH KATZ — FITZGERALD AND OTHERS

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TRIBUTE

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Wonderful, wonderful things happened on that "red letter" day back in 1952 when we first met Ralph Edwards. We acquired a show that soon became great! We formed a friendship that became even greater! And we started a relationship that has always been stimulating, exciting and rewarding. Fun, too!

For Ralph Edwards is far more than a superb showman and a "perfectionist." He is a man of tremendous enthusiasm, understanding, and warmth.

Ralph knew "you gotta have heart" long before the famous song in "Damn Yankees" became a hit. He put *plenty* of heart in "This Is Your Life"... produced a show that quickly won the loyalty of millions —and at the same time became a vital force for good.

But strange things happen in TV. Sometimes the best of relationships between sponsor and show must end. Even though the show is high in popularity and the sponsor enjoying his greatest sales.

But before we part— all of us at Hazel Bishop and at Raymond Spector Company want to say "thanks a million" for the wonderful cooperation we've received not only from Ralph, but from his entire team. Especially Axel Gruenberg, Charlie Steinglass, Dick Gottlieb, Paul Edwards, Von Dexter, Don Malmberg, Sue Clark. Also MCA's Charlie Miller and Berle Adams. And our own Bob Warren and Joanne Jordan.

As to the future, our deepest, warmest wish is that "This Is Your Life"—like Hazel Bishop's Long-Lasting Lipstick—will "stay on and on and on!"

Raymond Spector

CHAIRMAN OF THE BOARD
HAZEL BISHOP INC.

P.S. A word to Procter & Gamble—our co-sponsor of "This Is Your Life" for the past year and a half. We sailed a darn good ship together. Now it's all yours. Good sailing!

Tele Followups

Continued from page 22

fusal to grow old gracefully—and there was no attempt to candycoat the characters. Everyone sounded just as they might have in real life.

"Doll Face," costarring two performers with a long and distinguished showbiz record—Glenda Farrell and Frank McHugh—told of a former beauty queen who could never live down her moment of glory. During a visit to a convention, where her husband hopes to get a promotion, she turns her charms on the boss. It is a rude awakening for her when the husband loses the promotion on her account.

Yet, and every tv viewer should be eternally grateful to scripter Ross for this, the ending didn't bring on the traditionally sudden reformation in which, in the space of five minutes, a character is able to gain complete insight into himself. As a matter of fact, in "Doll Face," it appeared that the wife realized only dimly her shortcomings. Her first reaction was to blame her failure on a poor job done by the hairdresser.

Miss Farrell gave the part of the matron life, bounce and vitality. It was a firstrate performance. One could feel sorry for her, even dislike her, and yet she also held the audience's sympathy throughout. McHugh was warm and quite wonderful in the role of the weak husband.

Possibly the most engaging and exciting performance was given by Nancy Malone, a pretty and extraordinarily winning young actress who brought understanding to the difficult part of the daughter. Miss Malone made a very distinct contribution and registered via her unaffected simplicity. Here's a gal Hollywood should rush out to get.

In the smaller parts, Addison Powell did very well as the young new owner of the firm who suffers under Miss Farrell's uninhibited attentions; Gene Lyons as the press agent etched a convincing portrayal and Jeff Harris did a surprising lot with the small role of the bellboy.

Scripter Ross can take a bow for a perceptive play that never went overboard in emotionalism. "Doll Face" was extremely well balanced comedy-drama. Director Sidney Lumet, in much better form than two weeks ago, handled his players deftly and action kept flowing smoothly. Final scene was done very skillfully and the lensing on the whole was imaginative. It was a show to remember. *Hift.*

U.S. Steel Hour

Last week's (14) "The Candidates" on CBS-TV's "U.S. Steel Hour" was a cliche-ridden piece attempting to latch on to the "smoke-filled room" phase of a national political convention. The jockeying for ballot position in the S.S. Schweitzer hocus-opus was headed up by Ralph Bellamy as a veteran senator who missed the nomination several times before and figured this was his last chance. Rival was a younger senator, played by Larry Gates.

Between the two of them, plus their henchmen, the country would be in a bad way if either was nominated and elected. That's how "Candidate" struck home in a negative way. Daniel Petrie directed the Theatre Guild production with a good feeling for pace, the closeups of each camp in action on the maneuvering for delegates' votes were skillfully executed, and only a play was missing. The lead characterizations were inconsistent, with show playing it for suspense to throw a viewer off.

Truth to tell, the tipoff came almost at the beginning when the convention chairman was shown behind a battery of microphones—all of them "CBS." Were they kidding? Bellamy and Gates did the best they could. Among those in the cast were the able Russell Collins as Bellamy's principal advisor and Joan Wetmore as Gates' wife in a couple of bits wasting her talents. *Trau.*

Ed Sullivan Show

Ed Sullivan did well with some of the top talent in several fields with his Sunday (18) edition on CBS-TV. The sole drawback seemed to be in the quality of the filmed sequence by Marcel Marceau. Much of the fine detail of his pantomime was lost, but even in a haze, this speechless wonder impressed as one of the fine artists in this endcavor.

Sullivan went through some departures, particularly his use of Joe E. Lewis, who toastmastered the Friars dinner honoring Sullivan few days earlier. Normally, Lewis' brand of humor isn't for family consumption, but this capsuled dosage of the nitery headliner stayed on the right side of the Comstockian line. There were a couple of moments in which a hep viewer wondered how he would extricate himself. Lewis managed handsomely and provided a lot of laughs in the process.

On the classical side, Sullivan brought in a pair of Metsters who did right handsomely by the tunes assigned them. Roberta Peters in "The Doll Song" from "Tales of Hoffmann" while Caesare Siepi executed "La Mer."

In the legit field, Eli Wallach headed a troupe of actors who did the early part of "Teahouse of the August Moon." It constituted a good teaser for the company embarking on a tour.

Other plus values were contained in the songs by Nat (King) Cole in a smooth delivery of a trio of tunes, and the Charlivels aided by their father, one of the leading circus clowns in France. The trio are one of the more versatile acts extant. *Jose.*

Shower of Stars

Jack Benny has found the video equivalent of his famed screen blooper, "The Horn Blows At Midnight." It's George Kelly's vintage one-acter, "The Flattering World."

The playlet, penned in 1918, took up the major portion of CBS-TV's "Shower of Stars," which comes out once a month in color and black-and-white. Its only distinction, however, is that it was an offbeat entry in a variety show format. Play, pegged on a bluenose's attitude toward show biz, is a light hearted caper in the writing but came heavy and sluggish in the playing. Benny surrounded himself with some all-star players but they never got in tune. Aside from some expert mugging by Elsa Lanchester, there was little to laugh at or commend. Benny was stolid and uninspired as a bluenose college dean, Peggy Lee was miscast as his wife, Fredric March showed some spirit as a ham, Miss Lanchester played the housemaid and Sharon Bell essayed her young daughter. Ralph Levy's direction didn't help either.

Fore and aft, the stanza was back on more familiar vaudeo lines. Benny's patter was mostly uninspired, Miss Lee came off okay warbling "Riding High" and "Mr. Wonderful" and the foursome, Benny, March, Misses Lee and Lanchaster, romped through "Heart," from the legituner "Damn Yankees."

In addition to the Chrysler plugs, neatly handled by Bill Lundigan, Benny got in a line for his Lucky Strike show, Miss Lee got in a phrase about her stint at the Cocanut Grove and March got in paragraph about his upcoming pix, "Alexander The Great" and "The Man In The Grey Flannel Suit." Miss Lanchester said nothing. Apparently, she's at liberty. *Gros.*

CBS-TV Chi Shift

Continued from page 21

view color as something for the future.

"When there's enough demand for it, we'll be ready for color," Chi veep H. Leslie Atlass asserts.

Columbia's "no color now" stance for its Windy City o&o is in sharp contrast to NBC-TV's WNBQ which is currently going through a complete remodeling itself for an April 15 debut as the nation's first "all tint" station with all its local live shows getting the rainbow treatment.

The new CBS quarters include four tv and five AM studios, plus a brace of recording rooms that can also be used for radio. Video's Studio 1, the largest of the quartet, measures 63x80 feet and has a 40-foot scenery loft. It'll be used as the main audience studio with a seating capacity of 300, using folding chairs. It also has a builtin two-lane bowling alley which is floored over when not in use.

The other three tv studios measure 50x60 feet. The entire video layout is on the groundfloor, thus eliminating the elevator problem.

Dallas — Jimmy Mundel of WFAA-TV here has been elected prez of the Dallas-Wort Worth News Photographers Association. Other officers are Hal Hunt, KRLD-TV, Dallas, veepee and Key Herbert, WBAP-TV, Fort Worth, also a veepee.

Television Reviews

Continued from page 22

simple, sober, non-sugarcoated yet never morbid approach that earned the respect as well as attention of the viewer. It was not only distinguished public service; it was also a compelling tv drama. And though it had its faults, it was very sensitive, adult treatment, and its overall effect was impressive.

Produced by CBS Public Affairs in consultation with the American Psychiatric Assn. and National Assn. for Mental Health, show built its emphasis mainly around an actual filmed report of three months in a patient's life (and treatment) in a California hospital. There were vignettes on other patients that were fascinating, amusing or depressing, by turn. But the progression of 13 weeks, as a doctor brought a woman out of mental darkness, was the main subject. Rather slow moving, the program nevertheless, always held interest. When the doctor, after 10 weeks, brought the mute woman to utter her first remark, any viewer must have experienced a quiet thrill.

The sessions between the patient, a Doris L., and the psychiatrist, Dr. Louis Cholden, had a compelling honesty and intensity. Brief shots of other patients were no less absorbing. Some were articulate, others mute. Some discussed their past hallucinations very fully and frankly. The film picked up wonderful moments—hands awkwardly covering faces, bedraggled hair, dejected figures; visiting hours, song sessions, games. The care, solicitude and gentleness of doctors and attendants shone out.

Format of the show was a little complicated. Perhaps it was necessary to get a name, and Orson Welles proved an ingratiating reader, reading parts of a book on insanity in a Glasgow hospital of 100 years ago. He read simply and effectively, with no histrionics. Book was for contrast to the more humane conditions and treatment of mentally sick patients today, but actually the real passages sometimes confused a viewer, and might have been dispensed with. More effective were the cogent remarks and explanations by Dr. William Menninger, as the program proceeded.

Program didn't completely or satisfactorily explain to this viewer what treatment had cured the patient, Doris L., of her melancholia and recession—whether drugs had been used as well as psychiatry, etc. But perhaps too much had been crowded into 90 minutes as it was.

Event was a bold, adult and rare thing, probing into such a touchy subject. After all, as one medico (or Welles) said, there are no sharp lines between mental health and mental illness. The program not only threw penetrating light on what may be the nation's No. 1 health problem, but it also gave hope to many a viewer that was once regarded as definitively ill could be curable. Program pointed up eloquently the need of care, as it demonstrated that most of the mentally ill could return home if money and doctors were available.

It can't be too often said—CBS-TV can't be too highly commended. *Bron.*

COUNT OF MONTE CRISTO
With George Dolenz, Faith Domergue, Nick Cravat, Fortunio Bonanova, John Sutton, Paul Cavanaugh, others
Producer: Leon Fromkess
Writer: Sidney Marshall
Director: Bud Boetticher
Distributed by: Television Programs of America
WABD, N. Y.

Last Saturday (17) "The Count of Monte Cristo" got started on WABD, N. Y. Producer-distrib Television Programs of America reports it has the half-hour film series inked in some 90 markets. The George Dolenz starrer strives for more realism than its many (of late) costume counterparts in vidfilm, but still it isn't much more than standard period derring-do.

Stanza is aimed more at adult viewers than at the kids, judging by the fact that the title character, as portrayed by Dolenz, shows his wrinkles more than most of the leading man breed. Nor does he escape getting cut up—neither do his assistants in many brawls with the faction of French nobility that opposed King Louis Phillip in 1834.

Adapter Sidney Marshall skipped the Dumas' transformation of Edmund Dantes into Cristo and plunged right into an episode in which the nouveau nobleman downs John Sutton, who greatly resembles the arch villain prevalent in the early days of costume talkies. Dolenz has two permanent assistants, circus acrobat Nick Cravat as a bearded mute who saved his physical feats for another occasion, and hefty Fortunio Bonanova, the other faithful second. Cristo, in this first N. Y. showing, conceals his Dantes identity from Faith Domergue, deadpan beauty, who comes to him seeking her father's murderer. It turns out that her fiance, de Villfors (Sutton) is the guilty party, who is finally dueled into a corner by Cristo and turned over to Napoleon's troops for final dispatch.

Nineteenth century costuming is subdued but effective, and not much out of the ordinary is made of the camerawork, which is only adequate.

As for the selling potential of this TPA skein, Dolenz's handsome maturity could easily have an impact on a goodly number of hausfraus. *Art.*

Robinson, Jones

Continued from page 19

Robinson is setting up two key aides to Bob Weitman, recently named veepee in charge of talent and program development. This particular unit is due for a major expansion, with a Weitman Coast aide and another functioning in the east.

Thus the CBS-TV program dept. will move more and more in the direction of a major film studio, with the upcoming key appointments designed to implement Robinson's new operational pattern for tv.

In his new exec veepee status, Jones similarly will be divested of many routine chores but at the same time provide relief to tv prexy Jack L. Van Volkenburg. Jones will move into every prominent area of operation except network programming.

Louisville—Bud Abbott, WHAS disk jockey and announcer, has resigned to become public relations rep for Radio Free Europe in Munich, Germany.

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Jocks, Jukes and Disks

By MIKE GROSS

Bill Haley & His Comets: "R-O-C-K"-"The Saints Rock 'N' Roll" (Decca). Bill Haley continues strong in the rockin' idiom with the simply titled "R-O-C-K." It's not much different from Haley's previous wax outings, but the jocks and jukes are still high on the beat and side should go far. It'll also get an added push via its showcasing in the upcoming Columbia pic, "Rock Around The Clock." Reverse is a rock 'n' roll version of the dixieland fave, "When The Saints Come Marching In." It's okay for some kicks.

Charlie Applewhite: "I Could Have Danced All Night"-"Shangri-La" (MGM). Charlie Applewhite is headed for big returns with "I Could Have Danced All Night," his first outing for MGM. It's a class ballad out of the current Broadway click. "My Fair Lady," and Applewhite gives it a solid romantic reading. He's in a similar groove on "Shangri-La," title tune from an incoming legit musical.

Don Cherry: "Wild Cherry"-"I'm Still A King To You" (Columbia). Coupling of a stickout ballad, "Wild Cherry," and a hot rocking item, "I'm Still A King To You," gives Don Cherry a solid chance to follow his clicko "Band of Gold." Standout blending of melody and vocal on "Cherry" will get it the deejay nod but reverse follows the pattern set by "Band of Gold" which could sway the play.

Jimmy Gavin: "Johnny Rolling Stone"-"Rock Island Line" (Epic). "Johnny Rolling Stone" gets newcomer Jimmy Gavin off to a fast start. It's an offbeat entry that packs plenty of excitement via its blending of a rocking and folk-style beat. Gavin is an emotional singer who's sure to pick up a big following. He covers "Rock Island Line" on the flip side.

The Mariners: "The Large, Large House"-"His Gold Will Melt" (Cadence). "The Large, Large House" is in the spiritual vein with enough pop overtones to earn it a whirl on the deejay turntables. The Mariners give it a socko vocal beat. "His Gold Will Melt," a folk-styled song, is just adequate platter fare. Arrangement is too reminiscent of the clicko "16 Tons."

Mantovani Orch: "Candlelight"-"Spring In Montmarte" (London). Once again Mantovani has come up with two instrumentals accenting the lush melody lines. Both sides are good programming bets that'll please a wide aud. "Candlelight" has the spinning edge.

Buddy Bregman Orch: "Picnic"-"Riviera" (RCA Victor). Theme from the Columbia pic, "Picnic," is okay instrumental fare which Buddy Bregman turns into an attractive shellac entry via top arranging and tootling. It rates deejay attention. "Riviera" is a light-hearted piece fashioned with a brisk beat.

George Cates Orch: "Moonglow"-"Rio Batucada" (Coral). George Cates' version of the oldie, "Moonglow," could come out of left field for a big score. Cates has given the melody an extra added attraction by inserting the background theme from "Picnic" and it comes off as an imaginative and charming piece. "Rio Batucada," on the other hand, has a routine Latino lilt.

Don Costa Orch: "Flamenco Love"-"Heart of Paris" (ABC-Paramount). Don Costa has been turning out some flavorsome arrangements for the ABC-Paramount pactees and now he's done as much for himself. With "Flamenco Love," Costa gets his best opportunity to score in the wax sweeps. "Heart of Paris," a romantic instrumental, will also attract attention. **Nick Perito's** harpsichord solo on "Flamenco Love" and accordion work on "Paris" rates a nod.

Frances Wayne: "I've Grown Accustomed To His Face"-"Alone In New Orleans" (Epic). One of these releases Frances Wayne will get hold of something that will lift her into the best seller lists. Although "I've Grown Accustomed To His Face," from the legituner "My Fair Lady," is way above par as far as current ballads go, it'll be a tough fight to pull it through. If the deejays get behind it, however, it could make it. **Gordon MacRae** gives the tune a not too interesting treatment on the Capitol label. To square the gender, the title of the McRae slice has been changed to "I've Grown Accustomed To Your Face," "Alone In New Orleans," on the Epic flip, doesn't get to mean much.

Caterina Valente: "Similau"-"The Way You Love Me" (Decca). "Similau" is an brisk item which Caterina Valente turns into exciting wax via her vibrant piping. She kicks it off in high gear and sustains the pace with slick styling. She's also good on "The Way You Love Me," a less energetic offering.

Joe Ward: "Mama Darling"-"Upsy Down Town" (King). Juve singer Joe Ward is way ahead of Mother's Day with his song tribute, "Mama Darling." Moppet still is in the high-pitched class but he knows how to follow a beat and deliver a lyric. Youngster turns to a novelty mood on "Upsy Down Town," and does well by it, too.

Richard Himber Orch: "Love Can Be A Stranger"-"Tom and Huck" (Rolls). Rhythmic pyramids, longtime trademark of the Richard Himber orch styling, gets an attractive showcasing on "Love Can Be A Stranger." Highlight of the side is Himber's melodic patterns which may be novel enough these days to get it a good push on the deejay turntables. "Tom and Huck," on the reverse, has a pleasant lilt.

Gene Krupa, who returns this week from a European tour with "Jazz at the Philharmonic" will open at the Rouge Lounge, Detroit, with his trio, for one week starting April 2.

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Best Bets

BILL HALEY & HIS COMETS (*Decca*)	**R-O-C-K** *The Saints Rock 'n' Roll*
CHARLIE APPLEWHITE (*MGM*)	**COULD HAVE DANCED ALL NIGHT** *Shangri-La*
DON CHERRY (*Columbia*)	**WILD CHERRY** *I'm Still a King to You*
JIMMY GAVIN (*Epic*)	**JOHNNY ROLLING STONE** *Rock Island Line*

Album Reviews

Frank Sinatra: "Songs For Swingin' Lovers" (Capitol). Once again Frank Sinatra has rounded up a flock of standard items to make up a compelling wax package. He's been a solid album seller for Capitol since he started with "Songs For Young Lovers" a couple of years ago and this set will sustain the hot pace. The **Nelson Riddle** arrangements do the set a lot of good, but in the long run, it's the Sinatra style that brings the tunes home. He works over 16 standout oldies.

Betty Bennett: "Nobody Else But Me" (Atlantic). Ex-band singer (Claude Thornhill, Charlie Ventura), Betty Bennett is a modern singer with old-fashioned tastes. She likes the standards and she likes to tackle 'em with a new approach. So with arrangements by Shorty Rogers and Andre Previn, her husband, she updates a lot of faves in an attractive and fashionable manner. For those who think they've heard "Mountain Greenery," "You Took Advantage of Me," "You're Driving Me Crazy" and "Nobody Else But Me," among others, this set will be a revelation.

Belmonte Orch: "Cha-Cha, Merengue, Bolero and Mambo" (Columbia). Tag for this package is all inclusive and Belmonte captures the various Latino beats with an authoritative bounce. Set is a terp lure, but it's also good for those who like their chile kicks in an armchair. Especially good are Belmonte's south-of-the-border versions of such gringo items as "Learnin' The Blues" and "12th Street Rag."

The Jazz Messengers: "At The Cafe Bohemia" (Blue Note). This is Vol. 1 of a two-part set cut on the spot at the Cafe Bohemia, jazz nitery in New York's Greenwich Village. The Jazz Messengers have been attracting plenty of hipster attention during the past year and this LP shows why. The combo is imaginative, inventive and free-wheeling and packs a lot of excitement in their instrumental flights. It's conceiveable that even the squares can get some message from the Messengers. **Art Blakey's** drums spark this package which includes "Soft Winds," "Alone Together" and "Minor's Holiday."

Eddie Albert and Margo: (Kapp). Eddie Albert and Margo, his wife, whipped up a nitery act some years back which received some critical kudos. Both have a pleasant way with a song, excellent taste and the know-how to get a tune across. They work ensemble and solo with care and affection for the material. Included is Albert's current pop entry (with Sondra Lee), "Little Child."

Marian McPartland: "After Dark" (Capitol). Marian McPartland is a jazz pianist with a classic touch. When she takes over a pop standard, it's given a fresh meaning and a new importance but it never strays from the composer's original intent. In this package, she hightens the mood via a cello and harp assist. Backing her deft keyboarding are Bill Crow, bass; Joe Morello, drums; Lucien Schmit, cello, and Betty Glamman and Margaret Ross sharing the harp assignment.

Gros.

Garner Into Basin St., N. Y.

Erroll Garner set for a two-week stand at New York's Basin Street starting April 26.

He plays a special concert at Town Hall, N. Y., April 29.

VARIETY 10 Best Sellers on Coin-Machines

1. **POOR PEOPLE OF PARIS (5)**	*Les Baxter*	*Capitol*
	Lawrence Welk	*Coral*
2. **LISBON ANTIGUA (10)**	*Nelson Riddle*	*Capitol*
	Mitch Miller	*Columbia*
3. **ROCK AND ROLL WALTZ (11)**	*Kay Starr*	*Victor*
4. **NO, NOT MUCH (6)**	*Four Lads*	*Columbia*
5. **MORITAT (7)**	*Dick Hyman Trio*	*MGM*
	Hayman-August	*Mercury*
	Billy Vaughn	*Dot*
6. **GREAT PRETENDER (11)**	*Platters*	*Mercury*
7. **SEE YOU LATER, ALLIGATOR (7)**	*Bill Haley's Comets*	*Decca*
8. **BO WEEVIL (1)**	*Teresa Brewer*	*Coral*
	Fats Domino	*Imperial*
9. **MEMORIES ARE MADE OF THIS (15)**	*Dean Martin*	*Capitol*
	Gale Storm	*Dot*
10. **BLUE SUEDE SHOES (1)**	*Carl Perkins*	*Sun*

Second Group

HEARTBREAK HOTEL	*Elvis Presley*	*Victor*
JUKE BOX BABY	*Perry Como*	*Victor*
WHY DO FOOLS FALL IN LOVE	*Teen Agers*	*Gee*
	Diamonds	*Mercury*
	Gale Storm	*Dot*
EDDIE, MY LOVE	*Chordettes*	*Cadence*
	Fontane Sisters	*Dot*
	Teen Queens	*RPM*
SEVEN DAYS	*Crew-Cuts*	*Mercury*
	Dorothy Collins	*Coral*
I'LL BE HOME	*Pat Boone*	*Dot*
A TEAR FELL	*Teresa Brewer*	*Coral*
TUTTI FRUTTI	*Pat Boone*	*Dot*
	Little Richard	*Specialty*
LIPSTICK AND CANDY AND RUBBERSOLE SHOES	*Julius LaRosa*	*Victor*
ARE YOU SATISFIED	*Rusty Draper*	*Mercury*
	Sheb Wooley	*MGM*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of March 9-15, 1956

Ask Me	ABC
Can You Find It in Your Heart	Witmark
Dungaree Doll	Marks
Eleventh Hour Melody	Paxton
Flamenco Love	BVC
Gal with the Yaller Shoes—†"Meet Me, Las Vegas"	Miller
Great Pretender	Panther
Hot Diggity	Roncom
If You Can Dream—† "Meet Me In Las Vegas"	Feist
Innamorata—† "Artists And Models"	Paramount
It's Aimost Tomorrow	Northern
Lisbon Antigua	Southern
Love Is Just Around the Corner	Famous
Love Is the $64,000 Question	Tree
Memories Are Made of This	Montclare
Moritat—*"Three Penny Opera"	Harms
Most Happy Fella—*"Most Happy Fella"	Frank
Mr. Wonderful—*"Mr. Wonderful"	Laurel
No, Not Much	Beaver
No Other One	Meridian
Nothing Ever Changes My Love for You	Marvin
Poor People of Paris	Connelly
Port-Au-Prince	Marks
Rock and Roll Waltz	Sheldon
Serenade—†"Serenade'	Harms
Sleepy Head	Movietown
Small Town	Amer. Acad.
Stars Fell on Alabama	Mills
Vino Vino—†"Rose Tattoo"	Paramount
We All Need Love	Remick
When You're in Love—††"High Tor"	Chappell
Without You	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

A Little Love, a Little While—††"High Tor"	Chappell
Addio Bimbo	Jubilee
All At Once You Love Her—*"Pipe Dream"	Williamson
Angels in the Sky	Ridgeway
Are You Satisfied	Cordial
Band of Gold	Ludlow
Eleventh Hour Melody	Paxton
Everybody's Got a Home But Me—*"Pipe Dream"	Williamson
Great Pretender	Panther
John Barleycorn—††"High Tor"	Chappell
Juke Box Baby	Winneton
Lisbon Antigua	Southern
Living One Day At a Time—††"High Tor"	Chappell
Madeira	Ardmore
Memories Are Made of This	Montclare
Moritat—*"Three Penny Opera"	Harms
Mr. Wonderful—*"Mr. Wonderful"	Laurel
No, Not Much	Beaver
Once Upon a Long Ago—††"High Tor"	Chappell
Poor People of Paris	Connelly
Rock and Roll Call	Goday
Rock and Roll Waltz	Sheldon
Rock Island Line	Hollie
Sad Is the Life of a Sailor's Wife—††"High Tor"	Chappell
See You Later, Alligator	Arc
Tender Trap—†"Tender Trap"	Barton
That's Your Mistake	R-T
Vibrations	Sheldon
We All Need Love	Remick
When You're in Love—"††High Tor"	Chappell

DISKS NEED SUPERMARKET SELL

Scopp Sees New Music Biz Potential Via Closer Writer-Publisher Liaison

Mickey Scopp, new head man of The Big Three (Robbins, Feist and Miller Music companies), on the heels of the resignation of Abe Olman as general manager, is of the opinion that the economic boundaries of the music business have not been fully tapped. Particularly does he stress the importance of the writer and the belated recognition—or so he feels—that the writer, above all, should get from the entire publishing industry.

"It's strange that, conversely, this is not true abroad even though a publisher could enjoy the fruits of his copyright for 50 years after the death of the authors. And yet here, with our limited 28 years, and the knowledge of a second 28-year 'renewal' period, traditionally the American publisher seems to have taken the writer too lightly. The writers who matter, of course, have over the years protected themselves by the simple expedient of going into business for themselves.

"But there are many popular writers today who have every bit

(Continued on page 44)

Meadowbrook Sues RCA Over 'Remote' Platters In Glenn Miller Album

The aircheck albums of the Glenn Miller and Artie Shaw orchs are developing into a legal headache for RCA Victor. Latest suit slapped against the disk company was filed by the estate of Frank Dailey's "Meadowbrook (Cedar Grove, N. Y., ballroom) in N. Y. Federal Court last week. A week before, in a Los Angeles court, Helen Forrest hit the diskery with a $500,000 damage suit, charging that her voice was used sans permission in its Artie Shaw package of airchecks.

In the Meadowbrook suit (Frank Dailey died several weeks ago), the target is the Glenn Miller albums released a few years ago. Action, which also names Helen D. Miller, the bandleader's widow, as defendant, asks for an accounting of all profits from the sale of Victor's two-volume tribute to Miller and any reproduction of the 16 tunes which originated from the Meadowbrook in 1939 while the Miller orch was performing there.

Plaintiff claims that prior to '39 an agreement was made with Miller whereby the Meadowbrook, at its own expense, installed wires and equipment for the broadcasts. Among the songs were "Blue Skies," "My Heart Belongs to Daddy," "Tiger Rag," among others which ASCAP cleared by issuing the room a license.

Complaint charges that Victor and Mrs. Miller used these airchecks for recordings without the Meadowbrook's permission. The plaintiff claims that the defendants have appropriated his property rights and have grossed over $10,000,000 and that a fair and reasonable royalty fee would be 5% of the gross.

Gale Storm Video Tune Awaits Sale of Series

Hollywood, March 20.

A new tune gets its showcasing in an unusual manner this week when Gale Storm introduces "I Ain't Gonna Worry" in the pilot of her new telefilm series, "The Gale Storm Show," at Hal Roach studios. Tune was written by Billy Vaughn, musical director of Dot Records, for whom Miss Storm records.

She'll cut the tune for Dot at a session in the near future, but it won't be released until the vidpic series has been sold and the pilot is ready to go on the air. Format of the series casts Miss Storm as a social directress on an ocean liner and present plans are to make every fourth show a complete musical.

'Rock-a-Rama' to Roll

A new rock 'n' roll package, titled "Rock-A-Rama," hits the road April 2 on a 23-day tour of 17 theatres in the Stanley Warner chain in upstate New York, Connecticut and Massachusetts. Troupe includes The Penguins, The Chuckles, Eddie Fontaine, Shirley Guenter and The Blockbusters.

Associated Booking Corp. set the bookings for the troupe, which was packaged by the Joe Delaney-Buck Ram office.

'Fella' Follows 'Lady' on Col's Legit Set Spree

Columbia Records is setting the pace in the Broadway original cast album field this season. With "My Fair Lady" already in the bag, the diskery has the inside track on Frank Loesser's "The Most Happy Fella." Latter show opened in Boston last week to rave notices.

Although nothing definite has yet been set on "Fella," Col is acting as though it has the deal all wrapped up. Label's pop division is giving the tunes a hefty single-platter coverage assigning its top diskers to the Loesser melodies. Only disk out so far is Frankie Laine's slicing of the title song. Others by The Four Lads, Doris Day, etc., are in the can waiting for the release date.

Sidebar to the Columbia-"Fella" tie is that there's only one performer in the show attached to a disk company. He's Shorty Long, who doubles at RCA Victor as disk artist to Steve Sholes in country & western a&r.

Frank Music, Loesser's publishing firm, turned over its last score, "Damn Yankees," to Victor. Its previous two shows, "The Pajama Game" and "Kismet," however went to Columbia.

Of the other tuners headed for Broadway, "Shangri-La" and "Ziegfeld Follies" are still up for grabs. "Shangri-La," with a score by Jerome Lawrence-Robert E. Lee and Harry Warren, is published by E. H. Morris Music. The "Follies" score will be contributed by several different tunesmiths and the publication will be shared by Tommy Valando and Chappell.

"Mr. Wonderful," the Sammy

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WDSU, N.O., INTO DISKS WITH NEW PATIO LABEL

Latest in the rash of indie labels to move into the market is Patio Records, a subsid of WDSU, a New Orleeans radio station. Label, which will release in the pop, jazz, rhythm & blues and country & western fields, will have offices both in New Orleans and New York.

Edgar Stern Jr., WDSU owner, will also head up the Patio disk operation as well as its music publishing subsids. Artists & repertoire topper and distribution are currently being set. Already set to record are John Garry, Sal Vance and The Headliners. Patio expects to start rolling by April 1.

Fain-Webster to Clef Next M&L Pic for Par

Tunesmiths Sammy Fain and Paul Francis Webster have been tagged by Paramount Pictures to pen the score for the Dean Martin-Jerry Lewis film, "Hollywood or Bust."

The tunes will be published by Famous Music, Par's music publishing subsid.

DEALER KEY TO BIG BIZ: KANAGA

By ABEL GREEN

RCA Victor Records' operations veepee L. W. (Larry) Kanaga, long committed to new unlimited horizons for the disk business sees the necessity first for a revision of merchandising methods at the point of customer sales.

The answer will come from the supermarket technique at the customer level. He points to the Sam Goody store in New York and Clyde Wallichs' Music City in Hollywood as the ideal samples.

"The oldfashioned record dealer is not only a hindrance to himself but to the business when they adhere to the principle of 'hiding' their stock in limited racks, displaying only what they think are the 'leaders' or sellers. But, as in a supermarket, by displaying *everything*, it's the best customer inducement. They come in for coffee and also wind up buying some fancy salad dressing. So with records. Put it out on the open shelves and let them see for themselves and help themselves. That's where volume counts and from whence many a sales sleeper emerges because, in the final analysis, the public decides, and no dealer knows more than his customers, especially when tastes may

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ASCAP Cleffers Start to Caucus On Presidency

The writer-members on the board of the American Society of Composers, Authors & Publishers are starting to caucus on the naming of a new prexy for the Society to replace incumbent Stanley Adams, who must step down this spring after serving the maximum three consecutive one-year terms. L. Wolfe Gilbert, who has been conducting a vigorous campaign among the rank-and-file for the presidency, even though only the board names the top officers, is due to be nominated by ex-prez Gene Buck.

Paul Cunningham, ASCAP's rep in Washington, has also been mentioned as a possible successor to Adams. If Gilbert fails to get support from the publisher-members on the board, the writers will then likely present a name acceptable to all, rather than risk a bitter split on the board similar to the one a few years ago before Otto A. Harbach was finally named.

Gilbert has gained considerable support in the ranks for his prexy bid and letters from several top writers, including Johnny Mercer, Nacio Herb Brown, Rudolf Friml, the estate of Gus Kahn, have been sent to all board members, urging them to name Gilbert to the $25,000-a-year ASCAP presidency. Gilbert, incidentally, in due in N. Y. this week for board meetings and he will stay over to address the N. Y. membership meeting at the Waldorf-Astoria April 3.

Meantime, a controversial proposal to name a new paid exec to

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CAPITOL TOWER PREEMS FORMALLY ON APRIL 6

Hollywood, March 20.

Capitol Records is planning an April 6 formal opening of its $2,000,000 Capitol Tower with plans underway for a CBS-TV network show in May unveiling the circular building to television audiences.

Since some Capitol artists are under exclusive tv contracts elsewhere, deals are underway for clearances.

Courts Nix Attempt to Pin Piracy Rap On Retailers in Suit Vs. Sam Goody

A precedental decision absolving disk retailers from any responsibility in the marketing of pirated disks was handed down in N. Y. Federal Court last week by Judge Irving R. Kaufman. Decision favored Sam Goody, heading a group og retailer defendants named in the suit brought by several top publishers and the Glenn Miller estate over admittedly pirated platters of the Miller band issued under the now-defunct AFN label.

Although Judge Kaufman said he was compelled to rule against the plaintiffs because of the clear intent of the Copyright Act, he said: "I have reached my decision in this matter with reluctance, but the conclusion is one from which I cannot escape. The inequities and inadequacies of the present law cry out for correction." Since the publishing industry urgently wants a "correction" of the Copyright Act, Judge Kaufman's decision may serve as the legislative spark in this direction, and hence this defeat may prove a much-needed turning point in the industry's heretofore unsuccessful pleas for a revision of the Copyright Act.

The present case stemmed from a drive against disk pirates by the office of Harry Fox, agent and trustee for the plaintiff publishers, Shapiro-Bernstein, Gershwin, E. B. Marks, Miller, Lewis and Mutual music firms, and Mrs. Helen D. Miller, wife of the late Glenn Miller. One Joseph Krug was originally charged with selling Glenn Miller albums, taken from airchecks, without authorization. As a result of Fox's crackdown, through attorney Julian T. Abeles (& Bernstein), Krug was put out of business after handing over his matrices for destruction and paying $2,000 to Mrs. Miller.

Several retailers, headed by Goody and Portem Distributors, were also named as defendants. The plaintiffs asked for $250 for each copyrighted tune infringed in the AFN labels sold through the retailers.

The defendants argued, and the judge concurred with them, that they were not guilty of infringe-

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Rush Session

Charlie Applewhite had to move fast to take advantage of his new MGM Record pact. Young crooner, who recently joined MGM after exiting Decca, received the draft call from the U.S. Army shortly after the new deal was made.

Label called a rush recording session and got in under the wire before Applewhite marched off last Monday (12). First coupling, "I Could Have Danced All Night" and "Shangri-La," reached the market this week.

RKO Teleradio Buys 25% Of Unique Records

RKO Teleradio Pix is expanding into the disk business via a tieup with the indie Unique Records. Deal was firmed last Friday (16) when Teleradio bought up 25% of the diskery. Teleradio had been hunting for a disk tie for the past six months.

The Teleradio-Unique tie marks the second time in less than a year that a broadcaster (Teleradio owns the Mutual net) has moved into the disk field. A few months ago American Broadcasting-Paramount Theatres launched the new ABC-Paramount label after several abortive attempts to buy into a going indie disk company.

Purchase was made via Visual Films, subsid of RKO. With the Teleradio movein, it's expected that Unique will spread out along the lines of the pic company and broadcasting affiliations.

Label's tag will remain the same and Joe Leahy will continue as prexy and artists & repertoire chief. Stanley Borden stays as veep and general manager.

A general expansion program is now in the works which will bring more artists to the label as well as get the diskery into the packaged goods field.

Unique was launched about a year ago and its roster now includes Jack Carroll, Dolly Houston and Lee Sullivan among others.

ALLBRITTEN TO HEAD ABC-PAR C&W LINE

The new ABC-Paramount label will expand into the country & western field with Dub Allbritten as artsits & repertoire chief for the line. Allbritten, who recently managed Red Foley, has been in the c&w field as promoter, manager and booker.

He'll headquarter in Nashville. Allbritten rounds out the diskery's a&r team which has Sid Feller for pops and Creed Taylor for jazz.

Joni James in Pic Via Republic Soundtrack

Joni James will make her film soundtrack bow singing the title song of Republic's "The Maverick Queen." MGM Records has set release of the disk for April 1 and is tying in with the pic company to promote the platter.

To kick off the record on the disk jockey level, the diskery, with the cooperation of Republic, has prepared a wrapper for the deejay disks. Cover features art on Miss James and the pic's stars, Barbara Stanwyck and Barry Sullivan. Theatres booking the film will receive special disks for lobby and auditorium plugging.

Victor Gets Beecham, Exclusive EMI Artist, For 'La Boheme' Album

Sir Thomas Beecham, who is an EMI artist, started conducting a complete wax version of "La Boheme" for RCA Victor over last weekend. It's the first time Beecham has maestroed an operatic recording in the U. S.

The Victor "La Boheme" set stars Victoria de los Angeles, Jussi Bjoerling, Robert Merrill and Giorglo Tozzi, latter making his bow on Victor. Album is due for fall release.

Although Beecham is an exclusive EMI artist who has been released recently in the U. S. via the Angel label, Victor is recording on the basis of its tie with EMI. Latter deal expires next year when Victor's new pact with British Decca takes effect for the English market.

Lisa Kirk Back on Wax Via Own TV Show Idea

Lisa Kirk has parlayed an idea for a television drama into a recording deal. Thrush came up with an idea for a video drama which was picked up by CBS-TV's "Front Row Center" for an April 15 showcasing. The plot calls for her to sing two original songs and Mitch Miller tapped the warbler and the tunes for a Columbia Records release.

Miss Kirk, who has been away from the wax field for some time, previously recorded for RCA Victor.

Scopp Sees New Music Biz

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the standing of the yesteryear type of songsmiths, such as Gus Edwards, Harry Von Tilzer, Charles K. Harris, Fred Fisher, Joe McCarthy Walter Donaldson, to mention a few of the pioneer crop who went into business on their own. And even today, apart from such creative business men like Irving Berlin, Rodgers & Hammerstein, and a handful of others, unless they have quasi-independent setups with Max Dreyfus (Cole Porter, and the like), they must still operate through a major publishing arm."

Scopp is for that, as sound business, from both viewpoints. But, in reciprocity, the "servicing" should be as much to the writer as seems to be the present-day publishing operations' concern of "servicing" everything from plugs to licensees. Whether ASCAP of BMI, none of these is possible without the initial regard for the established writer.

Durable Catalogs

Scopp says The Big Three, traditionally, has had that obligation to its writers although he intends to intensify that by pointing up the value of the popular standards and the durable catalogs. This, he feels, is the only answer to those "nervous" widows and kin who, on occasion, have been charmed into veering away from the original publisher beause of an attractive advance on the final 28-year renewal period.

Robbins, Feist and Miller have little concern about preserving their copyrights but, as a matter of observation, Scopp points up that already many of the defectors have regretted this because their royalties have been meagre. "Once that fat 'advance' is paid," somehow the new publisher just waits until a period picture or some other circumstance comes along to help them amortize the initial investment. That's the trouble — these new opportunistic publishers operate with copyright renewals like they're 'investments' for long-range capital-gain, but meantime the widows and estates find their earnings from heretofore active copyrights suddenly retarded and lethargic."

Since l'affaire Olman sparked the renewed industry spotlight on payola, Scopp reiterates that if a film company wants to indulge in any "drives" or hypos on film tunes, then that's the headache and and problem and economic investment of the picture company. And let the picture companies pay for it any way they want. A music publishing company which has dominant Hollywood ownership (which is the case of Robbins, Feist and Miller, with Metro and 20th-Fox in control) should not be simply an exploitation arm of a film operation.

Ed Slattery Post

The enlistment of Ed Slattery as "coordinator" of the Big Three is in line with Scopp's plan to make Robbins (Murray Baker), Feist (Norman Foley) and Miller (Lester Sims) autonomously operative under its indicated top professional managers, along with Oscar Robbins for the standard exploitation.

The Friday morning cabinet meetings to review the past week and plan the upcoming program, along with the screening of new material, is where Slattery will figure importantly. He is a seasoned music man-composer, conductor, arranger, executive — with radio-television program and broadcasting background. He was long with Air Features Inc., of which Scopp was 51% owner and which he and Jim Sauter (his partner) long operated in conjunction with Frank and Anne Hummert. At one time Music Corp. of America had bid $1,000,000 for Air Features; eventually Sauter and Scopp sold out to CBS.

Where Metro-20th's alliance with the Big Three can be affirmative, says Scopp, is in the greater utilization of the wealth of film scores from these two major lots. American background music of the best calibre flows regularly from the soundtracks of these two studios and their performance revenue values are a huge untapped source. The British seem to have done much better in that connection, according to Scopp.

Latter's background is accented by a statistical training, and as the watcher of the exchequer, for which purpose he was initially brought into Robbins-Feist-Miller by Loew's Inc. veepee-treasurer Charles C. Moskowitz (Scopp's brother-in-law). The new g.m. of the pubberies has assimilated a strong dollars-and-cents perspective on the values of copyrights.

'Fella'

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Davis Jr. starrer, which preems on Broadway tomorrow (Thurs.) will be put into the groove by Decca. Davis is a Decca pactee. The "Mr. Wonderful" score was written by Jerry Boch-Larry Holofcener and George Weiss and is published by Valando. "Strip for Action," another tuner headed for Broadway, opened in New Haven Saturday (17). Original cast album has been set by Capitol. Score by Harold Adamson and Jimmy McHugh is being published by Robbins Music, Big 3 firm.

"My Fair Lady," already an established Broadway smash, will be put into the groove Sunday (25) by Col. The Frederick Loewe-Alan Jay Lerner score is published by Chappell. Only other tuner to get an original cast album workover this season has been Rodgers-Hammerstein's "Pipe Dream" by RCA Victor.

ASCAP Cleffers

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handle problems arising from writers' classification may be put forward again at the ASCAP board. This proposition was originallly suggested by Harbach to the board and was supported by Herman Starr, Warner Bros. music head. It was generally acknowledged that the new post, if it was set up, was designed for Adams. Gilbert opposed the move originally and has succeeded in getting general support from the writers on the board. His stand, however, has reduced chances that the publishers on the board will support him for the presidency.

Meantime, H. J. Lengsfelder, a persistent critic of the ASCAP administration, has proposed the setting up of a complaint committee of two publishers and two writers to handle grievances on classification matters. The committee would act in an advisory capacity and would represent members before the appeals committee.

Courts Nix Piracy Rap

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ment, because a record is not a copy of a musical composition within the meaning of the copyright law and the sale "of that which is not an infringing copy is not a violation of the copyright law." The manufacturer, on the other hand, must pay the statutory 2c royalty rate to publishers for the use of copyrighted tunes. The judge stated that it was "Congress' clear purpose to impose primary (if not sole) liability upon the manufacturer of infringing records."

Judge Kaufman said he made his decision in favor of the defendants even though he was not moved "by defendants' protestations of innocent intent." The judge pointed out that everything about Krug's operation pointed to the fact that he was "record pirate."

In deciding the case against the publishers, the judge threw the whole question of disk piracy into contention, especially if some pirate had the foresight to pay the 2c royalty on each tune. The judge said . . . "the question of whether a performer like Miller is protected from such re-recordings has not yet been definitively settled." In short, it's still an open question of whether a pirate can legally sell a Perry Como disk, for instance, if he pays a 2c royaty.

Judge Kaufman's decision also raised another question about recordings "not being copies" of a song. He said: "With the current popularity of records as opposed to sheet music, a practice has arisen of releasing musical selections in recorded form before publishing the sheet music. The question arises, is such a recorded release a publication within the meaning of the copyright law which would deprive the composer of a right to later file a 'copy' of his song and receive statutory protection?"

Judge Kaufman also dismissed the plaintiffs' charges against the defendants that there were "unfair trade practices" and "unfair competition" as well as copyright infringement. Abeles, who was attorney for the plaintiffs, stated that he would appeal the decision to the Circuit Court of Appeals.

Abraham M. Lowenthal, of Telsey, Lowenthal, Rothenberg & Mason, was legal rep for Goody, while Raucher & Leftoff handled the case for Portem Distributing.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Tit'e	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	2	**LES BAXTER** (Capitol) "Poor People of Paris"	..	5	1	2	9	1	1	1	4	1	2	1	1	6	2	3	2	1	7	145
2	1	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	1	..	..	4	3	3	5	2	..	2	1	2	2	1	..	8	3	2	2	124
3	3	**FOUR LADS** (Columbia) "No, Not Much"	8	..	4	1	2	..	3	4	8	3	3	5	..	3	9	4	4	4	4	107
4	4	**KAY STARR** (Victor) "Rock and Roll Waltz"	3	..	..	5	4	..	4	3	7	..	4	4	..	7	..	5	7	3	5	82
5	8	**TEEN-AGERS** (Gee) "Why Do Fools Fall in Love"	..	6	7	8	..	9	2	7	..	..	..	3	..	..	8	1	1	..	10	59
6	6	**DICK HYMAN TRIO** (MGM) "Moritat"	5	10	..	..	5	2	7	5	..	4	5	6	6	..	..	..	..	..	..	55
7	5	**PLATTERS** (Mercury) "Great Pretender"	2	..	8	9	1	6	..	..	..	..	6	..	..	..	..	..	6	5	6	50
8	10	**PAT BOONE** (Dot) "I'll Be Home"	..	..	2	6	6	10	..	9	..	..	8	..	..	4	1	..	..	..	..	42
9	12	**ELVIS PRESLEY** (Victor) "Heartbreak Hotel"	..	..	..	..	..	..	..	6	3	..	..	..	7	2	6	..	..	..	1	41
10	9	**CARL PERKINS** (Sun) "Blue Suede Shoes"	..	7	5	..	..	..	6	8	..	9	..	..	..	..	3	2	..	..	..	37
11	11	**BILL HALEY'S COMETS** (Decca) "See You Later, Alligator"	4	..	6	..	..	..	..	..	..	..	10	..	..	10	..	..	5	8	3	31
12	15	**PERRY COMO** (Victor) "Juke Box Baby"	..	..	3	..	..	..	..	..	6	..	..	8	5	..	4	..	..	..	..	29
13	12	**PERRY COMO** (Victor) "Hot Diggity"	..	1	..	..	..	8	..	10	..	7	..	..	..	..	..	6	..	9	9	27
14	7	**DON CHERRY** (Columbia) "Band of Gold"	..	..	9	..	10	4	..	..	..	5	7	..	..	..	..	..	9	7	..	26
15A	17	**DIAMONDS** (Mercury) "Why Do Fools Fall in Love"	..	..	..	..	..	..	..	..	..	8	9	..	8	5	..	..	..	..	..	14
15B	18	**CHORDETTES** (Cadence) "Eddie, My Love"	..	..	10	..	..	..	..	..	2	..	..	7	..	..	..	..	..	..	..	14
17	16	**TERESA BREWER** (Coral) "A Tear Fell"	..	..	..	10	..	..	..	..	..	..	..	..	9	8	7	..	..	..	8	13
18A	14	**DEAN MARTIN** (Capitol) "Memories Are Made of This"	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	10
18B	..	**LONNIE DONNEGAN** (London) "Rock Island Line"	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10
20A	..	**PEGGY LEE** (Decca) "Mr. Wonderful"	..	..	..	..	8	5	..	..	..	..	..	..	..	..	..	..	..	..	..	9
20B	..	**RICHARD MALTBY** (Vik) "Man With the Golden Arm"	..	..	..	..	..	..	8	..	..	..	..	..	..	..	5	..	..	..	..	9
20C	..	**PLATTERS** (Mercury) "Magic Touch"	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
23	..	**BILLY WILLIAMS FOUR** (Coral) "Crazy Little Palace"	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
24	19	**DREAM WEAVERS** (Decca) "It's Almost Tomorrow"	10	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
25	..	**TERESA BREWER** (Coral) "Bo Weevil"	..	8	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	4

1	2	3	4	5	6	7	8	9	10
HARRY BELAFONTE	CAROUSEL	BENNY GOODMAN STORY	OKLAHOMA!	5 TROMBONES, 4 FRESHMEN	ELVIS PRESLEY	MAN WITH THE GOLDEN ARM	MUSIC TO CHANGE HER MIND	JULIE IS HER NAME	MUSIC FOR SWINGING LOVERS
Harry Belafonte	Film Soundtrack	Benny Goodman	Film Soundtrack	Four Freshmen	Elvis Presley	Film Soundtrack	Jackie Gleason	Julie London	Frank Sinatra
Victor	Capitol	Decca	Capitol	Capitol	Victor	Decca	Capitol	Liberty	Capitol
LPM 1150	EDM 694	ED 797-8-9	FDM 1, 2-595	EAP 1,2,3-683	LPM 1254	ED 2335-6-7	EBF, 1, 2-632	LRP 3006	W 653

Stan Kenton Kicks Off British Tour With Progressive Bang; Heath to U.S.

London, March 20.

Over 7,000 people packed London's Royal Albert Hall last Sunday (11) for Stan Kenton's orch when they inaugurated their British tour. With the exception of a one-day appearance in London by Norman Granz's "Jazz at the Philharmonic" group a couple of years ago, in aid of the victims of the Flood Disaster, no American band has been permitted to play in Britain since 1935.

Kenton is here on a reciprocal union man-for-man exchange deal with Britain's Ted Heath orch. Heath leaves for the States this week and he and his band open their American tour on April 1 in Texas.

Heath was a spectator at Sunday's Kenton concert, along with all the members of his orchestra, plus other famous British bandleaders—Cyril Stapleton, Ray Martin, Tito Burns, Ronnie Scott, Mantovani, Billy Ternent and Jack Hylton.

Bandleader Vic Lewis, who has for years been a disciple of Kenton's music and so modelled the progressive style of his band, introduced him to the audience. This was no fan audience, jiving in the aisles or swooning in their seats; this was an appreciative gathering of people who knew Kenton's music and knew what he stood for.

With Kenton working hard throughout, the band was sparked not only by his own personality but by the warmth and appreciativeness of the reception. They had arrived in England only two days before, and had been hard at work rehearsing behind locked doors—but their playing was fresh, precise and uninhibited. That last is, perhaps, the feature noticed most. American musicians let themselves go. When they have to blow loud, they blow as loud as is humanly possible. There is no reserve in their approach to their work; no holding back. British musicians, however hard they try, are handicapped by their heritage of self-effacement.

Top soloists were tenor-sax Bill Perkins, drummer Mel Lewis; trombonist Carl Fontana, and alto-sax Lennie Niehaus. Outstanding throughout was the bass-playing of Curtis Counce; the tone-color provided by Jay McAllister (tuba) and Fred Fox and Irving Rosenthal (French horns); the trumpet leading of Ed Leddy, and Bob Fitzpatrick's sensitive work in the trombone section.

The repertoire covered such Kenton standards as "Artistry in Rhythm," "Intermission Riff," "Artistry in Bolero," "Concerto to End All Concertos" and "Peanut Vendor"; some fine Bill Holman arrangements of conventional evergreens—"Stompin' at the Savoy," "I've Got You Under My Skin," etc.; Holman's own outstanding composition, "Royal Blue"—specially written for the occasion; Bill Russo's "Theme of Four Values" and "23 Degrees North, 82 Degrees West"; solo versions of "Solitaire," "Polka Dots and Moonbeams," "Stella by Starlight," "Cherokee," "Yesterdays," "Out of Nowhere" and "Painted Rhythm."

Johnny Richards' "El Congo Valiente," an exciting merger of jazz overtones and Cuban rhythm, brought the crowd to its feet.

The Kenton concerts are getting tremendous national and local press coverage. Monday's national newspapers all carried long reviews and photographs of the Albert Hall Concert, nearly all of them appreciative, and many of them thoroughly eulogistic. Where there were any criticisms it was about the loudness of the band—the conventional lay-press dig at anything to do with jazz. *Rayo.*

Pat Ballard Producer

Songsmith Pat Ballard has bought the motion picture and stage rights to the Irving Bacheller novel, "The Turning of Griggsby," and has commissioned London writer Alan Winston to prepare a musical comedy book based upon the property. Ballard doesn't envision himself as providing the musical score, rather turning it over to a composer identified with Broadway and Hollywood musicals.

Last week Ballard received an outline of the script, which has been retitled "Star Ride."

RCA in Mass Conversion Of LPs Into 12-Inchers

RCA Victor is making a mass conversion of its 10-inch LPs into 12-inch. Set for early release are 29 12-inch LP sets based on numbers formerly available on the smaller sets, in addition to some new repertoire. Victor is giving the new sets a complete packaging overhaul, with new four-color jackets.

Initial release was culled from the bestselling 10-inch albums, topped by "The Glenn Miller Story" set. Others feature Perry Como, Jose Iturbi, Three Suns, Paul LaValle, Eddie Fisher, Pedro Vargas, Benny Goodman, Eartha Kitt, Tommy Dorsey, Melachrino Strings, Wayne King, Frankie Carle, Perez Prado, Henri Rene, George Beverly Shea and Shorty Rogers. Victor is also issuing the same material in EP form in one and two-disk sets.

Victor has no plans to issue any additional new 10-inch LPs in the foreseeable future. For the past year, the major labels have been accenting the 12-inch LPs as against the 10-inchers, with some of them cutting the smaller size out completely.

Improvements?

Bronxville, N. Y.

Editor, VARIETY:

After many years of instrumentalists "rearranging" composers' tunes, the ultimate was reached last night when I heard jazz pianist Dave Brubeck play a chorus of "Stardust" which contained not one single phrase of, or any similarity to the original. I'm sure Hoagy Carmichael was glad to get the ASCAP credit, title-wise, but it was 100% Mr. Brubeck's composition. I'm sorry I can't say that he improved it, as it's my favorite popular song—the way Carmichael wrote it!

Pat Ballard

Italo Cleffer Claims 'Tomorrow' Plagiarism

Italian songwriter Guido V. Sgambellone brought suit in N. Y. Federal Court claiming infringement of his tune, "Non Mi Tradir," by the current click, "It's Almost Tomorrow." Named as defendants were Northern Music, Keys Music, Decca, Columbia and writers Wade Buff and Gene Adkinson.

For the alleged infringement of his tune, which is unpublished, the plaintiff is asking for an injunction, damages and an accounting of profits. "It's Almost Tomorrow" was cut by The Dream Weavers for Decca and Jo Stafford for Columbia.

AFM Local 47 Petrillo 'Loyalists' Prep Showdown Vs. Ouster Moves

Hollywood, March 20.

AFM Local 47 recording secretary Maury Paul, facing removal proceedings by the anti-Petrillo forces led by Cecil F. Read, has carried the fight to the membership via pages of overture, the local's monthly magazine, in which he defended his activities, and blasted Read.

Paul said he had been notified he would be tried but had not been given charges because Read "obviously intended to give me the smallest possible chance to prepare my defense by serving me formally with charges at last possible moment." He also explained his position regarding the use of mailing list, which was taken away from him last week by Board of Directors. Read charged the Paul notice contained "Deliberate misstatements of fact," constituted "self-admitted evidence" of neglect of duty and improper conduct. Formal charges were handed Paul Monday afternoon together with a call for special membership meeting at Palladium Monday morning to try charges.

At regular meeting, members also will vote on a board of directors vacancy, replacing Bob Kimic who resigned. Uan Rasey, temporarily appointed to post, is a Read candidate; the Petrillo faction is led by deposed prexy John te Groen who is expected to name candidate today (Tuesday).

Read group, which now controls the board of directors, moved at the board meeting Friday to implement the smashing 1,535 to 51 membership vote to oust teGroen as president. Action had been "stayed" by a directive from AFM prexy James C. Petrillo, but the board voted 9-2 to take teGroen off payroll as an officer of Local 47.

At the same time, the Board stripped recording secretary Maury Paul of his authority, removing the official mailing list from his possession and castigating him for sending out notices two weeks ago, cancelling the March 12 meeting which had been called by membership petition.

IEB committee, in winding up its investigation here over the weekend, declared that the entire investigation will not be concluded until "other data is collected." It was understood that the committee hopes to submit a report to the IEB on March 27.

Despite recurrent reports that expulsion faced these members and that the charter of Local 47 might be revoked, it was unofficially reported that such drastic action is not too likely. Board members pointed out that no charter has been lifted in such circumstances in the last 25 years—the last instance being the N. Y. revolt, out of which grew the present local 802.

Board added that the date for trial of charges against Read and members of his group had been delayed as a result of the filing of new charges against some Local 47 members and the amending of some of the charges against others.

It was learned that financial secretary G. R. Hennon has now filed charges against George Wald and Marshall Cram and that teGroen has amended some of his charges against Reed, Uan Rasey, Ray Toland, Warren Baker, John Clyman, William Ulyate, Earl Evans and Crom.

Hennon's charges the members "conspired unlawfully to oust officers of Local 47" and that the men "openly invited the loss of the charter of Local 47 . . . and to defy the orders and directions of the AFM (and) to set up a separate independent and rival organization."

TeGroen's amended charges included those made by Hennon and also charged that arrangements for the March 12 meeting were "contrary to the laws and procedure" of the local.

E. H. Morris Plugs Show Tunes in De Luxe Style

E. H. Morris Music has gone all out in its promotion of the score based on the James Hilton book, "Lost Horizons," upcoming musical. "Shangri-La." Firm went to unusual expense with the publication of a deluxe limited edition album-type book containing the Jerome Lawrence-Robert E. Lee script and Lawrence-Lee-Harry Warren score. About 50 copies, bound in white leather, were distributed last week to record company execs, the show's producers and the press.

According to Sidney Kornheiser, Morris' general professional manager, the exploitation for "Shangri-La," is part of the firm's drive to get into show-score publication in a big way. On Morris' legitune agenda are the songs for "Auntie Mame," to be written by Lawrence-Lee-Warren, and a new Harold Arlen-E. Y. (Yip) Harburg musical.

PREVIN TURNS LONGHAIR

Decca is moving jazz pianist Andre Previn into the longhair field with a new 12-inch album now in the works.

Package is actually a twin-piano album, with Previn sharing keyboard spotlighting with Lucas Foss.

ATLANTIC DROPS LP PRICE

The indie Atlantic label has realigned its 12-inch LP album liners to get in step with the major companies. The diskery dropped its tab last week from $4.85 to $3.98.

Change goes into effect simultaneously with the diskery's stepped-up album program. Kicking off the new program are sets by Lennie Tristano, Jess Stacy and Betty Bennett.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**LES BAXTER** (Capitol)	Poor People of Paris
2	2	**NELSON RIDDLE** (Capitol)	Lisbon Antigua
3	4	**FOUR LADS** (Columbia)	No, Not Much / Moments to Remember
4	3	**KAY STARR** (Victor)	Rock and Roll Waltz
5	5	**PLATTERS** (Mercury)	Great Pretender / Magic Touch
6	6	**DICK HYMAN TRIO** (MGM)	Moritat
7	9	**PERRY COMO** (Victor)	Hot Diggity / Juke Box Baby
8	8	**PAT BOONE** (Dot)	I'll Be Home / Tutti Frutti
9	..	**TEEN AGERS** (Gee)	Why Do Fools Fall In Love
10	7	**BILL HALEY'S COMETS** (Decca)	See You Later, Alligator

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*POOR PEOPLE OF PARIS	Connelly
2	2	†LISBON ANTIGUA	Southern
3	3	†ROCK AND ROLL WALTZ	Sheldon
4	4	*NO, NOT MUCH	Beaver
5	6	*MORITAT (THEME FROM THREE PENNY OPERA)	Harms
6	5	*GREAT PRETENDER	Panther
7	..	†WHY DO FOOLS FALL IN LOVE	Patricia
8	..	†I'LL BE HOME	Arc
9	8	†SEE YOU LATER, ALLIGATOR	Arc
10	7	†MEMORIES ARE MADE OF THIS	Montclare

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP ; †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	Lou Dennis—WBRY—Waterbury	Jerry Strong—WMAL—Washington	John Ademy—WCAO—Baltimore	Bill Marlowe—WCOP—Boston	Lee O'Hara—WESX—Salem	Dick Smith—WORC—Worcester	Alan Owen—WMID—Atlantic City	Larry Brownell—WKBW—Buffalo	Lou Barile—WKAL—Rome-Utica	Grady & Hurst—WPFH—Philadelphia	Ed Needham—WCAX—Burlington	SOUTH: Bob N. Perry—WQAM—Miami	Don Sherman—WAFB—Baton Rouge	Jack Gale—WTMA—Charleston	John Wrisley—WIS—Columbia	Bill Dawson—WQOK—Greenville	Dave Steere—WMAK—Nashville	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNJ—Richmond	MIDWEST: Saxie Dowell—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Frosty Mitchell—KWWL—Waterloo	Ed McKenzie—WXYZ—Detroit	Carl Shook—WJIM—Lansing	Johnny Morris—KSTP—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	Sandy Jackson—KOWH—Omaha	Ron Dunn—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Rudy Ertis—WTOL—Toledo	Robb Thomas—WEMP—Milwaukee	FAR WEST: Chuck Blore—KTKT—Tucson	Allin Slate—KIEV—Glendale	Larry Finley—KFWB—Los Angeles	Bob Holmes—KSJO—San Jose	Ray Perkins—KIMN—Denver	Len Ross—KONO—Reno	Bill Previtti—KDEF—Albuquerque	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	8	Les Baxter	Capitol	*Poor People of Paris	5	8	1	1	..	..	..	1	..	8	..	2	..	..	..	3	7	2	..	6	7	3	1	3	1	5	1	2	1	2	8	1	2	8	6	..	3	6	6	5	220
2	2	11	Four Lads	Columbia	*No, Not Much	4	5	2	..	..	4	..	3	..	7	..	1	10	..	..	4	3	1	..	4	3	1	6	..	5	2	..	7	2	3	..	4	..	..	..	1	1	3	2	2	196
3	4	15	Nelson Riddle	Capitol	†Lisbon Antigua	1	..	4	2	..	..	..	5	..	..	..	5	5	..	..	2	..	5	..	..	..	6	4	8	7	1	3	3	5	..	..	..	..	1	1	2	2	1	..	7	162
4	6	6	Pat Boone	Dot	†I'll Be Home	9	1	..	..	1	3	4	10	2	2	5	..	..	..	..	7	..	2	..	3	6	..	10	..	6	9	8	..	..	..	4	..	..	9	..	3	10	..	4	..	124
5	3	12	Kay Starr	Victor	†Rock and Roll Waltz	2	..	..	..	..	..	..	..	..	..	..	3	4	..	..	7	4	7	1	..	..	4	3	..	4	4	5	..	..	..	..	..	..	..	8	..	..	2	10	..	97
6	10	3	Perry Como	Victor	*Hot Diggity	..	4	8	..	4	..	2	..	5	1	..	..	..	..	..	..	..	..	..	..	7	..	..	1	3	7	..	..	..	10	..	..	..	..	..	..	..	..	..	4	76
7	5	10	Dick Hyman Trio	MGM	*Moritat	..	8	..	3	..	..	..	..	..	..	4	2	..	..	8	1	9	2	..	5	5	5	7	..	10	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	75
8	11	6	Teen-Agers	Gee	†Why Do Fools Fall in Love	10	2	..	..	2	..	5	..	3	..	..	..	..	..	..	..	..	..	..	1	..	2	..	9	9	..	2	..	..	..	..	..	..	..	..	..	..	..	5	10	72
9	19	3	Elvis Presley	Victor	†Heartbreak Hotel	..	..	..	..	..	..	3	..	..	3	..	..	..	..	4	..	..	..	..	2	..	..	..	..	..	10	..	1	9	..	1	..	..	..	..	..	..	..	..	..	1	65
10	31	4	Teresa Brewer	Coral	†A Tear Fell	..	6	..	8	..	2	..	7	..	6	9	..	..	..	..	..	..	10	..	..	..	..	..	4	8	..	6	..	..	..	6	7	..	..	..	10	..	..	3	..	62
11	14	4	Carl Perkins	Sun	†Blue Suede Shoes	..	9	..	..	..	..	1	..	7	..	7	..	..	..	..	3	..	..	..	5	..	8	..	2	..	..	4	10	..	..	..	..	..	..	..	..	..	..	..	..	54
12	40	3	Perry Como	Victor	†Juke Box Baby	..	..	..	..	..	..	..	..	..	..	..	..	1	1	..	10	..	..	..	..	..	..	..	..	..	9	..	4	..	2	..	4	..	..	..	6	10	..	..	52
13	39	3	Diamonds	Mercury	†Why Do Fools Fall in Love	10	1	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	..	..	6	..	4	..	..	5	..	3	..	..	..	..	..	..	..	43
14	7	13	Platters	Mercury	*Great Pretender	3	..	..	..	..	..	..	..	..	10	..	10	..	..	..	..	6	..	..	..	..	..	2	..	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	35
15A	..	1	Dick Jacobs	Coral	*Man With the Golden Arm	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	6	..	..	..	..	..	3	2	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	31
15B	..	1	Nick Noble	Wing	*To You, My Love	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	2	..	..	..	..	..	1	..	31
17A	8	11	Bill Haley's Comets	Decca	†See You Later, Alligator.	6	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	..	..	..	..	7	5	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	6	30
17B	..	2	Teen Queens	RPM	†Eddie, My Love	..	3	..	..	..	..	..	..	1	..	3	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
19	..	1	Lou Busch	Capitol	*Eleventh Hour Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	3	..	7	4	..	..	..	..	..	..	29
20	28	5	Jerry Vale	Columbia	*Innamorata	..	10	5	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	4	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
21A	15	5	Teddi King	Victor	*Mr. Wonderful	..	..	7	..	..	1	..	..	..	..	..	..	..	..	..	6	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	26
21B	17	7	Julius LaRosa	Victor	*Lipstick and Candy	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	6	3	..	..	..	..	..	..	26
23A	42	2	Fontane Sisters	Dot	†Eddie, My Love	..	..	..	4	..	..	..	..	..	5	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	8	..	..	..	25
23B	18	3	Frank Sinatra	Capitol	*Flowers Mean Forgiveness	..	..	9	7	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	8	..	25
23C	..	1	Richard Maltby	Vik	*Man With the Golden Arm	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	7	3	25
26	..	4	Ames Bros	Victor	*Forever, Darling	..	..	..	..	..	..	9	..	..	4	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	1	10	..	..	..	8	..	..	..	..	..	24
27A	19	7	Hayman-August	Mercury	*Moritat	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	9	..	22
27B	38	7	Al Hibbler	Decca	*Eleventh Hour Melody	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	5	..	3	..	..	..	..	..	..	..	..	..	..	22
29	12	8	Percy Faith	Columbia	†Valley Valparaiso	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9	..	..	21
30A	..	1	Peggy Lee	Decca	*Mr. Wonderful	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	19
30B	..	1	Billy May	Capitol	*Main Title	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	19
32	40	4	Manhattan Bros	London	*Lovely Lies	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	5	..	..	..	..	..	..	18
33	23	3	Gale Storm	Dot	†Why Do Fools Fall in Love	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	17
34A	..	1	Eileen Rodgers	Columbia	*You're Wrong, All Wrong	..	..	..	3	9	..	..	8	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34B	..	1	Desi Arnaz	MGM	*Forever, Darling	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	5	..	..	..	..	..	..	16
36	..	1	Lonnie Donnegan	London	†Rock Island Line	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	13
37	43	3	Roger Williams	Kapp	*Beyond the Sea	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	13
38A	45	5	Sarah Vaughan	Mercury	*Mr. Wonderful	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	11
38B	16	8	Pat Boone	Dot	†Tutti Frutti	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	11
38C	35	3	Tommy Charles	Decca	*Our Love Affair	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41A	13	16	Don Cherry	Columbia	†Band of Gold	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5	..	..	..	10
41B	..	1	Four Voices	Columbia	*Lovely One	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	10
41C	..	1	Jaye P. Morgan	Victor	†Sweet Lips	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
44	22	4	Dean Martin	Capitol	*Innamorata	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	8	..	..	9	..	..	..	..	..	..	..	..	9	8
45	42	2	DeJohn Sisters	Epic	†Hotta Chocolotta	..	..	..	..	9	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

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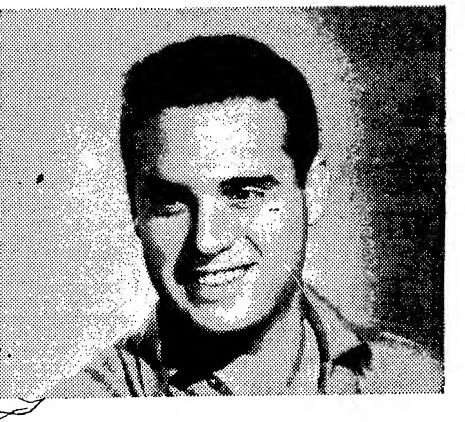
THE ONLY SINGLE

from one of the year's biggest pictures



PICNIC

theme from the new Columbia Picture

BUDDY BREGMAN'S ORCH.

c/w RIVIERA 20/47-6471

A "New Orthophonic" High Fidelity Recording

the dealer's choice RCA VICTOR

On The Upbeat

New York

Mitch Miller, Columbia's pop a&r chief, set for a profile by **Dean Jenning** in the April 21 issue of Sateve Post . . . **Paul Kapp's** daughter **Judith**, a senior a Swarthmore, awarded the Henry Fellowship to Oxford . . . **Dick Linke**, head of pop singles promotion at Columbia, to chairman the Music Publishers and Records Division of the 1956 Red Cross campaign . . . **Johnny Mathis**, new Columbia pactee, opens at the Blue Angel March 27 . . . **Greta Keller** back in town after an engagement at the Crystal Palace, St. Louis, to promote her new Dolphin album.

Orch leader **Jacques Belasco** touring the deejays in the east for his debut MGM waxing . . . Arranger **Ray Ellis** whipped up a nitery act for the DeJohn Sisters . . . **Dick Duane**, ABC-Paramount crooner, into Blinstrub's, Boston, April 2 for two weeks . . . Hill & Range and Hi Lo Music now jointly publishing "Blue Suede Shoes" . . . This year's Ballroom Dancing Championships will be held at the Arcadia Ballroom March 23-25.

The Avalons, Groove Records combo, inked to a personal management pact by songwriter **Fanny Wolf** . . . Vocal coach **Al Siegel** readying a new thrush, **Jacqueline Taylor** . . . **Ray Carroll** exited WMCA to work on a pilot film for a new tele series . . . **Nat (King) Cole** kicks off his tour with the Ted Heath orch in San Antonio April 1.

Hollywood

Vet songplugger **Sammy Friedman** mending slowly at Queen of Angels after a heart attack and will be hospitalized for another week . . . **Vincente Gomez** prepping a guitar album at Decca . . . Four of the original Bobcats, **Eddie Miller, Charlie Teagarden, Al Hendrickson** and **Moe Schneider**, are with **Bob Crosby** at the Sahara, Las Vegas . . . Liberty Records has inked **Rod McKuen** to a term pact.

Chicago

Billy Williams Quartet closes at the Safari Room, New Orleans next Sunday (25); the Gaylords segue into the Safari Monday (26) through April 11 . . . **Gloria Hart** subs for Lurlean Hunter at the Cloister Inn, Chi, Wednesdays and Thursdays . . . **Batoner Lou Breese** to Palm Springs last Sunday (18) for a two-week respite . . . Mercury Records veep **Art Talmadge** off to Florida last week for a couple of weeks in the sun . . . **The Nu-tones** open at the Palladium, East St. Louis, March 30 for two stanzas.

Kid Ory set for Tutz' Lounge, Milwaukee April 13-29 . . . **Sharkey Bonano** pacted for the Crest Lounge, Detroit April 1-15.

Pittsburgh

Another rock 'n' roll package headed by **Clovers, Ruth Brown, Cadillacs, Fats Domino** and **Little Richard** booked for two shows at Syria Mosque night of April 11 . . . **Larry Faith** band, now at Melody Mill Ballroom in Chicago, has replaced Mary Lou Haugh on piano with Wilbur Hildebrand and added a girl singer, **Jeannie Claire** . . . **Bill Bickel** okay again after major surgery, back playing organ at Shamrock Room; **Frances Faye** hired **Joe Negri** trio to play with her for two weeks at Sonny Boys Athletic Assn. . . . **Walt Harper** wound up long run at Crawford Grill Saturday night and plays two weeks of one-nighters before returning to Sky Vue on April 2 . . . **Bill Haley & the Comets** set for Twin Coaches week of April 2 . . . **Virgil Sambuco**, pianist and accordionist, rejoins the Dick Hulbert Trio in New England . . . **Frank Yankovic's** polka combo set for a one-nighter at West View Park April 2.

Mary Lou Valle is the new vocalist with the Baron Elliott band, replacing Bobby Blanque . . . **Bill Tabbert** will be one of the soloists with the Pittsburgh Symphony under Karl Kritz, when it presents a Rodgers & Hammerstein night at Syria Mosque March 24

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	†**Rock & Roll Waltz** (Sheldon)	1	4	..	1	3	2	1	1	4	1	1	1	2	110
2	1	†**Lisbon Antigua** (Southern)	4	6	1	6	1	1	3	5	3	3	4	3	1	102
3	4	***No, Not Much** (Beaver)	5	1	3	3	5	4	2	3	2	..	6	4	8	86
4	3	***People of Paris** (Connelly)	3	10	4	7	2	3	4	..	1	5	3	5	3	82
5	5	***Moritat** (Harms)	..	..	5	4	4	5	8	4	7	8	8	2	7	59
6	8	†**He** (Avas)	2	..	7	5	9	..	6	..	..	2	2	7	4	55
7	9	***Great Pretender** (Panther)	..	9	2	..	10	7	..	..	..	6	5	..	5	33
8	6	†**Memories of This** (Montclare)	..	2	..	..	7	6	9	..	..	9	9	6	10	30
9A	7	***Almost Tomorrow** (Northern)	..	..	6	..	6	..	5	..	..	..	..	10	6	22
9B	11	***Hot Diggity** (Roncom)	6	8	..	10	..	..	7	2	..	..	..	..	..	22
9C	13	***Mr. Wonderful** (Laurel)	9	5	..	2	..	..	..	8	9	..	..	..	..	22
12	10	***11th Hour Melody** (Paxton)	8	..	..	..	8	9	..	..	5	..	..	8	..	17
13	..	***To You, My Love** (Leeds)	..	..	..	8	..	8	..	6	..	..	..	..	..	11
14	14	†**Eddie, My Love** (Modern)	..	3	..	..	..	..	..	9	..	..	..	..	..	10
15	11	†**Band of Gold** (Ludlow)	..	..	..	..	..	10	10	..	..	7	..	9	..	8

G'wich Village Spot Doubles As Studio

The Cafe Bohemia, jazz club in New York's Greenwich Village, is doubling as a recording studio. Three disk firms have come down for on-the-spot sessions.

On the market are such albums as "Bohemia After Dark" with the Kenny Clark Septet on the Savoy label, "George Wallington Quintet at the Bohemia," cut by Progressive Records, and "The Jazz Messengers at Cafe Bohemia," on the Blue Note label.

MGM Disk Sub Service Covers 1,900 Stations

MGM Records' newly formed subscription service has brought up the number of stations serviced by the diskery to 1,900. This includes stations receiving platters on a gratis and paying level.

Since the launching of the subscription service, a heavy response has been coming in from college stations subscribing to the paying service. The diskery also has set up a special subscription department, headed by publicity chief Sol Handwerger, to concentrate on promotion in fringe areas bordering large markets.

Inside Stuff—Music

Hi-fi went to school last week when RCA Victor made a gift of its $1,600 Mark I phonograph to the High School of Music & Arts in N. Y., RCA artists Morton Gould, Zinka Milanov and Rise Stevens made the presentation to the school in behalf of the diskery. Alan Kayes, manager of classical artists & repertoire, addressed the student body on the development of the phonograph over the years, illustrated with the help of actual instruments. Kayes pinchhitted for RCA exec George R. Marek, who was delayed in arriving back from England in time to make the address. Victor, incidentally, is also cuffoing the Mark I to most of its longhair artists.

SAG s New Clauses

Continued from page 5

coin except that such work can not be for principal photography or recording. That last clause actually means such players can only do publicity stills or rehearse on Saturdays; not appear in actual shooting.

Guild also obtained upped rates for singers, stunt men, airplane pilots and termpact players.

Beginning Feb. 1, 1958, overtime provisions of pact which now benefit actors up to $1,250 a week will be extended to $1,500 a week, and for termpact players, up from $600 a week to $750 a week.

Precedental regulations cracking down on hitherto unlimited work for teleblurbs for pix limit such trailers to film of not more than 400 feet (4½ mins.) and not less than two scenes. Purpose of the "two scenes" phraseology is to eliminate one big production scene, which could be shot in the time limitation.

Narrators for trailers used either in theatres or on tv are to get not less than $100 a day for two trailers, and $50 for each additional trailer. Old pact had no limitations on the number of trailers on which a narrator would work during a day.

Ballots on the agreement will be mailed to members for ratification the end of next week. Pact is retroactive to last Feb. 1 for new minimum rates, with new working conditions effective April 1, and runs to Jan. 31, 1960.

Flaud Repeats, Ignores Mayer

Continued from page 5

specialized films, but using IFE Releasing Org where necessary. Also, they hope for more goodwill on the part of the majors in taking on the few Gallic features that lend themselves to dubbing and wide distribution.

(2) Creation of a tandem of French owned or leased houses in key U. S. spots to allow for showcasing. At the same time, the French under no circumstances will invest in any distribution outfit. (3) Activities to be undertaken by Joseph Maternati's French Film Office, which will attempt to make the hinterlands more conscious of French pix as an entertainment and cultural force.

Mayer's Previous Reply

In substance, these are the same points made by Flaud some time ago in a VARIETY interview when he was in New York. His statements then netted him a sharp letter from Arthur L. Mayer, prez of the Independent Motion Picture Distributors Assn., in which Mayer noted that he had been associated with two Italian pictures that grossed $1,000,000 in the American market.

"If the business which we are doing with French films is far inferior, possibly this is not entirely due to lack of ability on our part, but has at least some connection with the nature of the product and the failure of the French to afford as effective publicity cooperation as have the Italians and English," Mayer wrote in defending the indies as the best releasing channel for foreign pix.

Mayer said that the Flaud term of "distribution in depth" was "so intangible that I do not know exactly what you mean." He thought the next step should be to build up the reception of French pix in key cities other than New York, and he pledged the indies' cooperation with the French film office.

Supermarket

Continued from page 43

vary regionally, which is particularly true in the packaged record business."

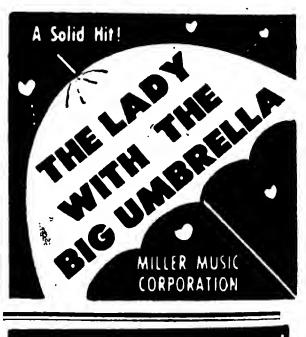
Unlike the book business—Kanaga cites 15,000 book dealers have dwindled to 1,700 local book outlets because the book business has become a mailorder and/or "club" business— the record dealer should be perpetuated as the backbone of the music business.

"For one thing, you can't wait for a mailorder because record tastes are so mercurial. When your customer wants an item he wants it pronto, and not by carrier pigeon. There are 10,000 record accounts of which 7,000 are 'good,' i.e. they are the real backbone. And in a business where 80% of the units comprise popular items, you can see how important the local dealers are to service their clientele. And quick!

Kanaga's bullishness on horizons unlimited are predicated on two factors: 25% population increase in five years and a 50% upbeat of disk customers within the same period of hi-fidelity, along with the new-generation buyers.

Kanaga is also quite vocal about dishonesty on charts and polls and the general technique of misleading trade information. The manner in which certain "information" can be fed the trade "just because some slick distributor throws in an extra box of free records, in order to say this or that one is on top, or 'breaking for a hit,' fools nobody but themselves. Real sales figures don't lie—only the claims that this or that item is 'on top.'"

PETER LIND HAYES
and
MARY HEALY'S
Great New Record
(Kapp)
FOR EV'RY DROP OF RAIN
(The Sun Will Shine Again)
By PAT BALLARD
a.s.c.a.p.
BREGMAN, VOCCO and CONN



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THE HIT OF THE WEEK
JACQUES BELASCO ORCH. & CHORUS
WE'LL GO A LONG WAY TOGETHER — MGM 12192
AM I THE GUY — K 12192
M-G-M Records

Allen Overtaxed on Autobiog

Continued from page 1

encing Allen to "finally get your stuff on paper for book publication."

Between Atlantic Monthly editor Ted Weeks and O'Connor's prodding, that's how "Treadmill to Oblivion" finally became an Atlantic Monthly-Little, Brown book and a bestseller. It went over 50,000 copies, exceedingly good on its own and, in the book trade, regarded the more remarkable because it was bucking, coincidentally Bob Hope's "Have Tux, Will Travel" (Pete Martin collab) and Arthur Marx's biog on "Groucho."

The Satevepost has a $100,000 deal for the Allen book and "while it's too soon to talk about those things," Miss Strauss is certain both the SEP and Little, Brown publications will proceed.

Allen knew from "Oblivion," which started slowly, that present-day show biz book publishing automatically calls for much personal plugging. Jack Benny, George Burns (& Allen), Marx, Crosby, et al., did it, and so did Allen who "gave away a million dollars worth of cuffo spot bookings" to personal with AM and tv shows to shill for his book.

His wife-partner, Portland Hoffa, said her husband was in good health, although he had suffered a breakdown about a year ago, suffering from high blood pressure and heart trouble. He had been walking to the building where a party was being given by a friend, Dr. Milton Berliner. Leaving the party at the time of Allen's collapse was Leonard Lyons, columnist of the N. Y. Post, who participated in arrangements on removal of the body, also informing various wire services of the death. Dr. Berliner had given him emergency treatment, but to no avail.

Only two days before (15), in company of John F. Royal, NBC vice-president and longtime friend of Allen's, the humorist had made a tape with Royal in which they chatterboxed on Royal's having given Allen his first vaudeville work in Boston. This was put on the network's "Monitor" show Sunday (18) as part of a tribute to Allen from Jimmy Durante, Jack Benny, Bob Hope and others.

Allen was born John Florence Sullivan, in Cambridge, Mass. May 31, 1894, of a bookbinding father who died when Allen was 15. His mother died when the future bigtime wit was four. He became a juggler in vaude and appeared in a number of Broadway shows, including "The Passing Show" (1923), where he met and married Portland Hoffa, "Greenwich Village Follies," "The Little Show," and "Three's a Crowd," plus a couple of films. His national reputation was made in radio, beginning in the early 1930s, and he put together a string of memorable "Town Hall Tonight" shows with equally memorable characters from "Allen's Alley."

Never one to pull away from a fight or provoke one when necessary, he lit out against the inroads made on his ratings by the then "Stop the Music." This came after Allen's peak as a radio performer. In recent years he tried a number of television formats, none of them successful, and had made many guestarring appearances, finally finding his groove in CBS-TV's "What's My Line." That show paid tribute to him briefly Sunday night, since it was Miss Hoffa's wish that no elaborate eulogies be expressed, nor did she react favorably to scrapping of the "Line" in favor of an allout memorial stanza or a kinescope of a previous Allen appearance. Steve Allen, who had been on the quizzer before, went on in Allen's place in the panel lineup of Arlene Francis, Dorothy Kilgallen and Bennett Cerf, with John Daly in his regular moderator's chair.

Funeral services were held yesterday (Tues.) morning at St. Malachy's R. C. Church on West 49th St. where many of show biz worship, with Msgr. James B. O'Reilly, its pastor, officiating at the requiem mass. Last rites had been administered Sunday night at the West 54th St. police station where the body had been taken.

(For additional comments on Allen see Page 2.)

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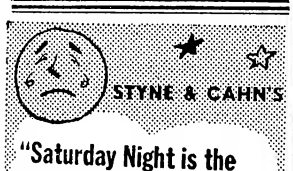

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Debunk Perons

Continued from page 3

fabulous wardrobe and her collection of ivories and expensive cars.

Picture was recently banned in Mexico. Apart from the personal angle, it also gives an impressive account of the rise and fall of a dictator. Final scenes, including the bombing of Buenos Aires and the destruction of the churches, hold considerable impact although the quality of the film leaves much to wish for.

This isn't a balanced version of the Peron dictatorship, and it doesn't pretend objectivity. It is a strong and deliberate indictment of the country's former ruler and an object lesson in the fickleness of any mob.

Verve Preps Big Ella Set

Hollywood, March 20.

Verve Records, Norman Granz's new pop label, is moving into the album field with a hefty Ella Fitzgerald package.

Singer is making an album of Cole Porter tunes under the supervision of Buddy Bregman. It will have 32 sides. Final recording sessions are slated for next week.

DECCA RECORDS
America's Fastest Selling Records!

Dick Gilbert Sees Jock As Modern Counterpart Of Radio's Soap Operas

Phoenix, March 20.

Dick Gilbert, disk jockey on nearby WKYL, Mesa, Ariz., which blankets Phoenix as well as Scottsdale, is one platter-chatterer who has no truck with "lists." In his words, "Since we disk jockeys 'make' the lists, why bother looking at them? True, as an old VARIETY hand I crosscheck your lists, just in case, let's say, something might be stirring around Nashville or Boston or in the northwest."

"But in the main," he continues, "since it is our own selections which literally create these 'lists,' it's an extraneous matter to me."

Gilbert is typical of deejays generally who have no respect for major labels or even consistent stars. He is just as apt to find a hit item on an obscure platter as from one of the majors, and it's just as likely that an obscure artist may contribute a "style" or a distinctive recording as to eclipse the big-name personality with a longtime wax contract on one of the majors.

Gilbert calls the disk jockey the modern counterpart of the yesteryear radio "soap opera," with accent on youth. Each deejay has an ardent personal following, and the responsibility is to keep 'em cliffhanging by an easy chatter style and, above all, a savvy selection of records.

"It's for that reason that just because it's winter I don't play 'winter songs,' and certainly don't want any controversial, 'race' or raucous and offensive rock 'n' roll stuff. If it's a solid r&b beat, all right, we try it and give it exposure and await listener reaction."

U's Stockholders

Continued from page 7

anything to kill our theatre business." Referring to recent pix-to-tv sales, the U prexy declared that a buyer's market currently exists and that "anybody's crazy who would sell now." He said he did not think that the value of the backlog would decline. He refused to evaluate the worth of the company's backlog of 800 pictures.

Rackmil reiterated that there are no plans for a merger between Decca and U and that the idea had been completely dropped, saying a merger did not make sense and that economically it would be better for both corporations to continue operation under the present system. Rackmil also denied reports that he is interested in selling his holdings in Decca, of which he is also president.

The company has no plan to increase its dividend payments. Answering arguments that other film companies paid higher dividends despite lower earnings, Rackmil noted that they were paying out of surplus while U is replenishing its treasury for the years it lost money.

U Ad Costs Rise

It was revealed that U spent $3,800,000 for advertising in 1955 as compared with $2,290,000 in 1954.

Rackmil said that the company's policy in purchasing its own common stock and warrants was not designed to increase Decca's equity in U. He said it would make no difference if Decca owned 80% or 85% of U's stock instead of the present 74%. The average price paid by the company for warrants during the year was $16.74 while an average price of $30 was paid for the common stock.

A total of 938,523 shares, or 91.7% of the voting stock was present in person or by proxy at the meeting which reelected all the incumbent directors. Following the meeting, the board convened and reelected the present officers. At the same time, it declared a quarterly dividend of 25c per share on the common stock, payable March 30 to stockholder of record March 24.

'Hit Parade' Lineup

(On March 17 NBC-TV Show)

1. Libson Antigua...Southern
2. Rock & Roll Waltz.Sheldon
3. No Not Much.....Beaver
4. Great Pretender...Panther
5. Poor People Paris.Connelly
6. Moritat .....Harms
7. Band of Gold .....Ludlow

TV Into Music

Continued from page 1

est hit, "Hot Diggity," is owned by his music publishing operation, Roncom Music, which stands to make a hefty slice of coin from ASCAP as a result of the plugs via disks and on Como's show.

Frank Sinatra, who starred on the NBC-TV musical version of "Our Town," also published the Sammy Cahn-Jimmy Van Heusen tunes via his Barton Music firm. On the other hand, Arthur Schwartz, who produced the recent "High Tor" video stanza on CBS-TV and wrote the score with Maxwell Anderson, turned the score over to Chappell Music. Chappell stands to gain plenty from the hefty video exposure of the score which was cast albumed by Decca.

Betty Madigan, MGM songstress, set for four weeks at the Palmer House, Chicago, opening April 19.

Piano Sales Up But Wha' Hoppen To Sheet Music

Piano sales continue on the upbeat. The National Piano Manufacturers Assn. survey for the month of January indicates that industry sales were 18.3% greater than in the same month of last year. This marks the 13th consecutive month that piano sales have topped those in comparable months of the previous year.

Pop music publishers can't understand why the zooming piano sales have had comparatively little influence on the sheet market. Sheet copies continue to move slowly and a hit tune seldom passes the 200,000 sales mark.

BMI Check List OF New RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
BLUE SUEDE SHOES (Hi-Lo—Hill & Range)			
CARL PERKINS (Sun)	C&W Best Buy	Sure Shot	
JERRY MERCER (Mercury)	74 (Good)	B (Very Good)	
BOYD BENNETT & HIS ROCKETS (King)	76 (Good)	B (Very Good)	
PEE WEE KING & BAND (Victor)	73 (Good)	C&W B+(Excellent)	
SAM (THE MAN) TAYLOR (MGM)	R&B 79 (Good)	R&B B (Very Good)	
CHAPERON (Mor-Koy)			
BONNIE LOU (King)	75 (Good)	B+(Excellent)	
FORTY-TWO BARRELS (Frederick)			
RUSTY DRAPER (Mercury)	Spotlight	Disk of the Week	Good
TINY MURPHY (Ronel)	C&W 75 (Good)	B (Very Good)	
THE LOVE OF BRIDEY MURPHY (Webster)			
BILLY DEVROE'S DEVILAIRES (Tampa)	75 (Good)	Best Bet	
MIDNIGHT BLUES (Gale & Gayles)			
NELSON RIDDLE ORCH. (Capitol)	Spotlight	Disk of the Week	Very Good
MOBY DICK (Village)			
FRANKIE LAINE (Columbia)	78 (Good)	Disk of the Week	Good
MUMBLES BLUES (Forshay)			
BOYD BENNETT & HIS ROCKETS (King)	79 (Good)	Best Bet	
NOSEY (Weiss & Barry)			
LU ANN SIMMS (Columbia)	75 (Good)	B (Very Good)	
PORT AU PRINCE (E. B. Marks)			
NELSON RIDDLE ORCH. (Capitol)	Spotlight	Disk of the Week	Best Bet
RED LIGHT, GREEN LIGHT (Benell)			
CONEY ISLAND KIDS (Josie)	74 (Good)	B+(Excellent)	
MITCHELL TOROK (Decca)	C&W Spotlight	C&W Bullseye	
THE SONG THAT GOD SINGS (Rush)			
THE FOUR COINS (Epic)	77 (Good)	Best Bet	Fair
TENNESSEE WALKIN' HORSE (Dandelion)			
THE SUNSETTERS (Abbott)	75 (Good)	B (Very Good)	
TOO YOUNG FOR BLUES (Warmon)			
THE HI-LO'S (Starlite)	74 (Good)	B (Very Good)	
ELLA FITZGERALD (Verve)	70 (Good)	B (Very Good)	Good
VIBRATIONS (Sheldon)			
JIMMIE KOMACK (Victor)	76 (Good)	Sleeper of the Week	Very Good
THE WAY SHE TALKS (Klive)			
JIMMIE KOMACK (Victor)	75 (Good)	Sleeper of the Week	Good
WHEN YOU'RE ALONE (Arc)			
THE HILLTOPPERS (Dot)	77 (Good)	Best Bet	
THE DAPS (Morterry)	R&B 70 (Good)	Sleeper of the Week	

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AGVA Okays Strike Vote Vs. Circus; May Jeopardize N.Y. Garden Bow

The national board of the American Guild of Variety Artists has okayed a strike vote against the Ringling Bros., Barnum & Bailey Circus, which is slated to open April 4 at Madison Square Garden, N. Y. Union is seeking an overall contract with the big top. AGVA, together with the Teamsters Union, have demanded pacts with the circus.

The circus has already told the performer union "that we can't afford you this year." However, union is persisting in its efforts to get a pact, which would include payments to the welfare fund and guarantees for performer salary.

Union last week sent out wires to its 45-man board, asking whether they would be in favor of a strike in order to sign the circus. So far, according to national administrative secretary Jackie Bright, 34 replies, all affirmative, have been received.

AGVA, along with the Teamsters Union, made their demands on the circus last week. In order to see that the circus preem, for the benefit of the N. Y. Police Athletic League, would come off with no difficulty, city officials attempted to mediate the tiff. A conference was called at City Hall on Friday (16), where Deputy Commissioner of Labor Harold Felix was to hear both sides. However, the meeting was called off. AGVA has since decided that it would work through the Fact Finding Committee, made up of representatives of all theatrical craft unions.

AFTRA Attitude

An important factor in the circus tiff will be the attitude of the American Federation of Television & Radio Artists. There's a commitment for a televised preview, to be sponsored bya General Foods, in which the circus gets a reported $100,000, which is said to be important to them of they are to open in time at the Garden. If AFTRA decides to support its sister union, it's possible a settlement may be hastened. At this point, pledges of support have been obtained from American Guild of Musical Artists, Screen Actors Guild and Actors Equity Assn.

Neither side is anxious to go into a strike situation. There had been picket lines thrown out by the Teamsters Union in other cities, but the circus was able to continue operations. It's expected to be different in New York.

AGVA has made previous attempts to organize the circus, and one season the circus sent a check and application blanks for its performers to AGVA, but since AGVA wouldn't be allowed to police the show, check was returned.

Soph to Reopen Nitery Burned in Galveston

Galveston, March 20.

Sophie Tucker will reopen the remodeled Balinese Room here May 3.

Town's topdrawer nitery has been shuttered for over a year and a half after a fire gutted the cafe.

Ingalls, Flaum In Agency Split

One of the older theatrical agency partnerships in New York was dissolved last week. Miles Ingalls and Joe Flaum, together since 1940, split up. Ingalls is retaining the new quarters in the Loew Theatre Bldg. annex, and Flaum moved into the Milton Berger office, where he is on a space-sharing arrangement for the time being.

Reasons weren't disclosed, but the temperaments of both men indicate that some differences existed on the modus operandi of the business. Both, however, remain close personal friends. Ingalls feels that in these times, an agent cannot remain in his office and expect business to fall his way. A per-center must go out, he says, and dig up new business wherever it can be found. On the other hand, Flaum felt that travel was expensive, whereas an agent got more maneuverability via telephone, wire, etc.

The partnership was formed after Ingalls resigned from Music Corp. of America, where he'd been for a short period. Prior to that, Ingalls was partnered with Jack Davies. Flaum, prior to his alliance with Ingalls, had been partnered with Meyer North for nearly two decades.

KAYE SIGNS WENCES, DUNHILLS FOR D.C. ACT

Danny Kaye has signed Senor Wences, The Dunhills, and the Three Houcs for his show at the Carter Barron Amphitheatre, Washington, June 20.

Kaye is currently dickering for Jo Lombardi, conductor at the Latin Quarter, N. Y., to baton the crew, but no deal has been set as yet. Lombardi, who conducted at the Palace Theatre, N. Y., during Kaye's engagement couple of years ago, has since been with the comic on every personal appearance.

Dailey's Nitery Bow

Hollywood, March 20.

Dan Dailey will make his nitery debut early in August at the Sahara, Las Vegas.

Dailey and Sahara's entertainment director Stan Irwin currently are working out details of a 75-minute original musicomedy in which Dailey will star for a four-week stand.

Louisville Fair's Talent Splurge; Admish Cut, Too

Louisville, March 20.

Kentucky State Fair Board, aiming for a possible 500,000 attendance at the 1956 State Fair, cut the admish from 60c to 50c at which there is no tax. Last year's attendance at the Fair was about 360,000. Admission price was cut partly because all entertainment shows this year will have admission fees. These will range from 50c to $2.50. Free grandstand shows have been given in previous years.

Board has lined up some top entertainment to pull patronage. Included will be Gene Autry with a 180-animal rodeo, Dave Garroway's "Today" television show, and tv's "Super Circus." A musical revue and a daredevil thrill show also are set. In addition up to $3,000 was earmarked for another unnamed nationally known entertainer to appear with the musical revue. Previously the board had lined up Ice Capades International and a Chicago Cardinals-Baltimore Colts pro football game. Board is dickering with Jan Garber's orch to play for the horse show.

AGVA Breaking 10-Year Rule to Okay Benefit For Crippled Dancer

Hollywood, March 20.

Breaking a 10-year tradition, AGVA is permitting a benefit for an individual member. Vaude union has okayed an April 5 benefit in Cleveland for Mrs. Dorothy Kochs, dancer who worked under the name of Rene La Monte. She's credited with saving the lives of two cops by jogging the arm of gunmen who fired at them. However, a bullet from a policeman's gun accidentally hit her in the spine, and she's permanently disabled.

Coast AGVA office, under Irvin P. Mazzei, is contacting top names, asking them to contribute their services.

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Seven writers haven't been able to describe this many-faceted, bubbly buoyant, fresh and friendly tour de force. The only thing they all agree on is "This you've gotta see!"

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MARCH 27th, 1956

Produced by Roger Adams
Staged by James Nygren
Booked by Ray Mitchell
Sid Harris Agency, Miami Beach

Friars' Kudos to Sullivan Warm; 'Nice' Event Despite Free & Easy Guests

By ABEL GREEN

The Friars Club's annual dinners, invariably in honor of some show biz personality, last Thursday (15) at the Waldorf, N. Y., gave the nod to N. Y. Daily News columnist Ed Sullivan, in this instance chiefly kudosed as a television star. Nonetheless, it was a first in the choice of personalities which, heretofore, have been of the calibre of Jimmy Durante, Bob Hope, Jack Benny, Martin & Lewis, et al.

It may have been the journalistic aura which, for a time, created a somewhat overly respectful attitude. But it was soon broken down, such as with Jack E. Leonard's crack, "I don't care what you think—I like Walter Winchell." The nifties were plenty and the ebullient Joe E. Lewis, debuting as toastmaster (besides being the abbott of The Friars), set out to prove his pre-conception that "I thought that's the guy who, all night, does nothing but drink toasts."

It was a somewhat overlong affair, chiefly because of AFM prexy James C. Petrillo's thoroughly uninhibited reminiscences about the White House; Carmine DeSapio's neo-politico speech, and vet librettist Otto Harbach's sincere albeit a shade fulsome encomium to the g. of h.

Opposite Lady

Sullivan, as a seven-year-long CBS headliner, with beaucoup loot in the Madison Ave. till, was bucking a $360,000 legit investment by CBS. Herman Levin's production of "My Fair Lady." CBS board chairman Bill Paley sat on the dais and prexy Frank Stanton went to the show. The affair appeared a little "dressed" but, because of the show, there were paid-for tables with non-attendees.

As a charity pitch for The Friars it pulled the peak gross of $75,000, thanks chiefly to the ad journal, topping Bob Hope's 71G of two years ago.

The nifties were many, some inspired, and some obviously of the "stone-face" genre. Sullivan disproved that, in person, with an effective thank-you speech in honor of "the four women in my life who, wittingly or unwittingly, influenced me the most." This was in relation to the healthy quality of his "Toast of the Town" Sunday night vaudes—all solid, clean, folksy, family entertainment. The four women were his mother, his sister Helen, his wife Sylvia, and their daughter Betty, the latter three in attendance, and Betty with her husband Lt. (j.g.) Bob Precht.

Sullivan belied Lewis' cracks—"he can light up a whole room just by leaving it"; "he started as a greeter at Forest Lawn Cemetery," and "he'll go down in history with Jefferson, Adams, Lincoln and

(Continued on page 52)

Passaic House Trying Experimental Vaude

The Central Theatre, Passaic, will try an experimental vaude show for two days, starting April 3. House has booked a bill comprising the Duke Ellington orch, Johnny Desmond, Lillian Briggs, Artie Dann and the Four Skating Whirlwinds. Al Rickard Agency is booking out of New York.

Rickard has also set a two-day bill at the Steel Pier, Atlantic City, for March 31 and April 1. Layout will include Pat Boone, Artie Dann, Three Lesters, Les Cardinals and Berk & Hallow. The Tommy & Jimmy Dorsey band will be in the Pier's ballroom on April 1.

Reno Facelifting For the Summer

Reno, March 20.

Marquees are dimmer this week than they have been in six years. But it's only a temporary arrangement while clubs gear for the summer. The Riverside is remodeling its theatre-restaurant and the Golden is turning its theatre-restaurant into more of a lounge-type room. The Mapes Skyroom is the only spot currently running shows.

Despite the two-week shutdown of the Riverside nitery, Mert Wertheimer has already put into action a new theatre-bar arrangement adjacent to the theatre. Now featuring the Bill Johnson Quartet, this will become a regular between shows policy.

At the Golden, recently taken over by two young brothers from California, James and Bill Tomerlin, the facelift of the Gold Room will also remodel the entertainment policy. Plans now call for cocktail units and combos serving continuous fare.

The Mapes Skyroom, besides being the only spot currently running shows, has achieved success with its new streetfloor, corner casino which features cocktail units from 5 p.m. too.

The Holiday Hotel, to be completed some time this summer still has ruled out entertainment but may install dance music.

LEONIDOFF 'EASTER'S' 24TH MUSIC HALL YR.

"Glory of Easter," which is a feature of the annual Easter stageshow at the Radio City Music Hall, N. Y., is being presented for the 24th consecutive time this year. Leon Leonidoff, production chief at the Hall, is staging this in the current year while Russell Markert is producing "Welcome Spring" the second presentation which is part of the Easter show.

The Hall's Easter show opens with "Serenade," new Mario Lanza starrer, tomorrow Thurs.). The previous Lanza starring vehicle, "The Great Caruso," holds the all-time money record at the Music Hall.

Borge Sued for Contract Breach by Theatre Op

Detroit, March 20.

Victor Borge, who packed fans into Masonic Temple Auditorium for a $32,525 take on two shows, was sued for $30,000 by theatre operator James Nederlander on a charge of breach-of-contract.

The suit, filed in Circuit Court, alleged Borge failed to keep a scheduled engagement booked by Nederlander in Minneapolis in 1953.

$15,000 Columbus Take

Columbus, March 20.

Victor Borge's one-man show grossed $15,000 here Wednesday (14) when he played one performance in the 3,962-seat Veterans Memorial Auditorium. A total of 4,225 persons, including 263 on stage, paid up to $5 each to see the show.

Borge appeared under the Hast-Amend series.

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THE TIMES.

★ ★ ★

"She brings *a personality as big as all Montmartre* to her London variety debut."

DAILY SKETCH.

★ ★ ★

"Brought the house down."

DAILY EXPRESS.

★ ★ ★

"She has *impudent good looks* . . . Puts over old songs in a new, wicked way."

DAILY HERALD.

and, of course VARIETY

"Patachou takes the stage with confidence and within a couple of seconds her personality is a dominating influence. A show-woman of immeasurable skill, with a voice easily adapted from the demands of an intimate cafe to this large theatre . . . act is a neat mixture of songs in English and French with a sprinkling of show tunes which she delivers in sock fashion."

"She has *a sense of humour:* she knows what British audiences enjoy."

EVENING NEWS.

★ ★ ★

"Mlle. Patachou is a joy. She seems to possess in her *laughing voice and beautiful hands* more of the essence of France than you could find in a whole shipment of Veuve Cliquot."

SUNDAY EXPRESS.

★ ★ ★

"Gleaming . . . with pugnacious warmth *Patachou takes the house by storm.* Patachou sings for the many *with the rare ebullient skill that is granted only to the few.*"

THE OBSERVER.

★ ★ ★

"Madame Patachou . . . from Paris . . . *the most provocative woman in town.*"

SUNDAY GRAPHIC.

★ ★ ★

"She is irresistible."

SUNDAY TIMES.

Thanks VAL PARNELL and LEW and LESLIE GRADE

DIRECTED BY ARTHUR LESSER

AGVA Wins Franchise Fee Fight Vs. Chi EMA; ARA on Union's Side

By GABE FAVOINO

Chicago, March 20.

Franchise fee battle between the American Guild of Variety Artists and Chicago Entertainment Managers Assn. ended in a total victory for the entertainers union here last week, after AGVA national administrator Jackie Bright personally took command here during the crisis.

Major point at issue was recognition of the EMA as an agents' association. Though originally opposed to paying the $50 and $25 franchise fees recently set for agents by AGVA, toward the end of the hassle the EMA agents were willing, for the most part, to plunk down the coin, but only on condition that their association be recognized. This AGVA refused to do.

In addition to Bright's performance before the local AGVA membership and his adamant stand throughout, the Artists Representatives Assn. played a big part in bringing the EMA agents, mostly club date bookers, into line. In acceding to Bright's request that Chi ARA members refrain from buying acts from or selling them to EMA agents, the ARA bloc helped deal the coup de grace to EMA. In asking for the embargo, Bright was making use of provisions of the recently signed AGVA-ARA pact.

Led by EMA prexy Jim Roberts, the maverick agents had, by last Friday (16), almost unanimously bowed to AGVA's demands and were joining ARA. Out-of-town agents in Cleveland, Kansas City and Columbus, who had been watching the fight to cue their moves, followed the Chicago agents' lead. Lone holdout was Paramount Attractions' topper Art Goldsmith, who will probably get his franchise direct from AGVA. Under its deal with the performers' union, ARA collects franchise fees from its members and turns them over to AGVA.

Outcome of the hassle strengthens AGVA's position nationally and locally while reinforcing ARA, since it is now the sole agents' organization recognized by AGVA in the variety field. Both the agents and the union emerged from the fight in a stronger position than they held at its start.

Return of EMA to the ARA fold signals the end of a three-year resistance to AGVA by EMA agents. They originally bolted ARA in 1953 when they refused to pay welfare assessments to the union for performers. ARA had agreed to do so. In addition, AGVA is now in a position to "control" activities of agents by issuing separate franchises and certificates for agents, personal managers and club date producers. This would halt the practice of one agent being active in all three fields, long a sore point with AGVA.

Experimental Vauder Hits 9G in Philly Nabe On 4 Days Despite Snow

Philadelphia, March 20.

Experimental variety show promoted by two local cafe men played four days at United Paramount Theatres' Nixon, West Philadelphia key nabe, and despite bad weather, which cut into Friday evening's (16) returns, garnered a neat $9,000.

Revue featured Julie Gibson, stripteuse who has been a headliner during the last three years at the Wedge, North Philly spot owned by Buddy Ottenberg and Al Nirenberg. Anxious to showcase their dance star, Wedge owners have presented dancer in summer stock and recently made offer to the defunct Hedgerow Theatre, offering to star Miss Gibson in "White Cargo" to help rescue the repertory group.

Headline item on variety bill was star's piece de resistance, "Dance of the Bashful Bride." In the cast were Guy Marks, comedian; Tato & Julia, Cuban dance duo; Johnny Crawford, songster, and Joanne Dubois, tapdancer. Victor Hugo led the pit crew (16).

Instrumental in publicizing the affair was the hiring of Steve Allison, WPEN late-evening commentator, who acted as emcee three nights. Marvin Burak, who conducts the station's all-night show, took over the introductions Saturday evening.

Martha Raye to Be Feted At Nephrosis Dinner

Martha Raye will be guest of honor at a dinner of the National Nephrosis Foundation, at the Waldorf-Astoria, N. Y., next Thursday (28). Her 30th anni in show biz will be marked with this shindig. She's been active in raising funds for the organization.

Tex McCrary is chairman of the dinner committee.

Disneyland Doubling Rides for New Season

Anaheim, Cal., March 20.

Disneyland will virtually double its ride capacity in time for the new tourist season, beginning in June. Amuscment park's rides now can accommodate 114,000 persons weekly. By June 1, the capacity will be 165,000 weekly.

Park's business for the first eight months has steadily increased and now is almost 100% better than originally anticipated.

Sullivan

Continued from page 50

Mercury"—with a very warm, sincere address.

Getting Their Licks In

In sequence, the comics and the dignitaries got in their licks, starting with Phil Silvers, who lives in the same Delmonico Hotel with the Sullivans. And while that Park Ave., hostel is by no means notorious for the musical comedy "service" the bespectacled comedian ad libbed about, there were references like the following: "I thought they were painting the front of the hotel until I found out it was Willie West & McGinty doing an audition," and "Ray Bloch plays the background music and Marlo Lewis stages the room service." (Among the sincerest tributes paid by Sullivan, at the post-midnight end of the affair, was one to his co-producer, Lewis.)

Silvers wound up with a tribute to the abbott of the Friars, which prompted Lewis to observe, "Had I known this was to be a eulogy for me, I'd have done the decent thing and died first."

Sullivan, the Portchester, N. Y., kid who made good in the Big City is, nonetheless, a Connecticut farmer to Gov. Abraham I. Ribicoff, who saluted Sullivan as a neighbor, a taxpayer and an archexponent of the art of communication. It was a properly sincere note amidst the buffoonery, and when toastmaster Lewis wisecracked something he added, "If that line is in bad taste, then I'll use the immortal words of Willie Sutton, 'Pardon me, Governor!'"

Lewisisms throughout the night ran something like confusing network call letters (NBC for ABC), "That's the trouble with me, in school I never knew my ABC's" . . . "two plus two equals four; three plus three equals six; six plus six equals craps" . . . "I drink for my laryngitis—I've had laryngitis now for 28 years" . . . "the richest man in the world is the guy with the most money" . . . "Ed Murrow, the only Peeping Tom with a sponsor," and, after DeSapio's lengthy speech, "You're so right!" Talking of his recent operations, "I was on the operating table for 8½ hours; that's more sleep than I had in years" . . . "if he made my incision three inches longer, I'd be doing a sister act with Christine Jorgensen."

So Who's Tchaikovsky?

John Daly, Red Buttons, and Murrow were followed by Rise Stevens singing "One Night of Love," segueing into Otto Harbach, who deprecated "this deaning business—all you gotta do to be a dean of anything, is to live long enough." It also inspired the crack, "I had a nightmare—I dreamt Tchaikovsky was alive with a good lawyer." Harbach was deeply appreciative of the sundry Sullivan "salutes" to ASCAP.

Jan Murray next with: "Next to John Cameron Swayze, he (Sullivan) is the funniest guy" . . . "he's done more for Lincoln than Carl Sandburg" . . . "he only hires you after you're fired" . . . "I have the greatest jackpot—we will give away a state every Sunday night opposite you; we can only last 48 weeks but we'll murder you!"

Petrillo was pure unadulterated James Caesar with his uninhibited language and a very funny reminiscense of an excursion to the White House. Eddie Fisher and Debbie Reynolds took a bow; Sam Levenson scored; ditto Jack E. Leonard ("they kid you about your personality; well, with me, I just don't think you have any!"); Cyd Charisse and Tony Martin bowed; Martin did "Arivcrderci Roma" straight, and a parody on "Memories Are Made of This" (Sullivan Is Made of This").

The newspaperman-conferencier was poised, spoke without notes, and was coherent and consistent in all the bouquets to family, friends and business associates.

It was a thoroughly "nice" event.

ELKORT OFF TO MEXICO FOR MARTIN HUDDLES

Eddie Elkort, head of American operations for the Lew & Leslie Grade Agency, London, will take off for Mexico City today (Wed.) to meet David N. Martin, head of the Tivoli Circuit, Australia. They will gander talent in that city before returning to New York. Martin is currently on a worldwide tour to case acts for the Down Under chain.

Elkort is also slated to make a trip to Rio de Janeiro April 4, for the April 6 opening of Edith Piaf at the Casino Copacabana there.

Vegas Moulin Rouge Ops Held Personally Liable To Hotel's Creditors

Las Vegas, March 20.

The possibility of the original operating group of the Moulin Rouge, getting out from under the financial debris of the shuttered hotel dimmed last week (14), when the interracial spa was declared bankrupt. Moulin Rouge Corp. partners Alex Bisno and Louis Rubin were held personally responsible to pay off the hotel's creditors, and Federal Judge John Mowbray gave the pair until tomorrow (Wed.) to list their personal assets and liabilities with the court.

Mowbray set another meeting April 5, at which time it will be determined if any of 40 other individuals in the so-called limited partnership group shall be adjudged liable to the creditors. Understood that during the next hearing Bisno and Rubin will present a new plan for reorganization, while at the same session Mowbray will name Receiver Harry Miller as the trustee as previously recommended by the corporation's creditors.

During last Wednesday's showdown hearing, it was revealed that Rubin owns extensive New York restaurant (i.e., Chandlers), tavern and real estate properties. The exact financial position of Bisno was not made clear, however. Bisno at present is the center of a grand jury probe here, in which he and his Nevada Real Estate Loan Co., are being investigated on charges of usury. It was also revealed Wednesday that Rubin shoveled $300,000 cash into the Moulin Rouge and owned outright 24% of the corporation's stock.

Pitt Instrumental Trio Forming New Nitery Act

Pittsburgh, March 20.

New nitery act is being organized here by Lou Mauro, bass player, and Dom Trimarkie, accordionist, both with Joe Negri's trio on the "Buzz 'n' Bill" tv show, and Ralph Granada, pianist, under the name of the Three Muses. Boys are building an instrumental comedy turn with special material by Sam Silver, longtime WB theatre manager who has been writing for radio and television personalities for the last couple of years.

Muses will break in sometime next month at the White Horse Inn in nearby Scottdale.

D. C.'s Breeskin As Talent Booker

Washington, March 20.

Barnee Breeskin, Hotel Shoreham maestro for the past 25 years, announced his debut last week as a booker of talent and consultant for musical arrangements and compositions. New venture is recognition of the growing market for talent here engendered by numerous conventions and political meetings.

Though the Breeskin enterprise will operate independently of the hotel's supper club, the Blue Room, it's an open secret that it was organized with the blessings of Shoreham v.p. and entertainment boss Bernard Bralove. Breeskin, who will continue on the podium of the Blue Room, headquarters his new office in the Shoreham, and plans to use many of the nitery revue acts on a freelance basis in his bookings.

New bureau will work closely with the Eddie Elkort office in New York.

Vegas' Royal Nevada On AGVA's Unfair List Till Old Debts Cleared

Hollywood, March 20.

Phil Spitalny and Jake Kozloff, new operators of the Royal Nevada Hotel, Las Vegas, have received notice from Irvin P. Mazzei, AGVA's Coast chief, stating the hostelry is still on the union's unfair list and no stage shows can be presented at the inn until AGVA is appeased.

According to Mazzei, the Royal Nevada was placed on the union's blacklist last January, because of unpaid salary claims totaling $30,000 filed with AGVA against the spot by Anna Maria Alberghetti & Family, Georgie Tapps and Jackie Kannon.

"In addition," said Mazzei, "Olsen & Johnson, scheduled to play the hostelry next month, are also on AGVA's unfair list for a $500 claim filed against them. I also have notified them that they can't even rehearse the show until this claim is settled."

Mazzei asserts either the new ops of the Royal Nevada must pay the $30,000 or show cause why they are not responsible for the hotel's previous debts.

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DANCING STAR MARGARET BROWN
Will Henceforth Be Billed and Known as:
MEG BROWN
Currently Featured at the Famous
Thunderbird Hotel, Las Vegas
(March 22 to April 18)

Copacabana, N. Y.

Tony Bennett (with Chuck Wayne), Larry Storch, Four Coins, Gary Mann, Sandra Devlin, Copa Girls, Michael Durso & Frank Marti Orchs, staged by Douglas Coudy; music and lyrics, Durso, Mel Mitchell, Marvin Kahn; costumes, Billy Livingston (Mme. Berthe); orchestrations, Deac Eberhard; $5 minimum.

Tony Bennett heads the Copa's Easter show and is doing a bangup job. The singer covers the jumps and the ballads in a 16-song, 40-minute turn that's a smash all the way. Also on tap for a strong showing are the songstering Four Coins, while Larry Storch handles the comedy slot with a variety of routines for overall satisfactory impact.

Bennett's nitery floor demeanor is strictly bigtime. He knows how to handle himself and does so effectively from his specialty opener, "Why Can't I Say Hello?" to his rousing windup delivery of "Sing You Sinners." He rocks the room with "Rags to Riches," goes robust on "Without a Song," renders a snappy "Taking a Chance on Love" and gives out with a rash of other tunes, some mellow, some dramatic, but all good. The singer, incidentally, gets special guitar accompaniment from Chuck Wayne.

The Four Coins provide a driving session with their rapid-fire vocaling. The quartet opens with a tailored "Crazy Little Copa" and then move into a frantic "Shake, Rattle and Roll," with one member of the unit doubling on sax. The boys then work over a medley of standards, advance to "Memories of You" and close with "I'll Be True to You," with the audience joining in on handclapping.

Storch starts the yocks going with a routine relating to his youth and then gets in a laugh quickie via his takeoff on a shaky tv screen. He's got an okay bit in his singing tv cowboy, but doesn't fare too well in the General Custer-Sitting Bull sequence. His Japanese, French and adagio items are all okay and his impression of a drunken gal has risible value.

The Copa girls provide the usual eye-appeal in Billy Livingston's colorful costumes. Production singer Gary Mann does a solid job on the Michael Durso-Mel Mitchell-Marvin Kahn tunes, while Sandra Devlin's terp talent is effectively showcased in the production numbers. The Copa orch, fronted by Durso, supplies top-notch showbacking, while the Frank Marti band takes over for the customer terp interludes.

Jess.

Sands, Las Vegas

Las Vegas, March 20.

Martin & Lewis, Introducers (6), Bunny Briggs, Dick Stabile, Copa Girls (8), Sandmen (4), Linda Lawson, Lew Brown, Ray Toland, Antonio Morelli Orch (20); $2 minimum.

A Martin & Lewis stand comes once in a blue moon here—but the moon is blue, and Sands bonifaces are in the pink for the next three frames. Not only is there super biz; it's a stampede. For the entertainment never stops, moving from the Copa Room out into the casino where Pied Piper Jerry keeps the place in an uproar until sunup.

In this particular Sands sortie, Martin & Lewis are funnier than Martin & Lewis. They are the only known comedians better than their material, which is excellent. This is an all-new frame for the songs of Martin, the cutups of Lewis and the combination of both. Surrounded by a sextet of song-and-dancers, The Introducers, plus their longtime associate, conductor Dick Stabile, pianist Lew Brown, drummer Ray Toland, augmented string section for Martin's purring, special tunes by Sammy Cahn, dances staged by Nick Castle, the M & L hour is superbly integrated.

Martin opening songspiel has funny byplay breakups by The Introducers & Lewis, but he manages to wallop over three numbers winding up with, of course, "Memories Are Made of This," which cues the permanent entrance of Lewis and all madhouse capers to follow. They swing into an old-time terps with straw hats & canes, toss in the slapstick; kid with film star impressions to reach another plateau, and level off with a crazy "Side By Side" duet.

The Introducers have a funny piece of biz in a deadpan warble and hoofing of "Stage Wait," to kill time while Lewis dons costume for his outstanding bit, a Japanese singer, with Martin interpreting the lyrics. Closing yodel and mime is neat touch when the M. & L. kinship is tellingly portrayed in "Fodners," a lift from their new Par pic. After the recent splitup of the pair, the song socks over for whopping reaction as they walk off, arm-in-arm. Begoff speech by Lewis is neatly essayed.

Bunny Briggs primes with a protracted round of taps. Young sepia terper should make his exhibits brief and build to climaxes instead of long immobile standup taps. He's a whiz with the beats, but too subtle. Audience would like more flash. Antonio Morelli orchsters perform solidly under Dick Stabile's baton, and same for their own maestro during the line holdover, "Calypso," prance and for Briggs. *Will.*

Knickerbocker, H'wood

Hollywood, March 9.

Sylvie St. Clair, Jack Dailey, Joyce Collins Trio; no cover or minimum.

The extensively refurbished Hollywood Knickerbocker Hotel finally got into show biz with the opening of its new Holiday Room and a trio of singing acts. From both the performers' and the public's standpoint, a lot has to be done to achieve the desired effect.

Physical layout of the room makes it difficult to work, since the performer must always be facing away from a segment of the room. Too, the location of the bar provides an additional clatter. And the thin drape across the glass wall leaks so much light as to be distracting.

On the entertainment side, Ben Bard, vet actor and drama teacher, who is in charge, has rather unwisely selected only singing acts. By the time star Sylvie St. Clair comes on after close to half an hour of vocalizing by the Joyce Collins Trio and Jack Dailey, she has a tough time overcoming ringside lassitude. She finally makes the grade, though, with a good voice, easy personality and some okay material. Wisely, she doesn't lean too heavy on her Gallic background, singing much of her stuff in English to win plaudits.

The Joyce Collins Trio, who also play for dancing on the 15x20 composition floor laid down in the dining room, do four numbers passably, and Dailey has a pair that showcase him fairly well. He's also around as a strolling serenader between shows.

Room's layout and price policy indicates it would do better to convert to an intimery basis, letting Miss St. Clair work in a baby spot rather than with the lights full up, and utilizing the others only as interim entertainers. *Kap.*

Amato's, Portland

Portland, Ore., March 13.

Lancers (4), Paul Meeres & LaRaine (with Juno Lewis), Lady Francis, Herman Jobelman Orch (6); no min., $1.50 cover.

The Lancers are making their second return trip here in six months, and should pull in the customers during the next two weeks.

Handsome, well-disciplined outfit offers plenty of entertainment for 30 full minutes. Guys slam out some of their top platter stuff and other special material for solid returns. They work hard, sell big, offer a fine change of pace, and thoroughly enjoy their work.

Paul Meeres & LaRaine get things under way with some hectic Afro-Cuban terping. Orb-filling, well-stacked femme surprises with her scanty costume. Duo knocks out some wild dance numbers. Juno Lewis accompanies on the bongo drum and scores with a solo stint. Lady Francis in the deuce spot pleases with some standard magico stuff and the 50-minute layout is entertaining throughout. Herman Jobelman and his house crew play their usually good show and set the tempo for dancing. *Feve.*

Bradford Roof, Boston

Boston, March 15.

Jay Jason, Gaye Dixon, Harveys (2), Harry DeAngelis Orch (5), Versitones (3); $2.50 minimum.

Jay Jason is wowing auds here with his clowning and boniface Al Taxier is holding him over at the roof garden. Working to a small room (on night caught), Jason throws away the mike, comes down to ringside and gives a whale of a show. On for 50 minutes, he makes the most of material at hand, with fast-paced repartee, but always making himself the butt of the snappers.

Gaye Dixon, reviewed under New Acts, gets fine returns with dynamic blues piping and a Lillian Roth drama and song medley. Opening the show, the Harveys, blonde femme and blonde lad, go over nicely with ballroom, softshoe and pantomime terping. Harry DeAngelis cuts a slick show and the Versitones are mucho okay in the interludes. *Guy.*

Savoy Hotel, London

London, March 15.

Gino Donati, Page & Bray, Pan Yue Jen Troupe (3); Ian Stewart's Savoy Orpheans, Francisco Cavez orch; $5 minimum.

As an example of in-between-season bill, the current Savoy show is well above average. Gino Donati, who headlines, has played this No. 1 hotel previously, and the two supporting acts add to the general quality of the entertainment.

Donati has one of the best gimmick shows in Europe. It opens conventionally with a soso vocalist onstage trying his hand with operatic arias, with noisy interruption from a ringside young couple. Quarrelsome pair's male partner is lured onstage. Then the fun begins. Not only is he a firstclass comedian, but he's no mean acrobat too, and from that point the show goes with a zing and the customers respond accordingly.

Page & Bray, doubling with their Palladium stint, give a fine demonstration of fast and smooth ballroomology, with classic twirls and lifts. The Pan Ye Jen Troupe, a Chinese trio, make a lively opening act, climaxed when the sole male member of the team does a handstand on four chairs perched on an equal number of bottles. Ian Stewart's resident combo provides adequate backgrounding, and with the Francisco Cavez rhythm orch takes good care of the dance sessions. *Myro.*

St. Regis, New York

Monique Van Vooren; Milt Shaw Orch, Ray Bary Ensemble; cover, $1.50 weekdays, $2.50 Saturdays.

Not everything that glitters is gold and not everyone with a French accent is necessarily a cinch for the Maisonette, a room traditionally the home for the Continental touch. Monique Van Vooren, a tall, blonde looker from Belgium proves that point in her current session at the nitery.

Perhaps Miss Van Vooren has been away from home too long, or maybe she's been told that, in the U.S., the customers like it "rough." At any rate, she exhibits a surplus of vocal energy in her songalog which is a curious mixture of French and American, with not enough of either. She does make up for this in part via a pleasing personality and good touches in acting out her numbers.

Starter sets the tone for her stint. It's a lively novelty. "Relax," delivered with more energy than skill. She follows this with "I Never Kiss," which again is belted across with unnecessary roughness. This she follows with a sentimental ditty, "A Street in Paris," which reveals that Miss Van Vooren not only is capable of the sotto voice but also knows how to handle a good tune. Then comes another novelty, delivered with charm, and a comedy bit about women that registers with at least some of the ringsiders.

"I Want More" is another loud vocal exercise, and the encore is "If She Likes You Very Much," which floors 'em via sheer lung power. It's obvious that Miss Van Vooren, who sometimes sings with an accent and sometimes without, has yet to find her style; also that she's a talented performer with striking looks to match an engaging personality. Perhaps she thinks Americans don't go for a typically French repertoire, and this may be a sound theory in some places. It misfires at the St. Regis.

Milt Shaw orchestra backs her up nicely and the Ray Bary Ensemble is fine for the dancers, as per usual. *Hift.*

Hotel Muehlebach, K. C.

Kansas City, March 16.

Merry Macs (4), Billy Fields, Billy Papon, Tommy Reed Orch (8); $1, $1.50 cover.

A temporary switch in policy brings a three-act bill, most unusual here. Heading it are the long-established Merry Macs, with Billy Papon on for m.c. and comedy, and singer Billy Fields, unknown in these parts. Opener proved a long 55 minutes, with some really entertaining moments and some that could be judiciously trimmed, even after routine settles.

Serving as m.c., Papon runs in some comedy chatter, has a stint on harmonicizing, and draws a passel of laughs with his pantomiming of Tibbett's "Figaro." A hometown lad, he hasn't been seen here in 10 years.

Fields is a good-looking, hard-working lad with an okay baritone, and given that hit recording, he could easily make higher brackets. As it stands, his singing is okay, his stage presence good, and his song selections mostly register.

The Merry Macs, for all their warbling have never made a p.a. here, and their advent to the Terrace Grill is the real strength of the show. As one of the first vocal groups to eschew close harmony with the melody on top; they're established, if little heard from recently. This is evident throughout eight numbers and a medley of several hit recordings. *Quin.*

Village Vanguard, N. Y.

Maya Angelou, Eve Roberts, Herb Hartig & Paul Mazursky, Clarence Williams Trio; $3 minimum.

Boniface Max Gordon manages to keep his Greenwich Village cellar in order by constantly importing fresh talent with a flair for intimate room work. There seems to be a never-ending flow in Gordon's source of supply, and a trip to the Vanguard usually winds up with a couple of appraisals for the New Acts files.

New Acts candidates in current Vanguard bill are thrush Eve Roberts from Cleveland and the comedy team, Herb Hartig & Paul Mazursky, from the Coast. Both fit into the Vanguard scheme and help round out a bill headed up by calypso stylist Maya Angelou.

Miss Angelou, a tall Negro femme with plenty of bounce, has been plying her trade on the Coast with some success. She should do as well in these parts, and could even go a little farther if she'd spread out and tackle a few pop ballads instead of sticking to the calypso beat. But for those who can't get enough of the island tempo, Miss Angelou fills the bill. A strong rhythmic sense, fine body control and a wry way with songs and patter, all add up to a slick turn for the Vanguard and rooms like it.

The Clarence Williams Trio continues at the same old stand, backing the turns and playing for the terpsters in fine style. *Gros.*

Hotel Radisson, Mpls.

Minneapolis, March 17.

Robert Clary, Don McGrane Orch (8); $2.50 minimum.

Robert Clary makes his local bow brilliantly. There probably has never been a nitery performer here to display more sheer vocal gusto, bounce and vitality on the amusing side than this tiny ball-of-fire Frenchman whose reputation had preceded him, judging by the warmth of his reception and the near-capacity premises.

Booking impresses as a 10-strike, if only for the reason that Clary wanders off the beaten songology path with his comedy and spoof-packed vocalistics that bear the imprint of a distinctive, Gallic style and personality. Also, it's a different sort of fare from that usually served here.

At show caught, there were swift pacing and rare liveliness as he exploded in dynamite fashion with unfamiliar French and English numbers sung and performed differently, and enhanced by rib-tickling gestures, grimaces, prancing and incidental business. Every number clicked.

As usual, Don McGrane and his orchestra are always on the ball, backing up Clary and playing for guest dancing. *Rees.*

Le Cupidon, N. Y.

Gretchen Wyler, Herb Jeffries, Ernie Warren Trio, Louis Ortiz Trio; minimum $5.

Le Cupidon has a sock two-act bill in singers Gretchen Wyler and Herb Jeffries. For Miss Wyler, who's featured in the longrun Broadway musical, "Silk Stockings," this eastside stand marks her nitery debut and is covered under New Acts; for Jeffries, it's his first Gotham date in about eight years. He was in Europe most of that time.

While overseas, he operated his own Paris club and also did some singing in Italy and elsewhere. In his current bistro booking, he displays showmanship savvy and a good resonant voice. His manner is polished and pleasing and he knows how to handle an audience, as evidenced by his "I'm in the Mood for Love" table-hopping stint.

Besides scoring on the songstering, he also has a neat bit in his tune introes, which are sharp and usually humorous. His songalog includes "Basin Street," "Ol' Man River," "Adam and Evil Blues," "Honeysuckle Rose," "Black Magic" and his trademark tune, "Flamingo." Jeffries, an effective performer on a nitery floor, also impresses as having the vocal equipment and physical makeup for legit exposure.

The Ernie Warren Trio backs the acts smoothly and alternates with the Louis Ortiz Trio on dishing out the terp tunes. *Jess.*

Duplex, N. Y.

Butterfly McQueen, Lovey Powell, Brooks Morton; $2.50, $3, $3.50 minimums.

Since its opening in October, the upstairs room at the Duplex (there is a bar below), has established itself as a place to go for the Greenwich Village vagabonds. It's a compact spot, run by the entertainers Hal Holbrook, Lovey Powell and Brooks Morton, and the divertissement is keyed along offbeat intimery lines. It probably won't be too long before the Duplex will rank alongside such other popular Village ventures as the Bon Soir and the Vanguard.

With Holbrook off on a month's hiatus, Butterfly McQueen has has been called in to fill the gap. Negro comedienne of the high-pitched voice already has plenty of screen and radio credits under her belt, but ihis is her first try at the nitery field in these parts. She's appraised further in New Acts.

Miss Powell holds down the main spot with a repertoire that packs lots of appeal for those running away from current pops. The songbag is full of class showtunes and standards and she delivers 'em in a highly mannered mood that holds the tablers. She's got a coy way of working into a song that gets a bit bothersome, but once she gets going with such items as "Miss Otis Regrets," "Bidin' My Time," "Tea In Chicago," "Once In A Lifetime" and "I Love a New Yorker," she comes over strong.

Brooks Morton handles the keyboard accomp and indicates a deft touch. Some solo work between the vocal turns would help brighten the lulls. *Gros.*

Blinstrub's, Boston

(FOLLOWUP)

Boston, March 12.

Harry Snow, personable youngster with a big voice, is keeping boniface Stanley Blinstrub's regulars in the big 1,700-seater happy with a stint of fancy vocalizing. Opening offstage with "There's No Tomorrow," his powerful piping reverberates throughout the room, reaching the furthermost recesses. Bounding on stage, he lets go with a slick rendering of "Stranger in Paradise" to heavy palm-whacking and takes "Cara Mia" for a nice ride. He scores with show tunes, "'S' Wonderful," and "Hi Lili, Hi Lo," and throws in "When Irish Eyes Are Smiling" for the big Eire contingent, which gets him off to big mitting. Encore is a sock "Granada."

Snow, who has alternated between the nitery circuit and musicals, owns a fine set of pipes and can open up all the stops. Word of mouth will undoubtedly bring large carriage loads to Blinstrub's during his booking. Balance of the show is the same as last week. *Guy.*

Chateau Madrid, N. Y.

Tun Tun, Luisa Triana (with Mario Escudero), Line (4), Pancho & Ralph Font Orch; $3.50, $5 minimum.

Heavily Spanish flavor of the entertainment customary at the Chateau Madrid is lightened this round with the return (from Mexico City) of Tun Tun, whose comedy capers are pretty much universal. On the more rigid side is Luisa Triana who, accomped by guitarist Mario Escudero, is said to be making her first nitery appearances after having restricted herself to the concert halls in Spain. Her flamenco terping is more fully covered in New Acts.

Tun Tun, a midget who combines a quick wit with a fine sense of physical comedy, is an easy crowd-pleaser. One of the first things he does is make the audience forget he's a midget except where it shows to advantage, i.e., with his dancing, his audience interplay with the femmes and with the props (like a midget piano). But in his comedy bits with the band and with leader Pancho, in his impressions (Liberace, Nat (King) Cole, Billy Eckstine, Ed Sullivan and Vaughn Monroe), he's all business as a comic without thought of his stature. As such, he's an entirely likable gent who achieves good results despite spreading himself thin among songs, dances, impressions and panto. He might achieve even better results with some tightening and concentration on fewer facets of his routine.

Pancho's orch backs the show, and does a topnotch job, except for one unfortunate number with Miss Triana at dinner show, in which she apparently didn't like the shifting tempos and made her displeasure plain. He graciously took the blame and every thing was hunky after that. Pancho orch also provides excellent terping alternating with the Ralph Font unit *Chan.*

VARIETY BILLS

WEEK OF MARCH 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 22
Rockettes
Corps de Ballet
Choral Ensemble
Larry Griswold
Inez Barker
William Upshaw
Ed Powell
J Langee

Palace (P) 22
3 Royal Rockets
Table Turners
Leonardo & Anita
Harveys
Chords
Rosemary O'Reilly
Cy Reeves
L & G Anders

AUSTRALIA

MELBOURNE
Tivoli (T) 19
Adele Inge
B Rayes & D Faye
Jack Powell
Reg Redcliffe
Rih-Aruso
Lawman & Robins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Roslyn Dunbar
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim De Jong
Geoff Thorne
Helen Pluker
Dorothy Hickey

PERTH
Majestys (T) 19
Bill Finch
Billy Banks
3 Gypsys
Brox & Myrna

Vitch & Partner
Neal & Newton
Joe Church
Romaine & Claire
Jenny Howard
Alain Diagora
Red Moore
Ken Littlewood
Frank Ward
Jack Baker
Nola Molloy
J's'p'n McCo'm'k

SYDNEY
Tivoli (T) 19
Hite & Stanley
Frank Marlowe
Billy Russell
Salici Puppets
J & D Barker
M & E Rose
Laycock & Maureen
Stuffy Bryant
Gordon Chater
Darryl Stewart
Terry Scanlon
June Salter

BRITAIN

ASTON
Hippodrome (I) 19
Issy Bonn
Noberti
Barnes & Jeanne
Edwin & Racheile
Barry Sisters
Stan Van
Ray Alan
Sylvia & Audrey

BIRMINGHAM
Hippodrome (M) 19
Slim Whitman
Rey & Ronjy
Harry Bailey
Cynthia & Gladys
Ladringlos
Tommy Locky
Nordics
Lizzet & Eddie

BRIXTON
"Bubble and Peep"
Empress (I) 19
Cyril Bowler
Rhoda Rogers
Flying Renoes
3 Debs
Wayne & Brett
Bourne & Barbara
Roy Murray

CHELSEA
Palace (I) 19
Terry Cantor
Pauline Penny
Hal Swain
Michael Morgan
L & T Kee
Susan Scott
Red Preston
Andrew Allen
Gabrielle
Brian Seymour
Kenny Cantor

CARDIFF
New (M) 19
Tommy Fields
Adelaide Hall
Arnley & Gloria
3 Pirates
6 Smashers
Chris Carlsen
Napoleon & Josephine
Happy Hikers

CHISWICK
Empire (M) 19
Eddie Gray
Arthur English
M & H Nesbitt
Clarkson & Leslie
Christine Glanville
Larry Turner
3 Skylarks
Patsy Sylva

EDINBURGH
Empire (M) 19
Murray & Maidie
Granger Bros.
Jones Boys
Wareham & Barbara
Morecambe & Wise
Harry Worth
Billie Wyner
Bruce Forsyth

FINSBURY PARK
Empire (M) 19
Don Cornell
Ballet Montmartre
George Martin
4 Furres
Wright & Marion
King Bros.
Kemble & Christine
Jeff & June

GLASGOW
Empire (M) 19
Richiardi Junior
Lane Twins

M & B West
Maxims
Desmond & Marks
Grossetto & Gaston
Dickie Dawson
Bert Bendon

LONDON
Metropolitan (I) 19
Phyllis Dixey Co.
Dargie Quintette
Billy Livingstone
Godfrey & Dee
2 Rexannos
Jack Tracy
Ciro Dancers

LONDON
Palladium (M) 19
Winifred Atwell
Kenny Baker
Petula Clark
Alma Cogan
Jack Jackson
Stargazers
Malcolm Vaughan
David Whitfield
Tommy Trinder

MANCHESTER
Hippodrome (M) 19
Hylda Baker
Bob Hammond
Rene Strange
Les Marthys
Freddie Harrison
Jimmy French
Rene Dymott
Anita

NEWCASTLE
Empire (M) 19
Jat Herod
Walthon & Dorraine
Dennis Hale
S & P Kaye
Keppel & Betty
J & J Bentley

NORWICH
Hippodrome (I) 19
Enos & Lane
Dennis Shirley
Havall & Byl
Arthur Gordon
June Carle
J & P Sharratt

NOTTINGHAM
Empire (M) 19
Jimmy Young
Horler Twins
Albert Burdon Co.
Marcies
Joe Black
P & P Page
Juggling Brauns
Arthur Tolcher

SHEFFIELD
Empire (M) 19
Ronnie Hilton
Rayner & Betty
Arthur Worsley
Louise & Co.
Baker & Douglas
Del Cortina
Gold & Cordell

SUNDERLAND
Empire (M) 19
Billy Stutt
Bob Dale
Dawker & Webb
R & R Marlow
McDonald Sisters
5 Robertis
Peter Merrill

YORK
Empire (I) 19
Carroll Levis Co.
Edorics
Daly & Wayne
Eddie Goffron
Billy Maxam

Aileen Morales
Alan Logan Orc
Stanley Melba Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
T & J Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Monique V'n Vooren
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Charlivels
A. L. Simpkins
George Tapps
Chiquita & Johnson
Wazzan Tr
Harold & Lola
Rita Noble
Yasmina
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Gretchen Wyler
Herb Jeffries
Ernie Warren Orc
Amapola
Menenghito Orc
Le Ruban Bleu
Wesson & Polk
Norman Paris 3
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Mimi Warren
Eddie Layton
Red Carpet
Pat Harrington
Sheila Reynolds
Dave Rogers
Red Benson

Town & Country
Burnell Dancers
Johnny Morris Orc
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc
Versailles
Jack Cassidy
Betty Bene
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Nelle Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Vicky Autier
Erika Kolossy
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Hall
George Hopkins
Sophie Parker
Larry McMahon
Alan Holmes Orc
Waldorf-Astoria
Benny Goodm'n Orc
Nat Brandywynne Orc
Micha Borr Orc
Village Vanguard
Hartig & Mazursky
Ada Moore
C Williams Trio

CHICAGO

Black Orchid
Dr. Arthur Ellen
Gloria Van
Len Dresslar
Blue Angel
"Royal Calypso"
Mighty Panther
Phyllis Branch
Roger McCall
Eugene Compson
Esther Johnson
Blue Note
Johnny Hamlin 5
Tony Scott 4
Chez Paree
Nick Noble
Beverlee Dennis
Little Buck
Chez Paree Ad'r'b's
Brian Farnon Orc

Cloister Inn
Pat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo
Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Tune Tattlers
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
London House
Art Tatum Trio
Palmer House
Jose Greco
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Peggy Lee
Anthony, Allyn Hodges Trio
Russ Morgan Orc (18)
Bar of Music
Hank Penny
Sue Thompson
Zulch & Noble
Beverly Hilton
Horace Heidt Revue
Biltmore Hotel
Connie Haines
Lenny Kent
Wonder & Barks
Hal Derwin Orc
Ciro's
Mary Kaye Trio
Step Bros. (4)
Dick Stabile Orc
Geri Galian Orc

Crescendo
Kay Brown
Dick West
Tony Martinez
Macayo
Lili St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio
Mocambo
Arthur Blake
Rubin Moreno Trio
Paul Hebert Orc
Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Ffolliott Charlton
Eddie O'Neal Orc
Statler Hotel
Constance Moore
Danii & Genii Prior
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Patti Page
Wiere Bros.
Pony Sherrell
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
El Cortez
Larry K. Nixon
Abbey Lokcoln
Kumar
Sherman Hayes Orc
El Rancho Vegas
Eartha Kitt
Myron Cohen
Ted Fio Rito Orc
Flamingo
Dick Shawn
De Castro Sisters
Rickie Layne
Ron Fletcher Dncrs
L. Basil Orc
Golden Nugget
H. Ranch Band
Polly Possum
Joe Wolverton
Townsmen
Betty Taylor
New Frontier
"Hooray For Life"
Jack Carson
Cass Daley
Leo Diamond
Giselle Szony & Cabots
Dorben Dncrs
Garwood Van Orc
Riviera
Ben Blue
Patti Moore
Ben Lessy
Dorben Dncrs
Ray Sinatra Orc

Sahara
Bob Crosby
Sarah Vaughan
Modernaires
Bobcats
Saharem Dancers
Cee Davidson Orc
Sands
Martin & Lewis
Bunny Briggs
Dick Stabile
Copa Girls
A. Morelli Orc
Showboat
Jimmy Casanova
Sharon Knight
Garr Nelson
Showboat Girls
Lawrence & Beverly
Rosai & Mac D'rm'tt
Mike Werner Orc
Silver Slipper
Sally Rand
Four Knights
Hank Henry
Sparky Kaye
3 Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
Beatrice Kay
Sonny Howard
Cordolins
Roby & Deli
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc
Balmoral Hotel
Enrica & Novello
Emil Coleman Orc
Wayne Carmichael
Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
Casablanca
Lillian Hayes
Mickey Manners
Bob Rogent Orc
DiLido Hotel
Barton Bros.
Sager Dancers
La Playa Sextet
Emilio Reyes Orc
Bea Kalmus
Eden Roc
Vic Damone
Hazel Scott
Cy Coleman Trio
Mal Malkin Orc
Chuey Reyes Orc

Empress Hotel
Diosa Costello
Don Casino
Mandy Campo Orc
Fontainebleau
George Jessel
Ella Logan
The Szonys
Sacasas Orc
L'Aiglon
Marion Colby
Horace Diaz Orc
Lucerne
Allen & DeWood
The Tip Toppers
Stan Porter
Jacques Donnet Orc
Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
Kenilworth
Jimmy Carrol
Carroll & Gorman
Michael Marvin Orc
Monte Carlo Hotel
Jackie Miles
Judy Lynn

Cabaret Bills

NEW YORK CITY

Aretes
George Stone
Carolyn Carpenter
Harry Kane
Judy Martini
H Roth Orc
Beverly
Bobby Short
Blue Angel
Enid Mosier
Steel Band
Earl Hall
Ruth Price
Bon Soir
Kaye Ballard
Sylvia Sims
3 Flames
Phil Leeds
Jimmie Daniels
Cameo
Mel Torme
Corky Hale
Stan Free
Roger Steele
Chateau Madrid
Luisa Triana
Tun Tun
Pancho Orc
Ralph Font
Copacabana
Tony Bennett
Chic Layne

Teddie Vincent
Mickey Calin
Grace Genteel
Michael Durso Orc
Frank Marti Orc
Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Elegante
Elaine Jordon
Bob McFadden
Pierce Knox
Russ Currie Orc
Ket'l H'nry Hudson
Three Suns
Joan Bishop
Hotel New Yorker
Lenny Herman Orc
Hotel Plaza
Edith Adams
Richard Hayman
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Lilo
Augie & Margo

Martin & Malo
Leonard Young
Ben Novack Orc
Murray Franklin's
Roberta Sherwood
Danny Rogers
Murray Franklin
Allan Walker
Nautilus
The Novelites
Margerita Sierra
Antone & Ina
Syd Stanley Orc
Place Pigalle
Mary Mack
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle
Roney Plaza
Eddie & Rack
Caio & Musette
Noro Morales Orc
San Souci Hotel
Gypsy Rose Lee Co.
Freddy Calo Orc
Saxony Hotel
Jose Cortes Orc
Johnny Silvers Orc
Saville
Zero Mostel
Vargas & Ortiz
S & V Baker

Van Smith
C Reader Orc
Sea Isle Hotel
Harry Harden Orc
Pasty Abbott
Thunderbird
Maxie Rosenbloom
Nic-Nax
Luis Gomez Dncrs
Vanity Fair
B S Pully
Pearl Williams
Alicia Marquez
Sallie Blair
Noro Morales Orc
Versailles Hotel
Alan Gale
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc
5 O'Clock
Bubbles Darlene
Tommy Raft
H. S. Gump
Parisian Rev
Vagabonds Club
The Vagabonds (4)
Jan Welles
Ronnie Eastman
Elissa Jayne
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
Billy Daniels
Xiomara Alfaro
Miguel Angel Ortiz
S Suarez Orq
A Romeu Orq
Montmartre
Zenia
Nanolo Torrente
Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcia Marcos
P. Godino

Casino Playa Orq
Fajardo Orq
Sans Souci
Mello Larks
Ceferino Barlos
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc
Nacional
Havana Cuban Boys
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom
Sonny Howard
Johnny Bachemin
Colleanos
Skylets
Eddie Fitzpatrick

Riverside
Davis & Reese
Remanos Bros.
Beverlee Dennis
Starlets (8)
Bill Clifford Orc

H'wood the Star

Continued from page 1

personality. Studio also owns "The Bill Robinson Story" but probably won't start it until next year.

Paramount has five films in the amusement cycle, beginning with Hal Wallis' "Hollywood or Bust," the Dean Martin-Jerry Lewis starrer, and "The Buster Keaton Saory." Others are "The Red Nichols Story," "The Gertrude Lawrence Story," and "The Joker is Wild" (Joe E. Lewis biopic).

At 20th-Fox, four films are being prepared, "The Best Things in Life Are Free" (career of DeSylva, Brown and Henderson), "Solo," "The Cheese Stands Alone" and "Do-Re-Mi." Warners is planning "The Helen Morgan Story," Republic has "Annie Jordan" and Allied Artists will do "Mr. Radio." Columbia has completed "The Eddy Duchin Story" and "Rock Around the Clock" and will do "The Great Sebastians."

United Artists, which will release Hecht-Lancaster's recently completed "Trapeze," also will handle "Prince Bart," the Kennedy-Mann indie based on Jay Richard Kennedy's novel about a film star.

Disk Clubs

Continued from page 1

plans to extend the test program into other key cities.

Among the rash of clubs that have moved into the disk picture in the past year, the Book-of-the-Month Club has made a solid impact. In almost a year of operation with its Music Appreciation Records outlet, the club claims 150,000 members. Music Appreciation's new release program will now include a 12-inch LP (at $3.90) with a 10-inch LP analysis of the music as a bonus. BOM, in a tieup with the Metopera, is also kicking off another club operation called The Metropolitan Opera Record Club. Nine operas have already been set for release with George Bizet's "Carmen" as the first bonus platter.

And in the offing is a new disk club subsid of the Crowell-Collier publishing firm. Crowell-Collier already has nabbed the Urania catalog and plans to kick off its club this summer.

Supermarkets

Continued from page 1

video advertisers, and supermarkets can apply pressure to some of the non-advertisers to back up the tab on some of the talent bought for these shindigs. This form of direct subsidy sometimes works better for merchants in some areas than other means of exploitation.

With all the progress in the entertainment field, the old idea of the medicine show is coming back. Those oldtimers felt that there was nothing like personal contact with the customers. This idea is again getting to be in vogue.

House Reviews

Palace, N. Y.

Bobby Joyce & Ginger, George Nicolls & Rene, George Kirby, Bev & Sue, Milt Douglas & Priscilla, Spellbinders (5), Chaz Chase, Eve Walker, Myron Roman Orch; "Timetable" (UA), reviewed in VARIETY *Feb. 8, '56.*

Palace bill adds up to a satisfying entertainment package. The per usual eight acts are well balanced, what with vet pantomimist Chaz Chase, aerialist Eve Walker, comedy turn of Milt Douglas & Priscilla and impressionist George Kirby on hand among others.

Chase, who's spotted next-to-closing, scores nicely with a caricature of a Gypsy Rose Lee strip. Eccentrically costumed, he also makes a stab at some terping and winds solidly with his lighted cigaret munching bit.

Milt Douglas & Priscilla, practically a fixture here, have come up with some fresh material—for Palace patrons, that is—and they click handily with fast repartee. Youthful terp duo of Bobby Joyce & Ginger kick off the slate with some soso routines. Couple also toss in acrobatics and a diverting softshoe bit for okay results.

Magico department is handled by George Nicolls & Rene. They dump a variety of ingredients in sundry receptacles to produce such things as a puppy and a lighted birthday cake. Nicolls' sleight-of-hand at times could be improved, but withal it's a clover novelty turn.

George Kirby, another Palace regular just back from Australia, dishes up impersonations of Peter Lorre, Cary Grant and Marlon Brando, et al. They're good for warm returns. The spellbinders, three males and two femmes, are a fair harmony group whose effectiveness would be improved if they'd do tunes more in vogue than "Bye Bye Blackbird" and "Get Happy."

Eve Walker closes the layout with a sock display of aerialistics on rope and trapeze. Her forward body throw to a one-leg catch on the bar draws gasps from the aud. Novelty dance duo, Bev & Sue, is reviewed under New Acts. Backing the show with its usual proficiency is Myron Roman's house band.
Gilb.

Downtown Param't L.A.

Los Angeles, March 15.

Dick Contino, Helen O'Connell, Ink Spots (4), Jerry Fielding Orch (14); "The Long Memory" (Indie), reviewed in VARIETY, *Feb. 4, '53.*

Dick Contino and Helen O'Connell share headline honors in the vaude layout that opened Wednesday (14) at Downtown Paramount, working four shows daily, to assure house a good draw for its one-week run. Show is overloaded with singing, with the Ink Spots and Jerry Fielding's orch completing a well-rounded, 65-minute bill.

Fielding, whose group romps through three numbers to space specialty acts, emceed opening day for the skedded but ailing Johnny Grant. Contino, who appeared locally last December at the Cocoanut Grove, shifts from his talented accordion to the piano for one number, "Piano Boogie," for good effect, and also does a vocal in a trained baritone, "From the Vine Came the Grape," while accompanying himself on the squeezebox.

Miss O'Connell, former Tommy Dorsey thrush who has been making a new name for herself since her appearance on NBC-TV's "Beverly Hills Story," is on for six numbers, delivered with style and buoyant personality which clicks. Most appetizing is "Whistle," her first attempt at special material, and medley of her past favorites and "Still of the Night" are strong runners-up to give her act polish.

Ink Spots get good response for five songs headed by "Shanty Town," which hit a particularly warm note with customers, and Fielding and his orch give acts expert backing.
Whit.

Apollo, N. Y.

Four Aces, Diahann Carroll, Nipsy Russell, Hines Kids (2), Aristocrats of Rhythm (2), Lucky Millinder Orch (15); "King of the Khyber Rifles" (20th).

The Apollo has booked a good variety show for this semester. The various elements hold up nicely, with name value being contained in the Four Aces and Diahann Carroll, both turns making their debut in this Frank Schiffman house.

Miss Carroll is a singer of sensitivity who operates best in intimate surroundings. With this date, she's had to enlarge her scope in order to reach every part of the house, and the transition is successfully made. Miss Carroll has selected tunes that require a big, dramatic delivery, along with the added element of familiarity. It's a combination that does excellently for her. Her topper, "Why Was I Born," makes certain that applause returns will be big.

In this house, where Negro quartets appear frequently, an ofay foursome seems a rarity, but the Four Aces hold the audience well with their selections. Nipsy Russell works at this house quite frequently. He's a w.k. performer in the Harlem environs and seems to have built up a following. Russell has some good lines, both in his emcee work and in his own bit. He sets himself in solidly with the audience when he explains that he just completed a long run in Southern Alabama. They dig him well.

The Aristocrats of Rhythm, also repeaters at this house, have a series of taps that barely pass muster. Their best is a sitdown terp which gives them a fair send-off.

Band is headed by Lucky Millinder, who comes in with an orchestration of seven brass, fice reeds and three rhythm. Millinder conducts energetically and not only provides a picturesque brand of music during his turn, but showbacks excellently. The Hines Kids (2) are further discusse under New Acts.
Jose.

Unit Review

Johnnie Ray Show

Sydney, March 13.

Lee Gordon presentation, in association with Benn F. Reyes and Arthur Schurgin. Stars Johnnie Ray, with Leo De Lyon, Peg-leg Bates, Lola Dee, Holly Sisters, Denis Collinson band. At Stadium, Sydney, March 6, '56; $3 top.

On his third Aussie chore under the Lee Gordon management, Johnnie Ray should hit a solid box-office intake. Naturally, it won't be as strong as on his two former junkets; nevertheless, he'll return his sponsors a nice piece of coin on his two-week, coast-to-coast stopover, prior to hitting the road to Singapore.

Around 13,000 payees were in for the initial two shows despite a terrific heatwave coming at the finale of the Aussie summer.

Ray's popularity with the teenagers remains unabated, and he still has to call on the local constabulary for protection both coming and going from the huge, tin-roofed Stadium on his two-a-night stint.

Ray, sincere and showmanship-skilled, worked for nearly 70 minutes in sweltering heat to give his fans full value for their money. His numbers included "Walking My Baby Back Home," "If You Believe," "As Time Goes Bye," "Broken Hearted," "I'm Gonna Walk and Talk With My Lord," each one going over for a wham. As this will probably be Ray's Aussie swan song, he's determined to leave a lasting impression. Hence his long stay before the mike at each show.

Peg-leg Bates, on his Down Under debut, almost stole the show from Ray. Nothing like his tapping has been seen here before. Bates had to beg off after 35 minutes. Leo De Lyon, out here previously with Frankie Laine, scored a major hit with his zany impersonations, also begging off after a lengthy stay. Lola Dee, pop singer, quickly hit popularity with the out-fronters on her debut and left them yelling mor more. Show's only weak spot is the Holly Sisters, with a not-so-hot tap routine.

Gordon, a Yankee showman, is presently dickering for more U.S. topnotchers for a Down Under winter trip. Louis Armstrong is due to open in Melbourne April 5 on second Aussie runaround.
Rick.

REEVES' L. Q., N. Y., WEEK

Cy Reeves went into the Latin Quarter, N. Y., last Thursday (15) on a one-weeker after Julius La-Rosa and Jerry Lester wound up their engagement at that spot.

New headliners, Arthur Lee Simpkins and Charlivels, start at the spot tomorrow (Thurs).

GRETCHEN WYLER
Songs
30 Mins.
Le Cupidon, N. Y.

Last year Gretchen Wyler broke into the legit limelight via her featured Broadway assignment in "Silk Stockings." The singer-dancer is now demonstrating she's also got what it takes for cafe circuit success. She's delivering a top-calibre act in her current bistro bow at intime eastside Le Cupidon.

Her stint has click values both in execution and material. Miss Wyler is an attractive and energetic performer. Her delivery has a warm quality and is enhanced by smart routining and a bright song selection. Several tunes are originals by Lyn Duddy and Jerry Bresler, who also put together the special material used by Marion Marlowe in her recent stand at the Copacabana, N. Y.

Miss Wyler has a likeable opener comprising various personal comments, while in a similar vein she clicks with her account of being a legit understudy from 1949 until her "Stockings" break. The idea is reminiscent of Judy Garland's "Born in a Trunk" and paves the way for the execution of a couple of tunes from past shows in which she was employed in a standby capacity. It also leads into "Stereophonic Sound," her "Stockings" solo.

Other items include "Television's Tough on Love," which Duddy wrote with Joan Edwards. It's a pleasant laugh-getter with a self-explanatory title. Also in the yock idiom, she uses "Lady is a Tramp" as a springboard for an okay monolog on various types of females. A "John and Marsha" bit provides a funny intro for a rendition of "Do It Again," Miss Wyler also gives "Cockeyed Optomist" a nice workover, while the only terping done by her is in the closing number when she accompanies her vocaling of "Mimi, the Toast of the Rue de la Paix" with some strenuous footwork.

The songstress is given slick backing by the Ernie Warren Trio. Incidentally, her stay at the club, which was originally for two weeks, has been extended to six. Since she's still with "Stockings" her Le Cupidon engagement is on an after-theatre basis. She's also going on tour with the musical, which winds up its long Broadway run April 14. *Jess.*

EVE ROBERTS
Songs
10 Mins.
Village Vanguard, N. Y.

Eve Roberts trained for her Gotham bow on the Cleveland nitery circuit. The incubation period was well spent for she's now ready for such intimeries as the Vanguard and looks like a potential for the larger chic spots after she gets more playing time under her belt and a more rounded repertoire. She's got the pipes and the looks to go over.

As it stands now, her turn is a pleasant affair that hits its peak with a warmly romantic workover of "When the World Was Young" and the frisky "A Bar on the Piccola Marine." Latter tune is more commonly associated with Noel Coward but Miss Roberts takes it in stride. Her opener, something about whether she should sing hot or sweet could be spruced up as well as a special material piece tagged, "Sound of Swing." But they get by because of her sprightly song styling.

Gowning does her physical attributes justice and it's all topped off by an attractive auburn coif. *Gros.*

HARTIG & MAZURSKY
Comedy
12 Mins.
Village Vanguard, N. Y.

Young comedy team of (Herb) Hartig and (Paul) Mazursky look for their laughs on a cerebral plane. Via barbs, parodies, subtleties and innuendo they put such targets in their sights as sex, tv in general and "Omnibus" in particular, apartment hunting in Greenwich Village and old English ballads and fire away.

Some of it is clever, most of it is strained and none of it is of big yock quality. The boys are pleasant and work with assurance through their various plots. It's all special but they'll probably develop a cult among the small-room habitues. *Gros.*

BUTTERFLY McQUEEN
Songs
12 Mins.
Duplex, N. Y.

Butterfly McQueen has brought the fey quality that's won her some repute on the screen ("Gone With The Wind," especially) and radio to the nitery floor but it doesn't come off as well. She's pixieish and winning but she's taken on a bit more than she can handle.

Lacking the proper vocal equipment, Miss McQueen tackles her songalog with a patter style. Some have been able to "talk" a song and get away with it but it takes a lot of style to get it across. Her attributes fall in other directions. What she does have working in her corner, however, is a warmth that keeps the tablers attentive if not enthused.

Working in a blouse, peasant-style skirt and flat shoes, she sets a proper tone for the intimery. The songbag includes "Walter, Walter," "All Of a Sudden My Heart Sings" (en Francais), a couple of lullabies, "Ballin' The Jack" and a special material bit about a melodramatic film. Her high-pitched voice is her trademark and asset and she's probably get more mileage out of her turn if she'd brighten it up wtih some well-chosen monologs. *Gros.*

HINES KIDS (2)
Dance
12 Mins.
Apollo, N. Y.

The Hines Kids are a pair of youngsters reminiscent of the early days of the Nicholas Bros. The lads are likable and carry a big potential. In their present state, each of them appearing to be in the sub-teen bracket, they seem to have a lot of savvy in the dance department. The elder sings well, and the younger knocks off an applause-getting bit on the drums. In addition, the younger one, has a comedic knack and throws a line so that it registers.

But kids like this need work in order to reach their maximum. The problem is where to get enough engagements for a moppet turn. They shouldn't be working niteries, and television shots cannot give them the necessary depth, nor are there enough U.S. theatres to permit them to hit their peak. If they can seek out enough theatres, wherever they are, these youngsters have the innate ability to achieve name status. *Jose.*

EARL HALL
Comic
22 Mins.
Blue Angel, N. Y.

Young, slight, collegiate-type comic looms as coming talent, thanks to a relaxed style of working and a pixie flavor. He could be filed under the category "pantomimic monogolist" if there was any such category. Suffice that he writes his own stuff and that it's ideal for saloons where attention is paid to the patter.

Hall is a former Marine and before that he was a onetime theology student at the Norbertine Fathers' College in Wisconsin. (He's from Appleton and includes Appleton allusions which could become a stock-in-trade if he makes the grade). His entertainment savvy was acquired by playing some 450 dates before GIs in the Pacific, meanwhile getting shot up in combat. He appeared in the ill-started "Meet the People" revue but slipped into the Blue Angel on a gumshoe as a single, a risk both ways, for artist and management but Hall was in no trouble by the second performance opening night.

Hall works understated but still punches his lines. He has valuable change of pace in some of his bits in which facial expression is maximum and words minimum. Unusual subject-matter includes burlesques on fencing, bullfighting and a western film hero who loads up on gin, then strides out of the swinging doors into the street only to realize he's forgotten his guns.

A special kind of comic, probably with some problems still to solve, but refreshing and very well received at this boite. *Land.*

KITZA KAZACOS
Songs
17 Mins.
Cafe de Paris, London

Kitza Kazacos, a vocalist of Greek origin, has acquired a reputation as the best dressed woman in local show biz. Certainly, for this stint at the Cafe de Paris she is most handsomely gowned and immaculately groomed. And her striking appearance gives her an immediate advantage.

Although she tries, and has obviously put some thought into the show, her talents hardly match her appearance. She's a trained singer and her voice will doubtless improve as she gains more experience. She gives her act an international flavor in her selection of songs, but some of them are not well suited to her personality. She's at her best when using the trailing mike and mixing among the tables with "Someone on Your Mind," but what she urgently needs is some sexy special material to mix with the ballads. *Myrd.*

KARL INWALD & MICHAEL KENT
El Morocco, New York

This is not a New Act strictly, merely a revamp of the longtime standard piano-violin combo in El Morocco's famed Champagne Room. Now, as when Andre Bodo was alive—he died prematurely some months ago—the man of a 1,001 melodies, Karl Inwald at the ivories, and his new partner violining partner Michael Kent, are an endless and indefatigable source of Continental and domestic melodies.

Their accent on the Austro-German operetta airs of another generation and the latest from the European boites and American stage and film scores, all done in slick, subdued style, constitute an extraordinary musical background to the plush atmosphere and the sophisticated clientele at John Perona's away-from-the-dansapation retreat.

As has been observed once before when Inwald-Bodo were the combo, and now with Inwald-Kent, this is an ideal record album—a series in fact—with a readymade chichi audience potential. Because this two-man team with their polished vocal and instrumental interpretations would listen as well on wax as in person. *Abel.*

BILLIE WYNER
Piano
8 Mins.
Empire, Glasgow

Tall amply-built femme, with attractive smile and reddish hair, sits at the ivories and tinkles 'em with glee and jollity. She has much of the quality that has set Winifred Atwell on road to fame.

Opens with "Old Piano Rag," then into a medley of numbers, mainly oldies, that has the not-so-young customers joining in heartily. Caters next for the juves with pops, including "Softly, Softly."

Femme, a worthwhile vaude booking in most locations, is best at lively fast tunes, and shows a personality asset throughout. *Gord.*

GRANGER BROS. (2)
Dancing
8 Mins.
Empire, Glasgow

Two males, using near-perfect precision, engage in easy-on-the-eye tap dancing. Act is a good bet for vaude opener spots.

Males, freshly garbed in white jackets and chocolate - colored trousers, have fast pace in their movements, and work skilfully in time with each other. Half-way through act, they switch to garb of straw hats and carrying canes. Later, they don flat caps plus old-fashioned moustachios, and bring comical cleverness to an oldtime routine. *Gord.*

GAYE DIXON
Songs
25 Mins.
Bradford Roof, Boston

Gaye Dixon is a versatile package of dynamite in the diminutive size. Chirper, attractive redhead clad in a turquoise net low cut blue gown with rhinestones, is 5-foot-2 with a lusty set of pipes specializing in some sockeroo blues offerings. She does "Birth of the Blues" and "Shadrach" with mucho expression, sitting on the floor with the mike for latter for ultimate effect. Opening a makeup kit, she transforms to a minstrel bit, replete with white gloves and top hat. Working under strobe light, she gives with a boff Jolson medley, "Swanee," "Rockabye" and "April Showers." With slick patter she intros her encore, a carbon of Lillian Roth with a medley of songs and a straight dramatic bit. She does the w. k. Roth walk-around singing "Love Thy Neighbor," shaking hands with ringsiders; then goes back to centre-stage for a rousing "Red Red Robin."

The straight drama sketch from the Roth film, "I'll Cry Tomorrow," the "David, why did it have to be you?" bit leads into her clincheroo "Don't Take Your Love From Me." For added fillip, she uses her rich, full voice for smash version of "Sing You Sinners" for bowoff.

Miss Dixon, no newcomer to the nitery circuit, shows professionalism in every move. Her new act looks to have good aud catching potential and thrush shows much versatility. She can belt, play it straight or hot, is hep on patter and showmanship and looks good for class niteries, vaude, video and show spots. *Guy.*

MARGARITA SIERRA
Songs-Castanets
25 Mins.
Nautilus, Miami Beach

Young Castilian beauty Margarita Sierra, a big favorite in such Latin entertainment fonts as Madrid, Mexico City and Havana, is making her first appearance in this country in the Driftwood Room of this downtownery. On first viewing she adds up as a strong prospect for the class cafes. All that is lacking is insert of a couple of Americano themes to add to clever group of Spanish concepts which now comprise her act.

A slim little looker, boasting an authentic, eye-filling and obviously expensive wardrobe, Senorita Sierra commands respectful attention from walk-on. Her quartet of chansons, introduced in rhythmic form via expert castanet work serve to project a warm, winning personality that oozes charm. Vocally, she is stoutly equipped with a full-ranged contralto that embraces the upbeat, gay identifier "Madrid" and reveals showmanly phrasing and timing to make the Latin lyric come to bright point.

A version in her native tongue of "Who'll Buy My Violets?" is original and enables her to work around the ringside to establish rapport with the tablers, also serving to illustrate her vital appeal. Throughout, she injects the castanet beats for change of pace and color additions.

As is she's a bet for tv and once she learns the lingo the roundout is a matter of short time. Working to a mixed crowd here—bus-tour types and hep Miami vacationers—she marks up solid reaction despite lack of Yankee inserts. *Lary.*

LUISA TRIANA
With Mario Escudero
Flamenco
13 Mins.
Chateau Madrid, N. Y.

Luisa Triana's bow at the Chateau Madrid is billed as her first nitery appearance, having restricted herself to the concert halls in Spain heretofore. She appears with Mario Escudero, who does a single on guitar in mid-act and then accomps her in her terping finale.

Miss Triana's one of the better flamenco artists to hit these shores in some time. In the matter of sheer technique, she's topflight, with some fine heel-and-toe work pulling applause throughout her stint. She's also highly inventive in her choreography, as evidenced by a colorful interpretation in the flamenco vein of "Fire Dance." In her three separate numbers (two in a traditional peasant costume, the finale in toreador outfit), she displayed entirely separate styles, all of them admirably done in terms of technique, rhythm and concept. First number, unfortunately, was marred by a mixup on tempos with the Pancho orch, and she made it plain she wasn't happy. Although everything else went smoothly and some additional rehearsal will correct this, Miss Triana certainly won't benefit by such displays of temperament.

As for Escudero, he displays topflight technique in his one solo number. Of course, classical guitaring isn't the most acceptable nitery fare, and he wisely limits himself to the one number. In accompanying Miss Triana on her finale, he does a fine job, and at times it looked as if they were working extemporaneously. Act can fit into any nitery or vaude situation. *Chan.*

BEV & SUE
Dance novelty
9 Mins.
Palace, N. Y.

Billed merely as Bev & Sue, this turn comprises a sexy blonde and redhead who have a cute pantomimic novelty. Togged in scanty attire, femmes open their routine apparently asleep in a boudoir.

Ring of a phone arouses them and they leap out of bed in assorted posturing reminiscent of modernistic choreography. Pair then entwine themselves about two chairs, the better to display their figures and gams.

While act when caught at this family vaude house was strictly decorous, one gets the impression it can take on Lili St. Cyr overtones, hence a possibility for the more sophisticated niteries. Those spots with down-to-earth tastes arent ruled out either. *Gilb.*

Allen Parlayed Wit

Continued from page 2

Allen's poker face was part of his trademark. Those who came to know him only as a television panelist on "What's My Line?" will not realize how seldom Allen in the old days made with the open grin.

It's a truism that the alumni of the old vaudeville circuits had a timing and richness of audience instinct. To these traits Allen added a flair for sharp, acid comment on life and character. "Doctor" George Rockwell's classic spoof on the medical profession comes to mind as another example of the vaudevillian-with-intellectuality. But always such performers were performers first and last.

Model of Original Wit

Radio broadcasting, rather than television, was the great new influence in the lives of Allen and the other vaude grads. That Allen was always highly respected by other comics, and frequently held up as the model of original wit, is one way of suggesting the many-sided quality of his talent.

The actual details of his career, and much more of the color of the Fred Allen saga, will follow. Meantime, VARIETY numbers him among its former contributors (of a regular column) and among the entertainers who made showbiz more interesting when they "sounded off" on various subjects in these columns. Allen's personal letters, written for 35 years in all lowercase, were little gems of wry humor. He delighted in observation of Broadway (and VARIETY) idiosyncrasies.

There is absolutely no evidence that Fred Allen ever put on any "side," even at the crests, and he had several, of success. He remembered and spoke to everybody, including tradepaper advertising solicitors who used to knock on his dressing room doors in the old days.

Allen was not the first highly talented comedian of the vaude generation to become personally "embittered" but his bitterness came out as gags, often very amusing. If comedians cited him for originality, advertising agency minds, with their faith in in "format," sometimes complained that Allen was too unique to be packaged and peddled the way less individualistic but more pliable talents could be. Despite his famous public feuds with network vice presidents (Allen practically blew NBC's Clarence Menser out of the water) and agency Boy Scouts, Allen was never a difficult man in the studio. He never gave producers and directors the hard time they got, in the old radio days; from, say, Ed Wynn.

Dean of 'Idea' Comics

Theatrical bull sessions during the late 1930's and 1940's often drew a distinction between the different schools of comment. The hard-hitting audience hysteria-tinged delivery of a Jack Pearl was contrasted with the more "modern" funnymen, and nearly always Fred Allen was hailed as the dean and prototype of the comics who played around with ideas—as distinct from cracks on current events, of which many monologists besides Will Rogers were masters.

Whether a definitive biography of Allen will now be written, or whether it is possible to capture his elusive essence, time will tell. There was a basic irony, fully sensed by Allen himself, in ending up asking questions of mystery guests on a panel show. It was evidence of the way show business had changed and bent talents like Allen (or think of Groucho Marx) to a new fireside technique. Allen the panelist was good and his wit could intermittently break through, though it was his general mental alertness which was wanted, as with his fellow-panelists, Arlene Francis, Dorothy Killgallen and Bennett Cerf. Probably Allen never fully appreciated that the young comics who pop up at the Blue Angel and Le Ruban Bleu were often his spiritual children, their style, deadpan and fancy verbiage an echo of him.

Personally conservative, living in the same two-room hotel suites as of yore when he was at the peak of his radio acclaim, Allen saw no reason to join a la-de-da club for his exercise but, for 15 years, exercised regularly in the West Side YMCA. His long marriage with Portland Hoffa, a former performer, was a showbiz idyll. Mrs. Allen (the James Masons named a child for her) was equally unpretentious about money and success. When the wife of a top radio comic spoke one time of being tired of her mink, already nearly a year old, and said she would buy a new one, Portland Hoffa remained silent but later in the evening she remarked she had bought a new linen collar and cuff set for her dress.

Born in Lynn, Massachusetts, a Sullivan, Fred Allen was always addicted to Maine vacations, frequently favoring Old Orchard long after that resort had lost its earlier class. That didn't bother Fred at all

Shows Out of Town

The Most Happy Fella

Boston, March 14.

Kermit Bloomgarden & Lynn Loesser presentation of musical in three acts (11 scenes), with book, music and lyrics by Frank Loesser, based on Sidney Howard's "They Knew What They Wanted." Staged by Joseph Anthony; settings and lighting, Jo Mielziners; costumes, Motley; choreography, Dania Krupska. Stars Robert Weede; features Jo Sullivan. Susan Johnson, Shorty Long, Morley Meredith. At Shubert, Boston, March 13, '56; $4.95 top.

Cashier ..... Lee Cass
Cleo ..... Susan Johnson
Rosabella ..... Jo Sullivan
Waitresses ..... Marilyn Greer, Martha Mathes, Myrna Aaron, Meri Miller
Herman ..... Shorty Long
Clem ..... Claude Heater
Jake ..... John Hensen
Al ..... Roy Lazarus
Tony ..... Robert Weede
Doctor ..... Keith Kaldenberg
Marie's Friends ..... Lilliam Shelby, Lois Van Pelt, Marjorie Smith
Marie ..... Nona Paulsen
Joe ..... Morley Meredith
Max ..... Lou Polacek
Pasquale ..... Rico Froehlich
Cicclo ..... John Hensen
Giuseppe ..... Arthur Rubin
Priest ..... Russell Goodwin
Tessie ..... Zina Bethune
Gussie ..... Christopher Snell
Drivers ..... Ralph Farnsworth, Norris Greer
Bus Driver ..... Ralph Farnsworth
Singers & Dancers: Helen Blount, Thelma Dare, Carolyn Maye, Genevieve Owens, Lillian Shelby, Marjorie Smith, Toba Stevens, Lois Van Pelt, Betty Bridge, Theodora Brandon, Art Arney, Ken Ayers, Lanier Davis, Henry Director, Ralph Farnsworth, Rico Froehlich, Colin Gilbert, Russell Goodwin, Norris Greer, Richard Hermany, Walter Kelvin, Roy Lazarus, Lou Polacek, Evans Thornton, Myrna Aarons, Patti Schmidt, Beverly Gaines, Marilyn Greer, Martha Mathes, Meri Miller, Bob Daley, Ken Karser, Jerry Kurland, Arthur Partington, Hunter Ross, John Sharpe.

"The Most Happy Fella" looms as a happy hit for Kermit Bloomgarden. First-night aud gave the big musical drama, with its 35 gay and lively show tunes, rousing approval in the Shubert Theatre here.

Tuner looks like a smash, with several songs ready for hit parade discovery, among them "Happy to Make Your Acquaintance," "Love and Kindness" and "I Like Everybody." Show has everything in its favor; great music, arias, duets, trios, quartets, full choruses and choral dances; a cast of seemingly hand-picked voices, and a strong story line. Big panorama of scenes, from restaurant dining room to village streets, to fields, vineyards and barns, and fiestás, gives it boff picture potential, although last act, full of salty Anglo-Saxon dialog, would have to be cleaned up.

As it stands now, "Happy Fella" is overendowed with goodies and has to be carefully pruned. Show runs long and first act needs some firming, but these are minor problems. Result of the marriage of Sidney Howard's "They Knew What They Wanted" story base with Frank Loesser's music, book and lyrics is a score of unrivalled quality, replete with impressive sentimental ballads and a flow of gay, zingy show tunes.

The lyrics match the artistic standards of the music in this case. This is rather more than a "musical," verging on the opera of American type, which succeeds where many others have failed. But an opera per se scares the people from the wickets, it will be billed as a "musical."

The story hews to the same line of the Howard opus, presenting the middleaged, rotund wine rancher, Tony, who, enamored of a blonde waitress and worried that she will not like him, sends her a photo of a handsome ranchhand in a mail-order proposal. On arrival at the ranch, the waitress finds all is not kosher, but marries Tony, who has just been smashed up in an auto accident, in a fit of pique and has an affair with the handsome ranchhand the same night. Love blooms between the waitress, Rosabella; and Tony, but becomes complicated when Rosabella finds she is to have a baby by the handsome ranchhand, tells Tony in a salty stormy scene, and is thrown out. Love and forgiveness enter and Tony reclaims his bride in a final curtain bus station scene.

Tony is made warm, likeable, sympathetic and human in an excellent portrayal by Robert Weede, who scores a triumph both in the acting and singing departments. His big baritone voice of tremendous power and range is just right for the turbulent, emotional character he portrays. Weede, who came to the musical stage from concert and grand opera, proves a great find in this medium. Jo Sullivan, as Rosabella, turns in a nice job in a difficult singing and acting role. She plays it restrainedly and makes the love of the young girl for the old man credible. Her rendering of ballads is haunting.

Weede and Miss Sullivan have a hit happy duet number, "Happy to Make Your Acquaintance," which practically stops the show. This is one of the best lyrics. Susan Johnson, as Cleo in the main comedy role, runs away with the honors. She is electrifying in a big production number, "Big 'D'," with Shorty Long, and pair make a resounding impression as the comic lovers. Long has two nice numbers, "I Like Everybody" and "I Made a Fist." Miss Johnson, on stage most of the time as friend of Rosabella's, has a fat part, a pert winning style, and makes the most of outstanding vocal talent, mugging and dancing.

With 35 songs to choose from, aud leans toward Miss Sullivan's "Love and Kindness," "Like a Woman Loves a Man" and "My Heart Is So Full of You," and Weede's "Happy Fella," "I Don't Know Nothin' About You," "Mama Mama" and "Young People."

Mona Paulee, as the witchy sister who seeks to prevent Tony's marriage, is good, and Morley Meredith, as Joe, is okay as the ranchhand, with vocalistics in the top grade.

Jo Mielziner's sets are the best seen here in some time and lighting effects are superb. Joseph Anthony's staging is fine, even and well-paced, and the dance sequences are captivating. Happy prospects are in store for "Happy Fella" and it should make a resounding impact on Broadway.

Guy.

Strip for Action

New Haen, March 17.

Howard Hoyt and Igor Cassini, in association with William G. Costin Jr., production of musical comedy in two acts (16 scenes). Top features Yvonne Adair, also features Jack Whiting, Jerome Courtland, Lois O'Brien, Jessica James, Joey Faye, Danny Dayton, Lou Browne, Lilly Christine. Book by Paul Streger and Eli Basse; music, Jimmy McHugh; lyrics, Harold Adamson (based on play by Howard Lindsay and Russel Crouse). Dances and musical ensembles, James Starbuck; settings, Stewart Chaney; costumes, Mlle. White; lighting, Gene Braun; furs, Milton Herman; dance music devised by Roger Adams; orchestrations, Ralph Burns; musical direction, Buster Davis; direction by Don Hershey; entire supervision by John C. Wilson. At Shubert Theatre, New Haven, March 17, '56; $6.00 top.

Danny ..... Joey Faye
Brooklyn ..... Danny Dayton
Chuck ..... Hal Linden
Mitch ..... Bob Bernard
Buzz ..... Tom Avers
Jeff ..... Merrill Hilton
Ensign ..... Kris Hersey
Commander ..... Dana Elcar
Pitchman ..... Lou Browne
Sally ..... Jessica James
Jack ..... Jack Whiting
Florida ..... Yvonne Adair
Joy ..... Marion Moore
Hazel ..... Mara McAfee
Flossy ..... Linda Harper
Mabel ..... Lorraine Cole
Louise ..... Lois O'Brien
Van ..... Jerome Courtland
Siren ..... Lilly Christine
Singers, 8; dancers, 20; show girls, 9.

"Strip for Action" is more than a title in the case of this new musical—it's an admonition!

Most accurate statement concerning premiere status of the show is that they have blocked out a moderately satisfactory blueprint—now they've got to fill in the gaps . . . of which there are plenty. First thing to be determined is whether auspices want to make this a real book show or just straight burlesque. As of now, it's neither.

Book is inconsequential and at times pretty dull. It's a trite story about a burley troupe putting on a show for the men at the Brooklyn navy yard. Seems like this could be a riotous combination but the spark hasn't been ignited at this writing.

Show's biggest laughs come from standard burlesque sketches (Flugle Street and Wrong Apartment) which hardly constitutes $6 fare for Broadway. Much of the present dialog is sophomoric and shy on chuckle material.

Score has some worthwhile melodies, particularly "Dame Crazy," "Too Young to Go Steady," "I Just Found Out About Love," "Love Me As Though There Was No Tomorrow." Lyrics are routine.

Dance department shapes up as a major asset, with a standout act two opener by a line of Gobs and a good production number in "Papa From Panama."

Yvonne Adair works hard but is handed little sock material, result being a moderate click. She wears striking wardrobe stunningly. Jack Whiting scores handily as a song and dance man, contributing his usual stylized hoofing.

Joey Faye and Danny Dayton draw laughs in the burley sketches and Lou Browne is amusing in a pitchman bit. Lois O'Brien and Jerome Courtland make an attractive pair of young romancers. Jessica James puts over a couple of lively vocals. Hilly Christine draws a hand with her torrid torso tossings.

Sets are colorful and utilization of a runway helps to sell an extremely attractive array of femme epidermis. Costumes run to the gorgeous in some instances.

Show runs smoothly from a continuity angle but pace slows hot and cold according to production substance and lack of it.

"Action" has a considerable row to hoe before it can raise a Broadway crop.

Bone.

ANOTHER BEEF ON B'WAY SNUB TO FOREIGN PRESS

New York.

Editor, VARIETY:

After so many nice things have been said about "My Fair Lady" one hestitates to strike a discordant note, but as a British correspondent concerned with the news value of the many British contributions to the success of the production I was disappointed by the refusal of the management to recognize this very real interest.

As your readers know, foreign correspondents stationed in New York experience great difficulty in obtaining facilities to cover Broadway, and this is a pity, for two reasons. One is that the American stage is such a brilliant facet of the American scene that it is discouraging to find so many obstacles in the path of those who want to describe it to people abroad. The other is that it means a great deal to stage people from abroad to have the story of their achievements on Broadway recounted in the newspapers of their own countries.

Most foreign correspondents here are well aware of the difficulties involved in finding accommodation for them in the New York theatres, and they sympathize with the harassed press agents. Some of the press agents recognize the value of reports in the foreign press, which, all cultural considerations aside, help to forward careers, and often play an important part in encouraging the production of a play or musical in a foreign capital, or its screen adaptation.

As a general rule, however, foreign correspondents are not welcome at anything that is not an assured flop, and "My Fair Lady" is a good example of this attitude. With Bernard Shaw's ghost lending a hand and Cecil Beaton providing the costumes, there was involved in the proceedings a cast which included such British actors and actresses as Rex Harrison, Julie Andrews, Cathleen Nesbitt, Stanley Holloway, Robert Coote, Viola Roache, Philippa Bevans, Olive Reeves-Smith, Christopher Hewett, and Rod McKlennan.. It was a fair assumption that British newspaper readers would be interested in all this.

Nevertheless requests for press seats made many weeks before the show reached New York were ignored, and seats were not even offered for the preview that preceded the first night, or for the second night. British reporters who were determined to cover the story in the teeth of all opposition were accorded the uncomfortable privilege of standing at the back.

Alex H. Faulkner,
(Correspondent, London Daily Telegraph & Morning Post.)

(From the advent of the Comedie Francaise and Maurice Chevalier's one-man show, under Gilbert Miller's auspices, to legit items like "Tiger at the Gates," with its strong British cast, this past season again has been an irritation with the top foreign press covering New York politically, socially and artistically. Seemingly the Broadway pressagents don't know or don't care, and it has been brought to VARIETY*'s attention that when these papers, under instruction from London or Paris, to "buy, if necessary," proceed to do that, the pressagents again are still uncooperative. The one-worldedness of show biz, with capitals an overnight flight across the Atlantic, and even with language no longer a barrier, makes this foreign segment wonder about the insouciance and/or the shortsightedness of the New York pressagents, and the lack of good will that is engendered. The fact that the p.a.s shrug it off that "the management will not allow us any extra tickets" sometimes has kicked back, according to some of the foreign newspapermen contacting* VARIETY*, especially when the foreign star is vocal and makes specific request to the theatre p.a., which sometimes also gets the brushoff. There have been instances, too, where the managements themselves professed having authorized press courtesies. Whatever the runaround, the Europeans (1) seemingly know it's doubletalk, and (2) sometimes take out their resentment when filing dispatches. Most often, however, integrity compels them to withhold personal vexation; a mental attitude they feel should not be permitted to exist in light of the frequent show biz traffic between Broadway and the West End.—Ed.)*

Show On Broadway

My Fair Lady

Herman Levin production of musical comedy in two acts (18 scenes), adapted from Bernard Shaw's play, "Pygmalion." Book and lyrics, Alan Jay Lerner; music, Frederick Loewe; staging, Moss Hart; choreography and musical numbers, Hanya Holm; scenery, Oliver Smith; costumes, Cecil Beaton; musical arrangements, Robert Russell Bennett and Phil Lang; lighting, Feder; dance music arrangements, Trude Rittman; musical conductor, Franz Allers. Stars Rex Harrison, Julie Andrews; features Stanley Holloway, Cathleen Nesbitt, Robert Coote. At Mark Hellinger Theatre, N.Y., March 15, '56; $7.50 top.

Buskers ..... Imelda de Martin, Carl Jeffrey, Joe Rocco
Mrs. Eynsford-Hill ..... Viola Roache
Eliza Doolittle ..... Julie Andrews
Freddy Eynsford-Hill ..... John Michael King
Col. Pickering ..... Robert Coote
Bystanders ..... Christopher Hewitt, Rod McLennan
Henry Higgins ..... Rex Harrison
Selsey Man ..... Gordon Dilworth
Hoxton Man ..... David Thomas
Cockneys ..... Reid Shelton, Glenn Kezer, James Morris, Herb Surface
Bartender ..... David Thomas
Harry ..... Gordon Dilworth
Jamie ..... Rod McLennan
Alfred P. Doolittle ..... Stanley Holloway
Mrs. Pearce ..... Philippa Bevans
Mrs. Hopkins ..... Olive Reeves-Smith
Butler ..... Reid Shelton
Servants ..... Rosemary Gaines, Colleen O'Connor, Muriel Shaw, Gloria Van Dorpe, Glen Kezer
Mrs. Higgins ..... Cathleen Nesbitt
Chauffeur ..... Barton Mumaw
Featherton ..... Gordon Ewing, William Krach
Lord Boxington ..... Gordon Dilworth
Lady Boxington ..... Olive Reeves-Smith
Constable ..... Barton Mumaw
Flower Girl ..... Cathy Conklin
Zoltan Karpathy ..... Christopher Hewett
Flunkey ..... Paul Brown
Queen of Transylvania ..... Maribel Hammer
Ambassador ..... Rod McLennan
Bartender ..... Paul Brown
Mrs. Higgins' Maid ..... Judith Williams
Singers: Melilande Congdon, Lola Fisher, Rosemary Gaines, Maribel Hammer, Colleen Connor, Muriel Shaw, Patti Spengler, Gloria Van Dorpe, Paul Brown, Gordon Ewing, Gleen Kezer, William Krach, James Morris, Reid Shelton, Herb Surface, David Thomas.
Dancers: Estelle Aza, Cathy Conklin, Margaret Cuddy, Imelda De Martin, Pat Diamond, Pat Drylie, Barbara Heath, Vera Lee, Nancy Lynch, Judith Williams, Thatcher Clarke, Crandall Diehl, David Evans, Carl Jeffrey, Barton Mumaw, Gene Nelles, Paul Olson, Joe Rocco, Fernanda Schaffenburg, James White.
Songs: "Why Can't the English," "Wouldn't It Be Lovely," "With a Little Bit of Luck," "I'm an Ordinary Man," "Just You Wait," "The Rain in Spain," "I Could Have Danced All Night," "Ascot Gavotte," "On the Street Where You Live," "The Embassy Waltz," "You Did It," "Show Me," "Get Me to the Church on Time," "A Hymn to Him," "Without You," "I've Grown Accustomed to Her Face."

When a new show arrives in town with a terrific advance buildup it's difficult to approach it without prejudice. There's a natural tendency to expect it to be sheer perfection, to exaggerate its inevitable flaws and feel unduly disappointed.

"My Fair Lady" opened on Broadway last week to the biggest preliminary ballyhoo since "King and I," perhaps since "South Pacific." Whether it's everything it was touted isn't important since it's clear this musical version of George Bernard Shaw's "Pygmalion" is the top smash of recent years, the greatest since "South Pacific." It might conceivably even turn out to be bigger than the Rodgers-Hammerstein masterpiece, the b.o. champ in modern legit history.

That it rates mention in context with "South Pacific" indicates the superlative quality of "My Fair Lady." To Shaw's vigorous and witty play, it adds a popular romantic emphasis, enjoyable songs and dances, plus handsome scenery and stunning costumes, and all the glitter, tempo and excitement of the musical stage. This Herman Levin show is an irresistible hit.

There are, however, a few limitations in this most successful of Alan Jay Lerner-Frederick Loewe collaborations. Perhaps the most serious is that, despite the gaiety and infectiousness of the Loewe score, there isn't a real audience-stampeding song in the show. That's an old Lerner-Loewe failing, compounded in this case by the lack of a star with the combination of talent and personality to overwhelm an audience with a number. Anyway, that big, explosive song, such as a "Wonderful Guy," "Doin' What Comes Naturally," "Seven and a Half Cents," the hallmark of the best American musicals, is missing in "My Fair Lady."

Also, the new show seems a trifle overlong. That it ran almost three hours opening night is less significant than that it *seemed* long, especially the first act. There are apparently no unnecessary scenes, but the lean, swift economy of the opening scene is not consistently followed, and apparently there could be considerable line-cutting.

Shaw's original play, it almost seems, was written to be the basis of a musical. The subject of phonetics provides not only hilarious comedy but at least two good songs, "Why Can't the English?" and "Rain in Spain." And the bite of the basic situation and characters, especially with the development of the romantic angle that Shaw scorned, makes an admirable musical comedy book.

Lerner's adaptation, retaining the Shavian flavor to an uncanny degree, follows the basic story, but rearranges events, shifts locales in a couple of instances and adds one whole new incident at the Ascot races, including an amusing dance number and an uproarious comedy scene. Loewe's music seems his best to date, with an agreeable range of styles and, at least on the limited basis of a first-hearing, several likely hits.

A major element in the show's obvious success, however, appears to be Moss Hart's brilliantly integrated and resourceful staging. This is repeatedly evident, for example in the compact and brisk opening, with its combination of group movement and emphasized principals, and in such bits as Eliza's arrival at Higgins' home and the visit to Mrs. Higgins.

Rex Harrison and Julie Andrews are delightful costars. Harrison is handicapped by his lack of singing voice, but he succeeds in putting over his numbers effectively, making expert use of his ingratiating comic acting talent and even whacking over a sort of climax in talking his songs. His straight scenes are, of course, superb, combining the humor and attractiveness of Higgins without losing the arrogance of the characters.

Miss Andrews, an unknown even in England when she came to the U.S. two years ago as the lead in "Boy Friend," is a captivating Eliza Doolittle. She catches the vulgarity and spirit of the Cockney gutterspipe, and adds the necessary subtlety, comic touch and romantic appeal. Her voice is clear and true, but seemingly is limited in size for the finale of a big number. She's a looker, with a bright personality and a suggestion of style. With more experience and confidence, she may also develop the authority and projection to become a major star.

Of the principle featured players, British comedian Stanley Holloway gives a laughably broad portrayal of Eliza's disarmingly amoral father, Cathleen Nesbitt gives another of her virtuoso comic performances as Higgins' mother, Robert Coote is amusing as Higgins' friend Col. Pickering, Philippa Bevans is skillful as Higgins' housekeeper, John Michael King is plausible as the ardent Freddy and Gordon Dilworth and Rod McLennan team neatly with Holloway in a couple of comedy songs.

The apparent standout songs include "Wouldn't It Be Lovely," "With a Little Bit of Luck," "Just You Wait," "I Could Have Danced All Night," "On the Street Where You Live," "Get Me to the Church on Time," "Without You" and "I've Grown Accustomed to Her Face."

Hanya Holm's dances and musical staging are vividly effective, Oliver Smith's scenery is beautifully designed and Cecil Beaton's costumes are a triumph. Feder's lighting is notably helpful; Franz Allers batons the show expertly and the various arrangements by Robert Russell Bennett, Phil Lang and Trude Rittman are assets.

Hobe.

Pitt Playhouse Preps Annual Revue (April 12)

Pittsburgh, March 20.

Pittsburgh Playhouse's annual spring musical this year, "What's the Rush," will have a score by Charles Strouse (music) and Lee Adams (lyrics), and they've already arrived in town from New York to sit in on rehearsals. Show opens a run April 12. Strouse and Adams turned out two London revues in past couple of seasons and also had a hand in "The Shoestring Revue" a few years ago.

To do the choreography, Playhouse director Fred Burleigh has hired Felisa Conde, a local girl who has been associated lately with Max Liebman tv productions.

Revues have been big events annually at Playhouse, where three of them were written by Charles Gaynor, who later incorporated them into the Broadway "Lend an Ear." Gaynor also turned out the 1954 show, which was optioned for Broadway by Bill Eythe and Lon McCallister and later dropped when sufficient money couldn't be raised.

White's Tent Heads North

Tucson, March 20.

Alex White, who wound up a 10-week tent season here last Sunday (18), is planning to return next winter with a regular theatre operation. Closing bill at the canvastop was "Tea and Sympathy."

White is planning to move his Tuscon tent to either Salt Lake City or St. Louis for a summer season.

Playwrights Co. in 3-Show Mopup; $1,200,000 Profit on 'Cat,' 'Seed,' 'Tea'

The Playwrights Co. is on a prosperity kick. Recent returns on three of the producing firm's properties have brought their combined profit thus far to nearly $1,200,000. The entries are "Cat on a Hot Tin Roof," "Bad Seed" and "Tea and Sympathy."

Of the trio, "Cat" is the only one current on Broadway. The Tennessee Williams play, costarring Barbara Bel Geddes and Burl Ives, is now in its 53d capacity week at the Morosco Theatre. "Seed," adapted by Maxwell Anderson from William March's novel, began touring last fall, nine weeks after the windup of a 42-week Broadway run. The Nancy Kelly starrer has been duplicating its New York success on the road.

"Tea" finished an 89-week New York run last June, while a road edition of the play wrapped up the following month. The Robert Anderson drama, which was produced by the Playwrights and Mary K. Frank, was farmed out a few months ago to George Brandt, who's sponsoring a current tour, costarring Maria Riva and Alan Baxter. The production has been playing to moderate business.

In the case of all three entries, the profit includes payments, either partial or complete, on the sale of the film rights. Besides this trio, the Playwrights may wind up with a small profit on "Tiger at the Gates," which closes April 7, at the Helen Hayes Theatre, N. Y. The firm is presenting the Christopher Fry adaptation of Jean Giradoux's French original in partnership with Robert L. Joseph and Henry M. Margolis.

The latest Playwrights' production, "Ponder Heart," has been playing to substantial business since its Broadway preem four

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Quaker Legit Fan Avers Objectivity's Impossible In a Philly Play Tryout

Philadelphia.

Editor, VARIETY:

Noticed your piece about Frank Brookhouser rapping N.Y. critics on page 63 of this week's VARIETY. Also recent tiff of the Shuberts and the Boston critics points up problems in reviewing shows in tryout towns. I cannot speak for Boston, but in Philly we have a dearth of objective criticism with the exception of Jerry Gaghan when he reviews for The Daily News.

Criticism of tryouts is usually quite poor. The average review talks about the past works of the performers or writers, and then in a small paragraph you might get a clue as to the actual show under discussion. It is indeed rare that a reviewer, with the exception of Gaghan, has sufficient imagination to suggest, objectively, how the show might be improved.

After all, the shows try out in Philly and Boston to polish up performances, and to get reasonably accurate objective appraisals from the critics. They might as well try out in Timbuctoo with all the objectivity they get here.

Producers are kidding themselves when they charge N.Y. prices in a tryout town like Philly, and hope to get objectivity from local critics. They might do a heck of a lot better if they dropped their prices 25%, and passed out questionnaires to the audience for their reactions. After all the movies do it with "previews."

Fraud never worked for long in the theatre, and that is just what

(Continued on page 58)

229-Seater's New Tenant

Washington, March 20.

Globe Repertory Co., a new theatre-in-the-round operation, unveiled here tonight (20) with William Inge's "Picnic." Film of the play is being first run in Washington at present, so that the new theatre hopes to benefit from the publicity.

Occupying the 229-seater which was for several years home of the Arena Stage and, more recently, of the short-lived Studio Theatre operation, Globe will run each play three weeks, eight performances weekly—Tuesday through Sunday evenings, with Saturday and Sunday matinees. Scaled to $2.50.

Writers' Mgr. Produces Their 'What's the Rush'

"What's the Rush," a new revue, will be given a four-week tryout at the Pittsburgh (Pa.) Playhouse beginning April 12. Sketches and lyrics are by Lee Adams and Mike Stewart, while Charles Strouse is responsible for the music. The production was put together by Hillard Elkins, who manages the three writers.

Fred Burleigh, director of the Playhouse, will stage the sketches and Rod Alexander is handling the production coordination. Felisa Conde is doing the choreography.

Camden Prosecutor Heads New Jersey Music Tent; Guber Trio Into Westbury

Philadelphia, March 20.

A new Music Circus on the outskirts of Camden will be operated by Mitchell M. Cohen, Camden county prosecutor, and St. John Terrell, impresario of the Lambertville and Neptune, N. J., Music Circuses. Cohen is an avid angel and has been an investor in every theatre venture of Herman Levin including latest bonanza "My Fair Lady."

The tent will be set up on an 11-acre tract leased from the Park Commission, in Delaware Township, bordering on Haddonfield. The season will run 12 weeks starting June 25. Opener is expected to be "South Pacific." The sum of $100,000 has been raised for the project.

President of the venture will be Samuel P. Orlando, general counsel and veepee of the Garden State Racing Assn.; Maurice H. Clyman, chairman of Camden City Board of Assessors, is treasurer.

Meanwhile co-producers of the Valley Forge (Pa.) Music Fair — Lee Guber, Frank Ford and Shelly Gross — are also expanding activities. In two weeks they begin construction of a Music Fair, at Westbury, L. I., first musical tent in that area. Season of 15 weeks is skedded to run from June 15 through Sept. 20.

BOSTON POST NOTES END OF SHUBERT BAN

Boston, March 20.

Debate on question "Are Critics Human?" has quieted down here with the return of Elliot Norton of the Boston Post to the free list, and a belated acknowledgement by his paper of his restoration to grace. Shubert advertising in the Post, however, stays at two inch, one column insertion, although show producers may take whatever space they wish at their own expense.

The Post, which ignored the wired reply to Mayor John B. Hynes from J. J. Shubert following the Mayor's telegram that he was "disturbed" over the Norton dropping, conceded return of Norton credentials in an editorial last Tues. (13) coinciding with the opening that night of "The Most Happy Fella" at the Shubert to which Norton gave a rave notice.

(Norton's return to the free list was disclosed in a page one VARIETY story in the March 7 issue.)

Vanessa Brown Leads Actors to El Patio, L. A.

Hollywood, March 20.

American Acting Co., a new acting group headed by Vanessa Brown, has taken a lease on the former El Patio Theatre in Hollywood and will begin operating it next month as the American Theatre. House was called the Music Box for a short spell last December when it housed the ill-fated "Hellzapoppin' of '56."

Company is now seeking a vehicle for its initial presentation, a deal to premiere William Saroyan's "The Slaughter of the Innocents" having been called off by the author.

Mayor Wagner As 'Actor'

New York's Mayor Robert F. Wagner is making his "legit debut" tomorrow (Thurs.) at the Hotel New Yorker, N. Y., in a comedy sketch with Alice Pearce, who's featured in the current Broadway revival of "Fallen Angels."

The audience for the one-shot will be principally female since it's being presented at the American Federation of Women's Clubs annual convention.

'Quiet Place' (And How), With Loss of $68,246 On $75,000 Investment

"Quiet Place," which folded in Washington last Dec. 31 after a six-week tryout tour, represented a loss of $68,246 on a $75,000 investment. Produced by the Playwrights Co., the Julian Claman play starred Tyrone Power.

The production played a five performance break-in at the Shubert Theatre, New Haven, then moved to Boston for a fortnight, followed by one-week stands in Cleveland, Pittsburgh and Washington. The show involved $45,423 production cost and dropped $19,896 on the hinterland run, registering losses on all weeks except the New Haven frame, when a $4,088 profit was tallied on a $21,577 gross.

The $6,754 balance on the investment has been returned to the backers.

PETER DAVIS TO MIAMI; LANGNER CONSULTANCY

Miami, March 20.

George S. Engle, owner of the Coconut Grove Playhouse, this week placed Peter Davis as managing director, replacing Michael Ellis, who resigned to return north.

Davis, associated with the Theatre Guild for some 20 years, takes up his duties shortly. He'll come down with Lawrence Langner, Guild chief, who will act as adviser to Engle on the year-round operation of the Playhouse. First step under the new regime has been inauguration of a four-play subscription plan, which saw a $30,000 advance sale for the series: The just closed production of "Tea and Sympathy," with Linda Darnell; current "Solid Gold Cadillac," featuring Billie Burke; Judith Anderson in "Black Chiffon" and Victor Borge with his "Comedy In Music" rounding out the quartet of presentations offered. All play two weeks with exception of "Black Chiffon," in for a week.

Present plans call for a spring-summer season with closedown for the offish fall months beginning after Labor Day, and reopening in November.

'Top Man' Hit Bottom With Loss of $45,217

"Top Man," the Albert Lewis-I. B. Joselow production, which folded last Nov. 26 during its out-of-town tryout, represented a $45,217 loss on a $75,000 investment. The Albert Halper play cost $39,737 to produce, while another $15,480 was dropped on the breakin tour.

Ralph Meeker and Polly Bergen starred in the drama, which played five performances at the Shubert Theatre, New Haven, and another eight at the Shubert Theatre, Philadelphia. A second week in Philly was cancelled. The show dropped $2,891 on an $11,834 gross in New Haven, and another $7,770 on an $8,288 gross in Philly.

An additional $4,819 was lost on the cancelled Philly stanza, with $2,431 of that amount going to the theatre to cover house costs, in lieu of a $4,000 guarantee. The $29,783 balance on the investment has been returned to the backers.

Comes the Caribou Queen

Cambridge, March 20.

Fourth production in the 1955-56 season of the Poets' Theatre in Harvard Square here is a new comedy by John Ashbery, "The Compromise" or "Queen of the Caribou," opening April 14.

The new play, directed by Edward Thommen, involves Mounties, good Indians, bad Indians, a dance-hall queen with a heart of gold and the black hearted villain.

"Compromise" plays through April 21.

Equity Tightening Hold on Aliens In Legit; Will O.O. All Casting

Actors Equity is tightening its hold on alien employment in legit. Casting of all foreign performers is now subject to the union's approval. A resolution passed last week by the Equity council requires that producers get a written okay from the union before hiring an alien actor.

The ruling followed the collapse of negotiations between Equity and the League of N. Y. Theatres to correct the employment situation. The union had been working on the problem with a League committee and had reached an apparent agreement. However, the committee's recommendations were rejected by the League's board of governors.

Equity had been stewing over the high rate of alien employment on Broadway this season. A major cause of the disturbance was the importation of seven performers for "Tiger at the Gates." Besides beefing to the producers, the union had also protested to the U. S. Bureau of Immigration and Naturalization, since that department controls the issuance of work permits to foreign talent.

In passing the new rule, Equity stated, "This action was taken after an investigation over a considerable period of time had disclosed that some, though not all producers were violating the spirit of existing regulations by engaging a number of alien actors for supporting roles which could be performed adequately by resident actors." The regulation does not alter the union's present alien rules, including the 40% limitation on the number of foreign performers permitted in a production.

The new ruling will not affect productions currently playing, or in rehearsal. It also doesn't apply to those in the special alien category, who've been in the U. S. more than three years and have declared their intention of becoming U. S. citizens. Also exempted are aliens who are resident members of the union.

British 'Never Too Late' Clicks as Swiss 'Family'

Zurich, March 13.

In its recent Swiss preem at Theatre am Central here, the British comedy, "It's Never Too Late," by Felicity Douglas, retagged "Die liebe Familie" ("Beloved Family"), registered strongly and looks set for a four to five-week run. The performance turns it into a director's triumph. Hans Jaray is outstanding in his initial directorial assignment on a Swiss stage. He is also responsible for the excellent German adaptation.

Hertha Heger is femme lead and the cast includes Alice Lach, Rainer Litten, Hedda Ippen, Esther Widmer, Sylvia Luedi, Fritz Nussbaum and Robert Campiche.

Atlantic City Theatre Gives $5 Stock Bonus On $30 Season Ticket

Atlantic City, March 20.

When there are new wrinkles in legit financing and ticket-selling, strawhat theatres will originate them. Latest gimmick is a combo subscriber-angel comeon being offered by Barney Sackett, lessor of the Gateway Music-Go-Round Playhouse, at nearby Somers Point.

The "package" deal gives one share of common stock in the theatre, par value $5, with every purchase of one season ticket of 10 admissions at $30. Tickets are good for the best locations in the 1,600-seat house, good any day except Saturday. Limited partnerships are also offered in a proposed capitalization of $75,000 for the 10-year operation of the Playhouse, with a minimum investment of $300.

Theatre is being put in the round this season, with a schedule of 10 shows starting June 26. Tentatively planned tuners include "Kismet," "Plain and Fancy," "Desert Song," "Annie Get Your Gun," "Make a Wish," "Brigadoon" and "Great Waltz."

EQUITY MUSCLES UP ANTI-BLACKLISTING

Actors Equity is strengthening its stand against blacklisting in legit. The union, which already has an anti-blacklisting clause in its basic contract on Broadway shows, is now cracking down on the stock field. A more severe version of the Broadway measure is being inserted in the new Equity stock contract.

The Equity move stems from past incidents when attempts were made to pressure managers into refusing employment to certain performers because of their political reputations. The union feels that the new stock clause will not only protect its members, but will also give the managers an out in refusing to comply with the pressure groups.

FRESHEN STARLIGHT REP

Seven of 10 Operettas New To Kansas City

Kansas City, March 20.

Schedule of musicals to be produced by the Starlight Theatre this summer was completed last week with the addition of "Annie Get Your Gun" and "Plain and Fancy" to the list. "Annie," a repeater, is due July 16-22, and "Plain and Fancy," a newcomer to the list, is set for July 23-29.

Seven of the 10 are to be seen at the Starlight for the first time. These include, "Peter Pan," the opener, "Kismet," "Best Foot Forward," "Paint Your Wagon," "Wish You Were Here" and "King and I," in addition to "Plain and Fancy."

Other repeaters are "Desert Song" and "Chocolate Soldier."

Pre-season preparations got under way last week as Dick Berger, producer-director, came into town for a spring stay. Auditions and dance try-outs both were held, and others are to be held in other midwest cities.

'Silk Stockings' to SF; Ritchard in 'Rosalinda,' For Lester's Civic Co.

San Francisco, March 20.

Full lineup for Edwin Lester's Civic Light Opera season here includes two post-Broadway touring productions, a road edition of a current Main Stem entry, and a new version of an old operetta. "Silk Stockings," which ends its Broadway run April 14, moves here for an April 23 CLO bow. It'll be the leadoff production.

A new version of "Rosalinda," with Cyril Ritchard starring, is scheduled for a May 28 bow and the touring "Boy Friend" is booked for July 16. Windup show of the season will be the national company of "Damn Yankees," starring Bobby Clark. It's slated for an Aug. 28 opening. The productions will be presented at the Curran Theatre.

DETROIT MELODY CIRCUS SETS 1956 VEHICLES

Detroit, March 20.

Melody Circus Theatre, a tent operation which had a fairly successful initial season last year, has the following schedule for this summer: "Call Me Madam," two weeks June 11; "High Button Shoe," one week, June 25; "Gentlemen Prefer Blondes," one week, July 2; "Annie Get Your Gun," two weeks, July 9; "Guys and Dolls," two weeks, July 23; "Paint Your Wagon," two weeks, Aug. 6; "Kismet," indefinite after Aug. 20.

40G for 'Goodbye'

"Goodbye Again," the revival of the Allan Scott-George Haight comedy, is being capitalized at $40,000, without provision for overcall. According to a solicitating sent to prospective backers last week by producers Shepard Traube and J. H. del Bondio, in association with Eleanore Saidenberg, the show goes into rehearsal this week, with Traube directing, Donald Cook starred and Polly Rowles featured.

The play was originally produced on Broadway in 1932-33 and revived in 1943-44.

Equity Delegation Backs Bill Easing N.Y. Unemployment Insurance Rules

Albany, March 20.

Ten representatives of six entertainment unions, visiting the Capitol last week on behalf of a bill (S. Int. 2917, Pt. 3187) by Senator Stanley J. Bauer, Buffalo Republican, amending the Labor Law, to require that a claimant must have a minimum of 15 instead of 20 weeks of employment, or renumeration of $1,000, in a year, were assured by Senate Majority Leader Walter J. Mahoney, also of Buffalo, that "everything possible would be done" to enact the measure before the legislature adjourns tomorrow (Wed.) or Thursday.

Spokesman for the delegation, Alfred Harding, assistant to the president of Actors Equity, said he did presume any law would take care of all persons in show business, but asserted it should cover "a reasonable number, say 50 percent." Harding added that between "two-thirds and three-quarters of our members will always be barred under the present law." He estimated that at least 7,500 Equity members and more than 25,000 in all entertainment unions combined were not covered by the current unemployment statute.

The difference between show business people and others who do not qualify under the present 20-week minimum is that performers "are not seasonal workers . . . they are available 52 weeks a year" the Equity official commented.

Harding cited figures to show that one million tickets were sold to out-of-town folks for shows in New York City last year. He quoted an estimate that $300 million had been added to the economy of the city and state as a result of this invasion of visitors—"largely because of the theatre, radio, television and opera."

Greeting the delegation, which included Kim Hunter, Vicki Vola and Spencer Davis (Screen Actors Guild) in Senator Mahoney's office was Senator MacNeill Mitchell, representing the Times Square district.

BELAFONTE MUSICAL IN TEXAS BREAK-IN

Lubbock, Tex., March 20.

This is only city south of the Mason-Dixon line to play "Sing Man Sing," the new Harry Belafonte show before it opens on Broadway next fall.

David T. Blackburn, manager of the Lubbock Auditorium, completed negotiations to fly the cast of 40 in from Kansas City for May 11-12 performances. An engagement at Denver will follow.

Jay Richard Kennedy produced and directed the musical. Cast includes Margaret Tynes, Mary Hinkson, Alvin Ailey and Millard Thomas.

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SCRATCH ANOTHER OLDIE

Opera House, Bellefontaine, O., To Become Parking Lot

Bellefontaine, O., March 20.

This city's opera house, which once played touring legits, then switched to vaude and films, will be razed to make way for a parking space.

For the last two decades it has been used primarily as a warehouse.

'Finian,' 'Kate' Will Open First L.A. Music Tent

Hollywood, March 20.

"Finian's Rainbow" and "Kiss Me Kate" will be the initial two offerings of Musical Tent Productions of California, which is bringing legit under canvas to this area for the first time. Producers Sandy Scott, Murray Singer and Allan Kirk have leased a former circus site in North Hollywood on a three year deal.

Carl Shain will direct all productions.

Playwrights

Continued from page 57

weeks ago and may become another money-maker for the firm. However, the Playwrights missed with one offering this season, "Quiet Place," the Tyrone Power starrer, which folded during its out-of-town tryout. The Playwrights also have another entry skedded for this season, "The Lovers," being co-produced with Gayle Stine.

Highlights from the accountings on "Cat," "Seed" and "Tea" follow:

'Cat,' as of Jan. 28

Original investment, $102,000.
Average weekly profit, $5,000.
Net profit, $325,850.
Latest dividend, $150,000.
Total distributed profit, $286,000.

(Note: Audit includes $135,000 from Metro, representing the productions 40% share, less commissions, of a partial payment from the film company on its purchase of the rights to the play for $500,000. The production also gets a percentage of the profits on the pic.)

'Seed,' as of March 3

Original investment, $78,000.
Net profit, $262,347.
Total distributed profit, $220,000.

(Note: Income includes partial payment from Warner Bros. on its purchase of the pic rights for $300,000.)

'Tea,' as of Feb. 25

Original investment, $65,000.
Profit for six months, ending Feb. 25, $43,847.
Total net profit, $576,854.
Latest dividend, $50,000.
Total distributed profit, $575,000.

(Note: The sixmonth take included $36,000, representing the production's 40% share, less commissions, of the final payment from Metro on its purchase of the film rights to the play for $400,000. Another $5,726 reflected the production's share of income on the Brandt touring company.)

Virginia State Subsidy

Abingdon, Va., March 20.

The Virginia General Assembly has increased its appropriation to the Barter Theatre here from $11,000 to $15,000. The theatre received its first grant, $10,000, from the Commonwealth and the Virginia Conservatory Commission in 1946.

The Barter summer season is skedded to begin June 11.

Kelcey Allen Memorial Award to Geo. Freedley

George Freedley, curator of Theatre Collection of the N. Y. Public Library, has copped the Kelcey Allen Memorial Award for 1955-56. He was named in line with the prize committee's policy of selecting someone not currently connected with acting, writing or direction, but one who, at the same time, has made a notable contribution to legit progress.

The presentation will be made April 2 at a luncheon at Sardi's Restaurant, N. Y. It's the second award given in memory of Allen, who was drama editor and critic for Women's Wear Daily from 1915 until his death in 1953. The first winner was Vincent Sardi Sr., proprietor of the restaurant bearing his name.

DALLAS BACKS 'CANDIDE'

Musicalized Voltaire Apparently Assured—Units of $1,500 Sold

Dallas, March 20.

Ethel Linder Reiner, who produced "The Rainmaker" on Broadway, has been here raising capital for her musical version of Voltaire's "Candide," for which Lillian Hellman has done the book and Leonard Bernstein the music. Tyrone Guthrie, the British director, will stage.

Mrs. Reiner sold units of $1,500 and without giving details departed town expressing "gratitude to Dallas" and pledging profits from two $1,500 units, of her own holding, to the Margo Jones and Dallas Centre theatres.

Quaker Fan

Continued from page 57

happens when a show is represented as a finished production during a tryout. The producers are getting no more or less than they bargained for when they come to Philly with a lot of ballyhoo about their shows, which in fact have to be worked over during their stay in Philly.

With the exception of Billy Rose I don't recall their calling on the audience for some appraisal. What they do is go to their friends on radio and tv and ask their appraisal. Who ever heard of one performer telling another, "Your show stinks?" The friend, if he wants to remain a friend could only say, "Kid you were great, your show is tops, etc., etc., ad nauseam."

The result is quite interesting. A few shows which were touted as being great when in Philly didn't even get to New York. "The Amazing Adele" is perhaps the best example. To hear the friends of the cast on radio you would think this was the greatest show to hit Philly since Jenny Lind. The rest of the story is history.

To get back to Brookhouser who started this whole thing his contribution to objectivity in criticism is zero unless the particular artist is a local Philadelphia personality. And he really doesn't care how far back he goes to make sure that the artist's roots were in Philly at one time or another.

For instance, in his column and broadcasts he refers to Clifford Odets as a local Philly boy. It would be much better if Brookhouser stopped being so sectarian in his boosts of local characters who long left this city, and devoted more time and energy to objectively appraising the artist — no matter where he came from. With Brookhouser if you were born or lived in Philly (The biggest smallest town in the world), you are a good artist.

My only connection with show business is to sit out front, and I pay to get in. *Norm Hardy*

Legit Bits

Rudy Vallee will star in "Jenny Kissed Me" at the Palms Springs (Cal.) Playhouse for one week beginning next Tuesday (27). He recently appeared in a flop two-week run of the show at the Curran Theatre, S.F.

Henry Hull, costumed and made up to look like Mark Twain, will offer readings from the author's works next Monday (26) at the Library of Congress, Washington.

William Prince, Edith King and **Daryl Grimes** have joined the cast of "Affair of Honor," currently trying out in Washington.

Mary Miller is co-casting director with **Lois Raeder** for Theatre 12, an off-Broadway group.

Douglas Rodgers is planning an off-Broadway production of **Joan DeMarky's** "The Man Who Carried On" at the Downtown Theatre next May.

Herald Productions is contemplating a fall presentation of "Perhaps a Poet," by Swedish playwright **Ragnar Josephson.** The script has been adapted by **Holger Lundbergh.** CBS-TV staffer **Sidney Walters** is slated to direct.

"World of Sholom Aleichem" winds up a two-week run at the Arena Theatre, Rochester, next Saturday (24).

Alex Copel, who co-scripted the British film, "Captain's Paradise," in New York for confabs with **Howard Merrill** and Theatre Corp. of America officials on adapting the property into a legituner. **Merrill** and TCA have acquired the legit rights to the comedy.

The Stratford (Ont.) Shakespearean Festival company will appear at the Endinburgh Festival for 10 days from Aug. 28 to Sept. 8 presenting **Michael Langham's** production of "Henry V" and a revival of **Tyrone Guthrie's** production of W. B. Yeats' version of Sophocles' "Oedipus Rex."

"Oh Boy, Girls" is the new title for **George Weiner's** contemplated Broadway production of the **Eddie Davis-Howard Liss-Bernie Wayne** musical, formerly tagged "Dis Muz Be Der Plaze."

Ben F. Stein and **Robert Linden** will be general manager and production manager, respectively, of the forthcoming **Robert Fryer-Lawrence Carr** musical production, "Shangri-La." **Susan Cabot** will make her Broadway debut in the show.

"King John" and "Measure for Measure" will be the initial two productions of the second season of the American Shakespeare Festival Theatre, Stratford, Conn. The plays will open on consecutive nights during the week of June 25. Either "Romeo and Juliet" or "Taming of the Shrew" will be the third production of the 12-week season.

A caricature of **Nancy Walker** by **Paula Laurence**, actress-wife of legit producer **Charles Bowden**, will be displayed at the sixth annual art show of the United Nations Art Club from March 23-April 16.

Michael Sean O'Shea, publicity director for the American Theatre Wing, returns to New York from the Coast next Sunday (25) to be on hand for the Wing's 10th annual Tony Awards dinner April 1 at the otel Plaza.

Eugene O'Neill's "The Iceman Cometh" will be revived off-Broadway at the Circle in the Square in May, with a 7:30 p.m. curtain tentatively set for the run. When produced on Broadway, the play ran from 5:30-7 p.m., recessed for dinner, and resumed from 8:15-11:15 p.m.

Sam Leve will design the sets for "Goodbye Again," which opens April 24 at the Helen Hayes Theatre, N.Y.

Paul Lilly, Bill Penn and **Robinson Stone** planning a mid-November Broadway preem for **Greer Johnson's** "Wisper to Me," which was presented at Margo Jones' Theatre '55, Dallas, Tex., last summer.

Don Freeman's original drawings for his latest book, "Skitzy," are on display at the Museum of the City of New York.

Tv-radio producer **Sandy Howard** slated to make his Broadway managerial bow next season with a revue, "Royal Flush," which will have a cast of five.

"Wake Up Darling," scheduled to bow on Broadway the week of April 15, is capitalized at $75,000.

Russell Nype set for one of the top roles in "Wake Up Darling," the new **Alex Gottlieb** play starring **Barbara Britton** and **Barry Nelson** which goes into rehearsal next week with **Ezra Stone** directing for producer **Gordon Pollock.**

A revival of "Anna Lucasta" will begin an off-Broadway run April 14 at the Temple Theatre, N. Y.

A scholarship fund to one of London's dramatic schools is being organized by English performers **June Bowkely** and **Stuart Saunders** as a memorial to the late British actor, **Tod Slaughter.**

Geraldine Page starring in a three-week run of "Summer and Smoke" at the Fred Miller Theatre, Milwaukee.

The film rights to **Robert Alan Aurthur's** "A Very Special Baby," scheduled for Broadway production next season by **David Susskind**, have not been sold yet. A report in last week's VARIETY that a deal had been made was denied by the playwright.

Richard Kollmar and **James W. Gardiner** have scheduled another musical to follow their upcoming production of "Ziegfeld Follies." The new entry is "Three Tigers," with book by **Cy Gomberg** and **Jack Sher** and music and lyrics by **Hugh Martin** and **Ralph Blane.**

The Theatre Guild has optioned the legit rights to "Noon on Doomsday," by tv writer **Rod Serling.** A video version of the play will be presented April 25 on the United States Steel Hour.

Songsmith **Pat Ballard** has acquired the legit rights to **Irving Bacheller's** novel, "The Turning of Griggsby," which will get a musical book treatment by British writer **Alan Winston.** The tuner will be called "Star Ride."

Bard Going Zoological In Toledo This Summer

Toledo, March 20.

Shakespeare is now going to be done in a zoo. A program of plays by the Bard will be presented in the local Zoological Gardens' amphitheatre this coming summer. It'll be an augmentation of the Antioch College Area Theatre's al fresco Shakespearean Festival in Yellow Springs, O.

Two companies will be employed by the Antioch operation and will alternate weekly between Toledo and Yellow Springs. The season at both locales will run from June 27 through Sept. 9 and will include seven productions, on a Wednesday-Sunday schedule.

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The Columbus Citizen, March 9, 1956

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CLYDE D. MOORE,
Ohio State Journal, March 9, 1956

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SAMUEL T. WILSON,
The Columbus Dispatch, March 9, 1956

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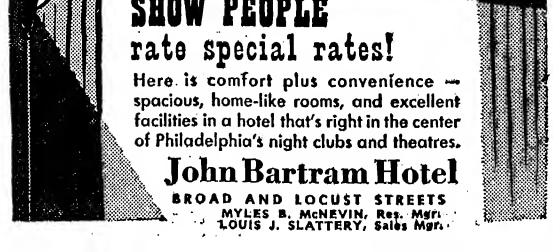

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Chi Off Again; 'Teahouse' $27,900, 'Pajama' $28,200, Douglas $28,500

Chicago, March 20.

Windy City legit traffic was lethargic again last week, per the seasonal pattern. Downbeat biz is causing "Pajama Game" to weigh anchor April 14.

Nothing definite upcoming besides "Bad Seed," arriving at the Harris April 30 for a run on subscription.

Estimates for Last Week

Inherit the Wind, Blackstone (6th wk) ($5; 1,450) (Melvyn Douglas). Almost $28,500 (previous week, $29,200).

Marcel Marceau, Harris (3d wk) ($4.40; 1,000). Nearly $24,300 (previous week, $19,000). French mime closed his American tour here Saturday night (17).

Pajama Game, Shubert (18th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Nearly $28,200 (previous week, $28,700); continues tour April 14.

Teahouse of the August Moon, Erlanger (27th wk) ($5; 1,335) (Burgess Meredith, Hugh Reilly). Over $27,900 (previous week, $27,900).

Larry Parks in 'Teahouse' Boffs Shreveport-Houston For Combined $35,400

Houston, March 20.

"Teahouse of the August Moon," starring Larry Parks, grossed a strong $35,400 in eight performances last week split between the Auditorium, Shreveport, and the Music Hall here. The comedy took in over $7,600 in two performances at the former spot Monday-Tuesday (12-13) and nearly $27,800 in six local performances Wednesday-Saturday (14-17).

Parks began a four-week vacation this week, with Jerry Oddo pinchhiting.

Eva Gabor's 'Glass Clock' Ticks at $13,300 in Balto

Baltimore, March 20.

Eva Gabor in "Little Glass Clock" grossed a fairish $13,300 last week at Ford's. The Aldrich and Myers production was the sixth and final play on Guild-ATS subscription.

Ford's will be dark until the arrival of "Can Can" April 30.

'Good Soldier' NSG

London, March 20.

The only new legit entry in the West End last week was "The Good Soldier Schweik," adapted from Jaroslav Hasek's classic novel of the first World War by Ewan Maccoll. The play, which opened at the Duke of York's last Thursday (15), can only hope to survive a limited season.

The production is presented by Theatre Workshop, which operates its own theatre in the east side of London. Joan Littlewood staged and the title role is filled by Maxwell Shaw.

Touring Shows

(March 19-April 1)

Affair of Honor (tryout) (Dennis King)—Shubert, Wash. (19-24); Hanna, Cleve. (26-31) (Reviewed in VARIETY, Feb. 29, '56).

Anniversary Waltz (Augusta Roeland, Richard Eastham)—Aud., Lynchberg (19); WRVA, Richmond (20-21); Playhouse, Wilmington (22-24); then closes.

Bad Seed (Nancy Kelly—Curran, S. F. (19-31).

Boy Friend—Shubert, Det. (19-31).

Bus Stop (2d Co.)—Colonial, Boston (19-24); lays off next week.

Can-Can—Shubert, Philly (19-24); Shubert, New Haven (26-31).

Damn Yankees (2d Co.) (Bobby Clark)—National, Wash. (19-31).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (19-31).

Mister Johnson (tryout)—Walnut, Philly (19-24) (Reviewed in VARIETY, March 14, '56).

Most Happy Fella (tryout) — Shubert, Boston (19-31) (Reviewed in VARIETY, this week).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (19-31).

Plain and Fancy—Forrest, Philly (19-31).

Strip for Action (tryout)—Shubert, New Haven (19-24); Shubert, Philly (26-31) (Reviewed in VARIETY, this week).

Tea and Sympathy (Maria Riva, Alan Baxter)—Aud., Birmingham (19-21); Tower, Atlanta (22-24); lays off next week.

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly)—Erlanger, Chi (19-31).

Teahouse of the August Moon (3d Co.)—Del Mar College Aud., Corpus Christi (19); Municipal Aud., San Antonio (20-21); Municipal Aud., San Angelo, Tex. (22-23); H. S. Aud., Midland, Tex. (24); Baylor U. Aud., Waco (26); Will Rogers Aud., Ft. Worth (27-28); Municipal Aud., Wichita Falls (29); Municipal Aud., Amarillo (30-31).

Revised 'Mr. Wonderful' Hits $33,600 in Philly; 'Johnson' Fair $16,400

Philadelphia, March 20.

Snow and sleet bopped weekend business in theatres. "Plain and Fancy" (Forrest) moved out front in the boxoffice stakes as "Mr. Wonderful" eased off in its fourth and final stanza at the Shubert. "Can-Can" returned last evening to the Shubert for a week's stand at house where it opened its pre-Broadway run three years ago.

Blizzard conditions found the three theatres lighted last evening making arrangements to honor tickets later in run for patrons unable to make the shows.

"Mister Johnson," lone straight play about Colonial and native life in British West Africa, had satisfactory first week at Walnut although reviews were not overenthusiastic. Murdock (Inquirer) gave newcomer good notice; Sensederfer (Bulletin) qualified his praise, and Gaghan (News) sloughed it off. All three crix, however, gave standout writeups to Earl Hyman, in title role.

Estimates for Last Week

Plain and Fancy, Forrest (MC) (2d wk) ($5.40; 1,760) Amish musical bettered its first week take, despite poor weather over weekend. Fancy $42,500.

Mr. Wonderful, Shubert (MC) (4th wk) ($6.60; 1,870) Snow and sleet cut into last week's take for the Sammy Davis Jr. starrer, which underwent a total revision during stay here. $33,600.

Mister Johnson, Walnut (CD) (1st wk) Theatre Guild-American Theatre Society subscription big factor in helping newcomer. Critical and audience reception mixed. $16,400.

Riva-Baxter 'Sympathy' $18,100 N. Orleans Take

New Orleans, March 20.

"Tea and Sympathy," costarring Maria Riva and Alan Baxter, grossed estimated and good $18,100 at the Civic Theatre here last week.

The play is splitting the current week between the Auditorium, Birmingham, and the Tower, Atlanta.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Cranks Revue, St. Mart. (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (6-31-54).
Fresh Airs, Comedy (1-26-56).
Girl Called Jo, Piccadilly (12-15-55).
Hamlet, Phoenix, (12-8-55).
Kismet, Stoll (4-20-55).
***Morning's at 7,** W'stm'st'r (2-7-56).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambassador (11-25-52).
One Bright Day, Apollo (3-20-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Ring for Catty, Lyric (2-14-56).
Rivals, Saville (2-23-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Spider's Web, Savoy (12-14-54).
***Strong Are Lonely,** H'market (1-24-56).
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Tabitha, Duchess (3-8-56).
Teahouse Aug. Moon, Her Maj. (4-22-54).
3 Penny Opera, Aldwych (2-9-56).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
*****Interrupted run.

Scheduled Openings

Likely Tale, Globe (3-22-56).
Comedy of Errors, Arts (3-29-56).

Closed Last Week

Buccaneer, Apollo (2-22-56).
Charley's Aunt, Globe (12-22-55).
Doctor Jo, Aldwych (2-15-56).
Lucky Strike, Duke York's (9-14-55).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Little Glass Clock, Golden (3-26).
Mister Johnson, Martin Beck (3-29).
Affair of Honor, Barrymore (4-4).
Strip for Action, Wint. Gard. (4-12).
Waiting for Godot (4-16).
King and I, City Center (4-18).
Lovers, Helen Hayes (4-18).
Goodbye Again, Helen Hayes (4-24).
Wake Up Darling (wk. 4-29).
Most Happy Fella, Imperial (5-3).
Kiss Me Kate, City Center (5-9).
Ziegfeld Follies, Wint. Gard. (5-26).
Four Dolls on a Dime (wk. 5-27).
Carmen Jones, City Center (5-31).
Shangri-La (4-6).

OFF-BROADWAY

Beautiful Changes, President (3-23).
Mary & Fairy, Club Cinema (3-23).
Beaver Coat, Greenwich Mews (3-28).
Month in the Country, Phoenix (4-3).
Anna Lucasta, Temple (4-4).
Antigone, Carnegie Hall (4-5).
Plough & Stars, Barbizon-Plaza (4-5).
Beautiful People, Theatre East (4-10).
Littlest Revue, Phoenix (5-15).
The Desert, Provincetown (5-21).

WASHINGTON'S PAIR

'Yankees' 6th Week Strong—'Honor' Grosses Mildly

Washington, March 20.

Stormy weather, which swept the northeast corner of the nation, slowed weekend trade in the nation's capital. First week of "Affair of Honor," which got a mildish critical reception was slow. Sixth week of "Damn Yankees" tapered off but continued profitable.

Estimates for Last Week

Affair of Honor, Shubert (C) (1st wk) ($3.85; 1,542) (Dennis King). Started slowly, around $12,500. Looks better in this current and final session.

Damn Yankees, National (MC) (6th wk) ($5.50; 1,677) (Bobby Clark)—Nice $31,200. Down from the previous week but still comfortably in the black.

Bliz Bops Hub; 'Fella' OK $32,700, 'Can-Can' $35,200

Boston, March 20.

Although blizzard of Friday (16) sloughed biz, local legit is hot with two on the boards and "The Most Happy Fella" at the Shubert a potential smash, opening to rave reviews. "Can-Can" departed town Saturday (17) for Philadelphia after a two weeker at the Opera House which racked up healthy grosses. "Bus Stop" continues in its third round at the Colonial to nice takes as last of the Theatre Guild presentations this season.

Followup Sunday-Monday (18-19) snowstorm resulted in cancelled performances for "Fella" and "Bus." Both shows went dark last night (Mon.), with "Bus" relighting tonight (Tues.) and "Fella" tomorrow (Wed.). "Bus" will make up its cancelled performance with a matinee next Friday (23), while "Fella" will give matinee and evening performances next Sunday (25).

Kermit Bloomgarden and Lynn Loesser, producers of "Happy Fella" are streamlining the big musical for Broadway, chopping away at running time and first act clutter. Sellout looms for the new show which has three weeks more of its four weeker here before Broadway.

Hub legit season looks to be longest for some time, with the Shubert going through to June. "Ziegfeld Follies" is booked for April 14; "Shangri-La" for May 1, and "Pajama Game" for June. "Teahouse of the August Moon" begins a key city tour of the East in Hub at the Colonial opening April 2. Also, the Plymouth, dark for some weeks, will see at least one more production before the season's end. Nothing is in sight, however, for the dark Wilbur.

Estimates for Last Week

Most Happy Fella, Shubert (MD) (1st wk) ($4.95; 1,717). Tryout got rave reviews and racked up $32,700 for first seven performances and one preview. Holds for three more weeks before Broadway. The Kermit Bloomgarden-Lyn Loesser tryout got six affirmatives (Hughes, Herald; Doyle, American; Norton, Post; Maloney, Traveler; Gaffney, Record; Durgin, Globe) and one no definite opinion expressed (Melvin, Monitor).

Bus Stop, Colonial (C) (2d wk) ($4.40; 1,590). Tourer nabbed a nice $25,000, and holds for a final week.

Can-Can, Opera House (MC) (2d wk) ($4.95, 3,000). Blizzard Fri. night (16) bopped gross; no cars running to Opera House. Got $35,200 and exited Sat. night (17) for Philadelphia.

'BOY FRIEND' WHAMMO $40,900, CLEVELAND

Cleveland, March 20.

"Boy Friend" grossed a big $40,900 in eight performances at Hanna last week, running into heavy snowstorms that hurt it at wind-up. Scaled at $4.50 top in 1,515-seat house, the musical still managed to come up to expectations box-office-wise.

Hanna has Dennis King in "Affair of Honor" by Elwood C. Hoffman slated for March 26, followed by "Damn Yankees" April 9 for three weeks. Latter stars Bobby Clark.

B'way Still Bleak; 'Lady' $38,300 (5), 'Lunts' 30½G, 'Matchmaker' $28,100, 'Pipe' $48,100, 'Fanny' 36G, 'Lark' 21G

Business on Broadway was off again last week. Receipts shot up for a few shows, but most registered moderate-to-substantial dips. Oddly enough, the snowstorm last Friday (16) didn't have much of a damaging effect on the b.o. that night or the following eve. The Saturday (17) matinee, though, was generally weak.

Only capacity entries were "No Time for Sergeants" and "My Fair Lady," the stanza's sole preem. "Cat on a Hot Tin Roof" and "Damn Yankees" fell below the sellout mark for the first time. There were no closings, but several bowouts are slated within the next few weeks. Current frame has one opener, "Mr. Wonderful."

Business for this week got off to a generally bum start as a result of the Sunday-Monday (18-19) blizzard.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Bus Stop, Winter Garden (CD) (55th wk; 438; $5.75-$4.60; 1,494; $43,000) (previous week, $18,000; closes April 7). Last week, over $15,000.

Cat on a Hot Tin Roof, Morosco (D) (52d wk; 412; $6.90; 946; $31,000) (Burl Ives, Patricia Neal) (previous week, $31,300). Last week, over $30,700.

Chalk Garden, Barrymore (CD) (21st wk; 165; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $13,500; closes March 31). Last week, nearly $14,100.

Damn Yankees, 46th St. (MC) (46th wk; 364; $8.05; 1,297; $50,573) (Gwen Verdon) (previous week, $50,600). Last week, over $49,700.

Desk Set, Broadhurst (C) (21st wk; 168; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $15,600). Last week, over $15,200.

Diary of Anne Frank, Cort (D) (24th wk; 189; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg) (previous week, $25,500). Last week, almost $25,800.

Fallen Angels, Playhouse (C) (9th wk; 71; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips) (previous week, $14,100). Last week, nearly $14,100.

Fanny, Majestic (MD) (72d wk; 572; $7.50; 1,625; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $35,400). Last week, over $36,000.

Great Sebastians, Coronet (C) (11th wk; 85; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne) (previous week, $28,900). Last week, over $30,500.

Hatful of Rain, Lyceum (D) (19th wk; 149; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $21,000). Last week, almost $20,200.

Inherit the Wind, National (D) (46th wk; 365; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $28,900). Last week, nearly $28,200.

Janus, Plymouth (C) (17th wk; 130; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $23,500; Claudette Colbert joins the cast April 2). Last week, over $23,700.

Lark, Longacre (D) (18th wk; 140; $5.75; 1,101; $29,378) (Julie Harris, Boris karloff) (previous week, $21,000. Last week, nearly $21,000.

Matchmaker, Royale (C) (15th wk; 120; $5.75; 1,050; $31,000) (Ruth Gordon, Eilecn Herlie, Loring Smith) (previous week, $30,100). Last week, almost $28,100.

Middle of the Night, ANTA Theatre (D) (6th wk; 45; $5.75; 1,185; $39,116) (Edward G. Robinson) (previous week, $36,200). Last week, over $36,200.

My Fair Lady, Hellinger (MC) (1st wk; 4; $7.50; 1,527; $62,452) (Rex Harrison, Julie Andrews). Opened last Thursday (14) to unanimous raves (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); over $38,300 for first four performances and one preview.

No Time for Sergeants, Alvin (C) (22d wk; 172; $5.75-$4.60; 1,331; $38,500) (previous week, $38,800). Last week, over $38,800.

Pajama Game, St. James (MC) (97th wk; 772; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher) (previous week, $40,900). Last week, almost $38,900.

Pipe Dream, Shubert (MD) (16th wk; 125; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $53,700). Last week, nearly $48,100.

Ponder Heart, Music Box (C) (5th wk; 36; $5.75; 1,010; $30,000) (David Wayne) (previous week, $27,500). Last week, almost $25,500.

Silk Stockings, Imperial (MC) (56th wk; 444; $7.50; 1,427; $57,800) (Hildegarde Neff, Lawrence Brooks) (previous week, $27,200; closes April 14, to tour). Last week, over $25,700.

Teahouse of the August Moon, Beck (C) (127th wk; 1,121; $6.25-$4.60; 1,214; $33,608) (Eli Wallach, Gene Blakely) (previous week, $22,700; closes next Saturday (24), to tour). Last week, nearly $26,000.

Tiger at the Gates, Helen Hayes (D) (24th wk; 192; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $16,600; closes April 7). Last week, almost $16,000.

Time Limit, Booth (D) (8th wk; 63; $5.75-$5.20; 766; $24,330) (Arthur Kennedy) (previous week, $15,800). Last week, over $16,900.

Will Success Spoil Rock Hunter, Belasco (C) (23d wk; 180; $5.75; 1,037; $31,582) (previous week, $17,000). Last week, nearly $15,600.

Witness for the Prosecution, Miller (D) (66th wk; 524; $5.75-$4.60; 946; 23,248) (previous week, $17,800; closes June 30, to tour). Last week, almost $17,400.

Miscellaneous

Miss Julie, Phoenix (D) (4th wk; 32; $3.45; 1,150 24.067) (previous week $8,500). Last week, over $7,000; closed last Sunday (18).

Opening This Week

Mr. Wonderful, Broadway (MC) $7.50-$6.90; 1,900; $72,000). Musical, with book by Joseph Stein and Will Glickman, music and lyrics by Jerry Block, Larry Holofcener and George Weiss, presented by Jule Styne and George Gilbert (in association with Lester Osterman Jr.); production financed at $225,000, cost about $240,000 to bring in; opens tomorrow night (Thurs.).

Off-Broadway

Admiral Bashville, Cherry Lane (2-20).

Candida, Downtown (2-23); closes April 22.

Cradle Song, Circle in Square (12-1); closes April 29.

He Who Gets Slapped, Actor's Playhouse (1-20).

Private Life of Master Race, Open Stage (1-30).

Romeo & Juliet, Jan Hus (2-23).

Salome, Davenport (2-2).

Shadow & Substance, Temple (3-13).

Threepenny Opera, de Lys (9-20).

Uncle Vanya, 4th St. (1-31).

Laughton Helps Offbeat 'Hamlet' With Meredith

Waco, Tex., March 20.

Charles Laughton will be here most of the month of April to associate himself with Paul Baker's production of "Hamlet" to be presented May 5 by the Baylor Theatre.

Burgess Meredith will star in the experimental staging, which also will have "shadow" Hamlets. (Baker's "Othello" divided the title role among three actors.)

'Bad Seed,' $26,700 L.A.

Los Angeles, March 20.

"Bad Seed" continued to build last week in its closing frame at the Biltmore Theatre racking up $26,700 as against previous stanza's $23,500. Downtown house goes dark.

Town's only other legiter, "Joy Ride," hit $13,800 in ninth full week at Huntington Hartford, around $5,000 in the red.

Hurok Wins Moiseyev Plum, With NBC Seen in On Deal to Import Soviet Co.

Sol Hurok announced in Moscow last Saturday (17) that the Moiseyev Dance Co. would visit the U.S. next fall for eight to 10 weeks, under his banner—thus ending a long struggle with Hurok's arch-rival, Columbia Artists Mgt., to snap up the folk-ballet group (and confirming a prediction in VARIETY six weeks ago).

Hurok, in Moscow for a two-week visit, also completed plans for an Isaac Stern Russian tour of a month, to open with a solo recital in Moscow, May 3, and a tour by Jan Peerce in June. Hurok said he was working on Soviet tours for Artur Rubinstein and Marian Anderson, and also hoped to bring the Bolshoi Theatre ballet troupe to the U.S. in '57-'58.

The Moiseyev folk troupe has scored strongly in previous visits to western Europe. Visit of the 90 dancers will mark the first time for a major Soviet dance company in the U. S. Hurok will present them in N.Y. for a short run, then in Philly, Boston and Chi, and perhaps on the Coast. Troupe will appear as one of his NBC-TV spectaculars (a la this season's Sadler's Wells Ballet in ("Sleeping Beauty"), with NBC reported financially involved in the deal to bring them over.

However, Hurok announced from Moscow that the Soviet Government would subsidize the Moiseyev company up to 1,500,000 rubles ($375,000), to cover roundtrip transportation from Russia to America, and other expenses. Tour is too short a season for Hurok to make any real money on it, but troupe could probably come for no longer visit, and Hurok's deal with the Soviets may be more favorable than usual.

Troupe was founded in 1937 by Igor Moiseyev, then ballet master of the Bolshoi Theatre, and includes dancers from various parts of Russia.

Ballet Bus Driver Burned In Hassle With Tear Gas Gun-Toting Music Critic

St. Louis, March 20.

Louis Benson, a bus driver for the touring Ballet Theatre, suffered eye damage from tear gas fumes last week when Francis A. Klein, music and art critic for the St. Louis Globe-Democrat, sole a.m. sheet, fired a weapon during a hassle with a taxicab driver. Klein said the latter nearly ran him down while he was on his way to the Kiel Auditorium, where the ballet was presented for one performance.

While Klein was arguing with the taxi driver, he said that Benson, a passenger in the cab along with Cameron MacCardwell, stage manager for the ballet, alighted and approached him with upraised hands and in a threatening manner. Klein fired the gun and then ran to the auditorium, with Benson and others in pursuit.

Cops pinched Klein and lodged charges of assault with intent to kill, flourishing a deadly weapon and disturbance of the peace. He, along with Benson and the taxi driver, were cross-charged with disturbing the peace. Circuit Attorney's office said further action will be taken after the police court cases are settled.

Klein said he carried the tear gas gun for protection, as he is on the street many times at night. Benson's condition was reported as not serious.

American Chamber Orch Set to Tour in '56-'57

American Chamber Orchestra, conducted by Robert Scholz, will give three concerts in Town Hall, N.Y., during 1956-57 and also will tour extensively. Guiomar Novaes, Brazilian pianist; Leontyne Price, Negro soprano, and Helen Kwalwasser, concert-mistress, will be the soloists in N.Y.

Friedberg Mgt., headed by Cesar Saerchinger, will manage the series and book the tour.

Jose Iturbi has signed a long-term contract with Pathe-Marconi, French subsidiary of E.M.I. Angel Records will release in the U.S.

Paris Harmonistes Set For U. S. Concert Bow

David W. Rubin Artists Mgt. is importing Les Harmonistes de Paris for a U.S. debut tour in February-March, 1957. Group comprises a quartet of male singers from the Paris Opera-Comique (plus a piano accompanist) that has played nitery and concert dates in France, plus concert bookings in Italy, Germany and Spain. Repertory is a mix of their Opera-Comique roles plus lighter cabaret fare.

Rubin, aiming for biz a la Les Compagnons de la Chansons, is setting the group for an extended concert tour here, plus some hotel dates. Fee is under $1,000.

Can. Ballet Booking U.S. Return in '57; Working On 1st O'Seas Junket

The National Ballet of Canada cut its recent U. S. tour short and has returned to its Toronto homebase. Troupe lopped off a week of a 4½-weeker, cutting out St. Louis, Milwaukee, Des Moines and Davenport dates because prior biz had been bad. Last-named were percentage dates. Tour, the troupe's third in the U. S., wound to a $30,000-$40,000 deficit. Reviews were generally good, but troupe didn't draw and there were too few guarantee dates.

A big success in its first al fresco visit to Washington last June, for 10 days, the troupe has been invited back to D.C.'s Carter Barron Amphi by promoter Irvin Feld for a repeat two-weeker next August. Troupe is trying to build up a small summer tour of three to four weeks around the D.C. date, with an eye on an Empire State (N.Y.) Festival bid. Troupe is also hoping to go abroad next year for the first time, and is angling for an Edinburgh Fest invite.

With its two-month summer school for teachers from all over Canada utilizing talent, troupe is now giving its dancers eight months' work annually. Next year it hopes to up that to nine. Troupe works on tv, too. It had a two-week home season in Toronto this year (to be upped to three next year), and a seven-week Canadian tour.

Five-year-old company lost only $24 on an outlay of $90,000 its first year. Touring, with long hops, brought a $20,000 deficit the second season. Third year, 104 performances in 27 centres brought an $87,000 red. Company limited its fourth season to 12 centres, and lost another $20,000. Fifth and present season ('55-'56) began with a deficit of nearly $50,000. A fund-raising campaign throughout the Dominion, with Toronto merchants as mainstay, helped wipe out the deficit and give the troupe enough funds for this season. Summer school has been profitable, and helps offset deficits.

Troupe of 60 (which includes 20 musicians) is headed by founder Celia Franca, as artistic director, and is being booked in the U. S. by the William Morris Agency's Klaus Kolmar.

LYRIC MGT. HASSLE IN CHI STILL UNRESOLVED

Chicago, March 20.

Chi Lyric Theatre's managerial squabble is still unresolved this week, with two factions on the deadlocked board of directors sitting tight. Continuation of stalemate, which has prez-general manager Carol Fox pitted against managing director Lawrence Kelly, artistic director Nicola Rescigno and Lyric Guild prexy Betty McAllister, is seen seriously jeopardizing plans for the third season, starting next Oct. 10.

Kelly trio two weeks back offered to resign if no other solution could be found, but as yet has made no formal move to do so. They represent half of board and thus cannot be "involuntarily" ousted. Possibility looms that the affair may wind up in a legal hassle unless the impasse is ended soon.

Symphony of Air Back On Radio, Starting April

The Symphony of the Air, former NBC Symphony Orchestra, will go back on the air Saturday, April 14. This may start a series of full-hour programs over the Mutual Broadcasting System, at 10 p.m.

Program will be made available to all 550 Mutual affiliates, and will be produced by Hardy Burt Productions. Network, which has a year's option for a series, will decide after reaction to the first program.

N.Y. Ballet Batting 1.000 With 3 Winter Preems; B.O. Okay Despite Snow

What quietly shapes as a new N.Y. City Ballet hit, to displace an overworked "Cage" in the repertory, is Todd Bolender's "Still Point," set to Debussy music, which preemed at City Center, N.Y., last Tuesday (13). Work, a romantic reverie with strong psychological overtones of varied interpretation, starts slowly, is a little reminiscent and somewhat repetitious. But it also has imagination and style, with appealing beauty of story and line, and grows on one.

Melissa Hayden dances beautifully in the lead role of a troubled, cast-off femme who finally finds adjustment and herself. Jacques d'Amboise partners herself effacingly yet surely. Supporting quartet satisfactorily sets the mood and what story line there is. Jean Rosenthal's lighting, too, calls for kudos.

Troupe's third new work (first was Jerome Robbins' hit "Concert") of this winter season, George Balanchine's "Allegro Brillante," to Tchaikovsky music, is an attractive abstraction in the romantic-classic vein, and a welcome addition to the repertoire, giving the company a 1.000 batting average on its season's premieres. Not top-grade Balanchine, it nevertheless has much of his inventive and imaginative appeal. Maria Tallchief dances the lead ingratiatingly, ably partnered by Nicholas Magallanes, with an octet of mixed dancers in support.

Despite the two blizzards over the weekend, the N.Y.C. Ballet did a healthy $43,200 (at $3.80 top) for last week, comparing favorably with the $42,750 take of the week before, and $35,525 for its initial stanza. Troupe got $5.965 in Friday night's storm and $6,700 in Sunday night's blizzard. Figures are very encouraging — although not solvent. Troupe needs about $45,000 for weekly break-even on this winter-spring season. If it ran longer than four weeks, troupe could come out alright. But decor, costumes, rehearsal period for the new works, etc., have to be charged off against the four-week run.

Longhair Disk Reviews

Verdi: Forza del Destino (London). This album has a "dream" cast, but what is just as good is the perfect ensemble blending of this group, end result being a rich, dramatic, surging version of the sturdy operatic warhorse, and a great buy. Renata Tebaldi and Mario Del Monaco, the leads, are aided superbly by Ettore Bastianini, Cesare Siepi, Giulietta Simionato and Fernando Corena, with lesser support all good. Francesco Molinari-Pradelli handles overall reins securely.

Sibelius & Paganini Concertos (Victor). Solid versions of two violin standards by Yehudi Menuhin, ably abetted by the London Symph and Philharmonic.

Balakirev: Russia, Islamey, Thamar (Angel). Lush picture pieces by an earlier Russ master, exotic and varied, and well-played by the Philharmonia under von Matacic.

Beethoven: Concerto No. 3 (Capitol). Neat, clean, musicianly playing by pianist Ventsislav Yankoff, with good backing by the Hamburg NWDR orch under Schmidt-Isserstedt.

Bach: Suites No. 1 & 2 (Epic). Flavorsome symph suites well-played by the Concertgebouw under van Beinum, with flutist Hubert Barwahser the soloist in the B Minor (No. 2). *Bron.*

The Boston Symphony Orchestra's 1956 Berkshire Festival, at Tanglewood, Mass., will be held from July 4 to Aug. 12.

Inside Stuff—Concerts

Several summer spots, including N. Y.'s Lewisohn Stadium and the Hollywood Bowl, have been angling for a Soviet artist as a b.o. hypo, and contacting the N. Y. bureaus in that regard. Latters' efforts, however, have been in vain. One artist particularly sought was Igor Oistrakh, young violinist son of violinist David Oistrakh. Music fest at Stratford, Ont., tried to get composer-conductor Aram Khatchaturian, Igor Oistrakh, and others. But there's little likelihood of any Russ artist showing al fresco.

Actress-dancer Vera Zorina (she's also wife of Columbia Records exec veepee Goddard Lieberson), is leaving March 28 for Rome, where she'll appear at the Rome Opera in mid-April in four performances of Stravinsky's "Persephone." She'll do both the narration and the dancing, for a "first" in this doubling-up. Miss Zorina will be back end of April to do her 20th performance as narrator of Honegger's "Jeanne d'Arc" at the U. of Nebraska. Next season, she'll do the "Persephone" narration (not the dancing, of course) in a concert version with the N. Y. Philharmonic, with Stravinsky himself as guest-conductor.

Jerome Robbins leaves Sunday (25) for Copenhagen, to begin work on the 26th with the Royal Danish Ballet in rehearsing and staging his ballet, "Fanfare," with the troupe. He had returned to N. Y. late Saturday (17) after a 10-day stay at St. Thomas, Virgin Islands, where he had acted as consultant on the annual weeklong carnival there. Robbins may stay in Denmark to do another work, an original, for the Danish ballet company. He returns early summer for his legit assignment, directing as well as choreographing "Bells Are Ringing" for Broadway.

Glenn Gould, highly-touted young Canadian pianist, is in big demand as result of two U. S. dates and one disk. He gave one recital in New York and another in Washington in January, 1955, and Columbia Records issued his version of the Bach "Goldberg Variations" about six weeks ago. Next season, Gould will not only have an extensive U. S. recital tour, but will also play with the N. Y. Philharmonic, San Francisco, Dallas, Cleveland, Pittsburgh and some Canadian symphonies. Next May he'll give three concerts in Berlin with the Berlin Philharmonic. Walter Homberger of Toronto is his manager. Columbia reports that Gould's Bach disk is now its best-selling new classical record, and that the pianist will be back in N. Y. in April for more disk sessions.

Alexandra Danilova, who wound up her winter tour in "Great Moments of Ballet" at the Brooklyn Academy of Music recently, will fly to South Africa in September, with her partners, Michael Maule, Moscelyne Larkin and Roman Jasinsky, for a five-week tour, beginning Sept. 14, under auspices of African Consolidated Theatres Ltd. Ballerina will dance in the Union and Rhodesia, using local ballet companies.

With Alexander Brailowsky switching over for next season from National Artists Corp. to Columbia Artists Mgt., latter has lined up 20 recital dates for the pianist, plus orch appearances with the N. Y. Philharmonic, Philadelphia, New Orleans, El Paso, Denver, Baltimore and New Haven symphs.

El Mundo to Back Puerto Rico Opera Fest; Gins Handling It as Before

Opera fest held the last two seasons in San Juan, under auspices of the U. of Puerto Rico, will be given again this June, but this time sponsored by the newspaper El Mundo, as the Opera Festival of El Mundo. Newspaper, and its radio and tv adjuncts, WKAQ and WKAQ-TV (better known as Radio El Mundo and Telemundo), will not only finance, but heavily promote the project. The week of eight performances will take place, as before, in the University Theatre, with the university buying up the balcony for its students for all performances. In two years, the fest has become established as the major music event on the island.

Albert B. Gins, N.Y. attorney-impresario, will again be in charge of the event, lining up the usual quota of Met Opera singers and N.Y. production facilities as before. Operas and casts are pencilled in though all contracts aren't signed yet, so no announcement of same is being made. Maximum take on the event is estimated at $115,000, with a $100,000 budget for artists, etc., from the N.Y. end.

Pops Orch Readies Fifth Trek in 260G/275G Tour

The Boston Pops Tour Orchestra, under Arthur Fiedler, has been set for its fifth U. S. tour by the Judson, O'Neill & Judd diviison of Columbia Artists Mgt. Unit will tour 10 weeks, in January-March, 1957, for 65 dates from Florida and Texas to Canada, paying its first visit to eastern Canada. Tour should bring in from $260,000 to $275,000.

The Pops is winding up its fourth tour Saturday (24) in White Plains, N. Y., when it will have done 82 dates over a 12-week period since January. Group went as far as the Coast for the first time. It has established itself as a regular annual concert attraction, with a number of repeat dates pointing to its consistency of appeal. It sells between $4,000 and $4,500.

Pops $7,000, Omaha

Omaha, March 20.

Arthur Fiedler and the Boston Pops Orch grossed a handsome $7,000 at the new City Aud Music Hall last Wednesday (14). The 2,610-seater, at $1.80-$3.85 scale, was three-quarters capacity.

It was the third straight year for Fiedler here, for promoter Dick Walter, and he's proved a money-maker every time.

Christoff's U. S. Bow With S. F. Opera in Russ 'Boris'

San Francisco, March 20.

Boris Christoff, Bulgarian basso, will make his American debut with the San Francisco Opera next fall, director Kurt Herbert Adler said last week.

Christoff will bow in the title role of "Boris Godunov" and the company will, for the first time, do the Moussorgsky work in the original Russian.

Robert Veyron-Lacroix, harpsichordist, will tour the U.S. for the first time next season, making his debut in New York in November, 1956. He records for Westminster.

Concert Bits

Elmer Wiener is on a six-week leave of absence from Friedberg booking chores, to handle press and promotion for the Cleveland season of the Met Opera, April 23-28.

The Bach Choir of Bethlehem, Pa., will present the B Minor Mass at Carnegie Hall next Tuesday (27), in the group's first visit to N.Y. in about seven years. Johnnie Evans, of Columbia Artists Mgt.'s recital department, is handling the event, as he did last time.

Pianist **Eugene Istomin** will arrive in Japan on April 23 to begin a 30-concert tour of the Far East, including 15 appearances under the joint auspices of the International Exchange Program of the American National Theatre & Academy and the Sangyo Keizai Shimbun.

FRED ALLEN AS A COLUMNIST

Excerpts From His 'Near Fun' Written for VARIETY in 1925

How to Break a Magician's Heart

Book a magic act in your theatre for a full week, stipulating that for a finish the professor will escape from a milk can filled with water.

Once the act opens, proceed as follows: From Monday to Thursday nights, inclusive, ignore the magician entirely. Friday is the night.

When the professor enters the milk can, and the cabinet curtains are closed, turn out all lights in the theatre, quietly dismiss your audience, lock up and go home.

Bedtime Story

Once upon a time there was a little man whom we shall call Hal Flint. He was 38 years old and stood 36 inches in his stocking feet. The real reason little Hal didn't grow was because he was forever thinking. At grammar school he thought. "What if the school teacher loses her job? A girl can't get far who has no class." Later, at college, he thought again, "Why should I join the handball team? Why should I play ball by hand when so many things are being done by machinery?

So you see, little kiddies, never think, as little Hal was so busy thinking he never had time to grow. Today he is 38 years old and 36 inches high. Nothing but a yardman in a dry goods store.

The moral for parents who would have tall sons and daughters —Never let a child grow up with a weight on its mind.

The Best Joke I Ever Heard

(One)

Apple: "Who was that lady I saw you walking with yesterday?"

Sauce: "That was no lady and I was running."

(Two)

Humpty: "We stand in back of every bed we sell."

Dumpty: "Who goes with you when you sell twin beds?"

There's many a battle fought daily
We never hear about,
To keep an act in a theatre
That the manager wants to throw out.

Our Novelette

The back room at Mother Shannon's boarding house was crowded with mourners. The Great Malcolm, who, with his trained pig, has played the smaller houses for many years, had passed away.

A disturbing silence permeated the air and many an actor's head, never bowed in front of an audience, experienced a new sensation. Dumb acts were in the majority and nothing was said.

The madame was so affected that none dare approach her until that arrival of the insurance company's representative. Forging his way through the side of Madame Malcolm, he said: "Death is permanent." "Yes," replied the madame, "unless you can have your spot on the bill changed." This was wasted on the insurance man. "What did he die of?" broadcast the claim agent, "Starvation," said the madame.

Paling a trifle, the insurance man queried, "You mean to say that the Great Malcolm, owning a trained pig, died of starvation?" "Yes," sadly answered the madame.

The wonder of the insurance caused him to exclaim: "It is laughable. Had the Great Malcolm been really hungry, he could have cooked and eaten his trained pig."

"Alas," moaned the madame, "it is true, the Great Malcolm might have eaten the pig, but as he lived so he died. A vegetarian."

Energine, Wash.—Hi Tom Minstrel Show closes here. Both End Men had fights with the Interlocutor and stopped speaking to him.

Liverpool, England—Left-handed American leaves the country, finding it impossible to keep replacing monocle in right eye.

Excess, Neb.—Crosseyed sword-swallower with circus proposes to one of the Siamese Twins. Wrong one accepts him.

Ansonia, Conn.—Manager Huffman of the Cozy Theatre announces that, due to the length of the vaudeville program, he will have to split his feature picture, "The 10 Commandments," during the coming week. The Cozy will feature "Five Commandments," Monday, Tuesday, and Wednesday, and the remaining "Commandments" with an entire change of vaudeville the last three days.

Pike's Peak — Forecasters of America adopt official club song called "It's Always Fair Weather." Raincoat Maker's Local No. 123 claims that this infringes on the local's staff number, "It Ain't Goin' Rain No More."

Zion City, Ill.—House of David, at annual show, is forced to play "Razor Jim" afterpiece as "Hammer Jim," there being no razors at the House of David.

Height of Absent-Mindedness

After the Monday matinee, the manager of the Gem Theatre, Torrington, Conn., closes his wife and goes home to dinner with a single woman on the bill.

Mary bought a special song
The price she paid was low;
In every house that Mary played
The song refused to go.

Fred Allen—Deadpan Wit

Continued from page 2

clap" or the "Bronx cheer" (which started at Keith's Royal in the Bronx) it unnerved the fledgling comedian.

"Sunday night concerts" were a show biz euphemism because of the technical tabu on certain type of vaudeville acts and besides the Winter Garden's fancy scale made possible such headliners as Al Jolson (who, incidentally, never played the competitive Palace, for Keith, although a longtime Shubert star at the Winter Garden). The unusually sophisticated audience at the WG goodnaturedly insisted that Allen come back and do his stuff. He did return from the wings, but curtly told his customers, "Sorry you don't like me this time," and promptly walked off.

It wasn't long before Broadway did like Allen, because a year later he was in "The Passing Show of 1923" with Willie and Eugene Howard and Francis Renault ("The Creole Fashion Plate") as costars. That year belonged to the Great Ladies of the American Theatre—Jane Cowl and Ethel Barrymore were dueling in rival Juliets; Eva LeGallienne rose to stardom in Molnar's "The Swan," the same play which Metro is now rushing out to cash in on the Grace Kelly nuptails; Eleanora Duse, after a flop tour in Gabrielle d'Annunzio repertory whammed 'em with a single farewell performance at the Met; Dorothy Stone was introduced to Broadway with her famous dad Fred in "Stepping Stones"; Jeanne Eagels catapulted with "Rain"; Helen Menken, Frank Morgan and George Gaul were in Austin Strong's "Seventh Heaven."

But the funny men were also around that 1923 year—Raymond Hitchcock in his first legit role as "The Old Soak"; W. C. Fields with Madge Kennedy, Jimmy Barry and Luella Gear in "Poppy"; and Joe Cook costarred with Peggy Hopkins Joyce in Earl Carroll's first "Vanities."

It was about the same time that Allen was juggling on the Pan time that a vaudeville fiddler, Ben K. Benny, became disturbed that another bandleader-fiddler called Ben Bernie was creating confusion—and thus Jack Benny's billing was born.

That A & B Publicity 'Feud'

In later years Allen and Benny were the pioneer of a widely known publicity "feud" which became a pattern also for the sundry "feuds" between the aforementioned Bernie and Walter Winchell although in later years the latter's feuds with Westbrook Pegler, Time mag, O. O. McIntyre and Drew Pearson were not in the same idiom. Bob Hope and Bing Crosby still continue their cross-ribbing. Another no-kidding show biz feud of the journalistic genre was the Bugs Baer-Odd McIntyre feeling.

The feuds, for benefit of Hooperatings, continued until the radio jackpots and giveaways, capped by "Stop the Music," embittered Allen. It started first as kidding-on-the-square—"it's a sorry note that a Frigidaire is a bigger headliner than a comedian"—but as the merchandise, cash, free trips, vacations to anywhere, transportation to Paris, etc., climbed into a perpetual bank nite it was the beginning of the end, not only for the Allens but the shows themselves. Merchandise given away on sundry radio shows was estimated at $165,000 a week and totaled $7,000,000 in that one year. It also resulted in so many hitch-hike cuffo commercials for "promoted" commodities that one wasn't sure who was the overall basic sponsor.

In 1927 when Allen was part of Allen & York, in an emcee chore at the declining citadel of bigtime vaudeville, the Palace on Broadway, he was gagging with his partner of the moment, each addressing each other as Mr. Fink and Mr. Smith.

Allen's idea of the perfect four-letter signature for a VARIETY reviewer was *Fing* because of what he thought "some of them did to the poor actors."

Round of Show Biz Tributes

Show biz never witnessed such a spontaneous outpouring of warm salutes as continued all through the weekend and particularly into Monday (19). The daytime variety shows (Dave Garroway, Garry Moore, Steve Allen, Jack Paar, et al.), on both networks, all had a kudos for the comedy star.

Dorothy Kilgallen's "Tribute to Fred Allen—The Show Went On" in Monday's N. Y. Journal-American was good topical journalism with a special subjective touch in light of her regular Sunday night paneling with the comedian on "What's My Line?" The CBS coast-to-coaster undoubtedly drew peak looker-inners because of the natural curiosity, and while newscasts heralded the fact the show would go on, at Portland Hoffa's (Mrs. Allen) request, the manner in which it would be done naturally attracted.

Moderator John Daly's introductory explanation was in the best tradition. Other than Arlene Francis and Dorothy Kilgallen swapping chairs on the panel, the lineup was the same, with Bennett Cerf next to Daly and last-minute guester Steve Allen (no relation) in Fred Allen's chair. At show's end each paid a sincere personal tribute. Miss Kilgallen thanked her colleagues for bearing up with her, apparently incapable of personal expression. The emotional quotient was highly dramatic and a vivid manifestation of high regard for the departed star.

On Steve Allen's Monday night show it was all in the form of a tribute to Allen with excerpts from old radio shows and in-person tributes and reminiscenses by Bennett Cerf, Howard Dietz and Herman Wouk, the novelist who started as an Allen gag writer.

Allen on Benny

Show biz recalls the Friars' dinner to Jack Benny at the Waldorf-Astoria Nov. 9, 1951. Of all these events, with honor-guests over the years like Bob Hope, Joe E. Lewis, Martin & Lewis, Ed Sullivan (last week), et al., none will deny that Fred Allen's contribution, amidst a battery of funnymen like George Burns, Milton Berle, Joe E. Lewis, George Jessel and the like, was standout. This was pure Fred Allen at his wittiest. As VARIETY reported it in part:

". . . Fred Allen was the real big boff. The affection this comedian enjoys intra-trade is something fellow-showmen are not prone to express. It's even a bit off-course in this report.

"The true Allen wit came through with jet propulsion. Almost every line rang a bell. The boffolas were suave, pungent, affectionate. 'If Adam had been a chorus boy there'd be no human race,' he teed off. 'And if the guest-of-honor is seen sitting up then we all know it's not a funeral . . . This is a big week socially for Sinatra, who is breaking in in Philadelphia; if it's OK he'll bring it to Broadway.'

Recalling both their struggling days in vaudeville, 'One date in Centralia, Ill., that is, a suburb of Centralia, Ill., stands out in my memory. The theatre was so far back in the woods that the manager was a bear. He paid the acts off in honey. Jack Benny was next-to-closing on a two act bill. The theatre was so far back in the woods that Field & Stream (not VARIETY) reviewed the act . . . when Benny played you felt that the violin bow belonged back in the cat . . . he was the first sailor to get seasick in a Naval recruiting office (referring to his World War I service). In fact to this day he gets seasick whenever he sees the Yacht Club Boys . . . things got so bad he was using his dandruff for resin . . . By the way, I get no laughs in tv, so I'm glad to see I'm getting some now, if it's only at the expense of the guest of honor'."

Jessel Floored

"Jessel couldn't top. All he said was, "My notes here say, 'Say many humorous things,' but astute showman that I am I'll now recite the 'Gettysburg address.'" Jessel delivered a great personal tribute to Allen.

"The Governor of Illinois, Adlai E. Stevenson, came on in a spot which they shouldn't give to a leopard but he was no No. 2 act, even in this fast company. After opening up with, 'I told Allen we should have exchanged manuscripts' he humorously but pointedly saluted Benny for his clean humor, for his artistry, for his Sunday night fun which makes this part of the world and the place we all want to live it,' etc."

Literati

Collier's 1st Profit In 3 Years

Crowell-Collier Publishing Co. hung up its first profit sign in three years, annual stockholders report reveals. Company wound up the year with a net of $773,917, after having posted losses of $4,009,827 in 1953 and $2,419,539 in 1954.

Commenting on what he termed a "progressive doctrine of sound operation," prez Paul S. Smith said the three magazine properties (Collier's, American mag and Woman's Home Companion) had been "refocussed" in editorial approach and that regional editorial offices had been set up to serve all three. He reported on the firm's diversification program that includes establishment of a recording-radio-tv division under v.p. Wm. Birnie; the operations of P. F. Collier & Son, wholly-owned subsid engaged in bookselling, and company's own Springfield, O., printing plant. William H. Fowler, former v.p. at Capitol Records, has been named manager of the new recording department, incidentally.

Total revenues for 1955 were $70,899,616, breaking down to $45,144,111 for sales of magazines and books and $24,298,746 for advertising, with the miscellaneous balance being $1,456,758. The profit, first since 1952, amounted to 50c a share, contrasted with a loss of $1.56 a share in 1954.

N. Y. Times Nixes Mortimer Ad

Lee Mortimer, author of "Around the World Confidential" (Putnam) advises by wire (somewhat edited down herewith):

"The N. Y. Times which . . . holds itself . . . the champion of freedom of speech and the press refused to accept any advertising, regardless of copy or content, for my new book, 'Around the World Confidential'. The Times, however, has accepted ads for . . . Alger Hiss . . . and Polly Adler . . . . Advertisements . . . were accepted by the N. Y. Herald Tribune and the N Y. World Telegram. the N. Y. Mirror (that's Mortimer's home sheet) and even the N.Y. Post, which abhors everything I stand for. So far only the N. Y. Times . . . has book - burned 'Around The World Confidential'."

Vincent Redding, in charge of the advertising acceptability dept. at the N. Y. Times, had no comment on the situation.

The Times ad was to have been a full page. Book publishers are accustomed to turndowns and the knowledge that the Times has its own standards and, in nixing any copy, it almost always chooses not to give any reasons.

Putnam's planted "irritation" advance proofs with the British press knowing it would get a strong reaction. The blasts are starting to come in. Book is in its third printing and has orders for 47,000 advance copies.

Putnam is also surprised because the Times accepted ads on the other Mortimer-Jack Lait "Confidential" books from Crown.

National Headliner Awards

National Headliner Club awards will go to 23 winners for journalistic achievement in 1955 at a luncheon to be held in Atlantic City April 17. The affair will highlight the 1956 Headliners Frolic which starts the preceding evening.

George M. Neil, gm. of the Philadelphia Inquirer, and president of the Poor Richard Club of that city, will be the speaker at the award luncheon. Rolland L. Adams, president of the Atlantic City Press, and head of the Pennsylvania Newspaper Publishers Assn., will be the toastmaster.

This year's event will be featured by a "salute to Pennsylvania" with editors and publishers of the 130 daily papers in that state special guests.

The 23 winners: Lawrence K. Soth, Des Moines Register & Tribune; H. G. Salsinger, Detroit News; John Milt Morris, United Press; St. Louis Globe Democrat; Theodore Schafer, Associated Press; Michael J. O'Neill, Andrew Tully, Scripps-Howard Newspapers; Charles E. Shutt, Telenews and INS; Sports Illustrated; Bill Seaman. Minneapolis Tribune; David Mathias, Denver Post; Massimo Ascani, U. P. Newspictures; Bill Smith, London Ontario Free Press; Eric Sevareid, CBS; WBT, Charlotte, N. C.; Movietonenews and George Chassignes; NBC and William Birch and Bruce Powell; WTVJ, Miami; WAVZ. New Haven; WHAS, Louisville; Tom Duffy, East St. Louis (Ill.) Journal; Jack Roberts, Miami Daily News.

Newspapers, 10,000 to 25,000: Humboldt Times and Standard, Eureka, Calif.; 25,000 to 50,000: Manchester, N. H. Union-Leader.

Headliner Valor Award for "heroism in the line of duty" will be awarded posthumously to Gene Symonds, Southwest Asia manager of U. P., killed by a mob in Singapore.

Selections were picked from 1,500 entries by nine judges representing newspaper, radio, television, newsreel and photography fields.

Claire Reis Eyes Music

Mrs. Claire Reis, the hub and sparkplug of N. Y.'s modern-music life the past quarter century, tells of the struggles of the modern composer while limning the American music scene in the interesting, chatty memoir of her life, "Composers, Conductors & Critics" (Oxford; $4.25).

Founder of the League of Composers and its exec chairman for 25 years, Mrs. Reis talks of the greats and near-greats; has some sound, common-sense observations on the vagaries of the music scene, and sensible suggestions for its betterment. *Bron.*

Good Idea—But!

David M. Podvey, general manager of the Philadelphia Daily News, claims it isn't the circulation it's the readership that counts. To prove his theory Podvey hired a fingerprint expert.

The sleuth was given a copy of the News which 12 salesmen at a clothing store had read. The expert was to photograph their fingerprints for News salesmen to show advertisers thereby proving multiple readership.

The idea was novel, but newsprint is too dry. The fingerprints didn't show.

Another Huckster Novel

Dutton, which clicked with "The Great Man," by Al Morgan, radio-tv writer turned novelist, is publishing another in somewhat the same idiom by Peter Keveson, exad exec. It's called "Tubie's Monument" and also has a Madison Ave. background.

Jose Ferrer is currently filming "Great Man" for Universal release.

CHATTER

Mack Sennett is writing a book, "Don't Step On My Dream."

Peer Oppenheim is doing the biography of Helen Ainsworth, titled, "All This and 10%, Too," for publication by Prentice-Hall.

Holiday's entire April issue is devoted to a single subject—the city of London. This doesn't happen frequently in magazine publishing.

A Scottish reader of VARIETY, complaining to the London bureau of occasional delays in sea-mail shipments of the paper from New York, began his plaint by attempting to emulate the headline style: "Had Sad Lag, VARIETY Mag."

Robin Levinson, a VARIETY baby —she was born while her father was on the Hollywood staff—left the art department of Sports Illustrated, for a California vacation, after which she will return to N.Y. and switch to the Times picture bureau.

Gene Symonds, southeast Asia manager of the United Press who was killed last May by a Singapore mob while covering a riot, will receive a posthumous award for valor April 7 in Atlantic City at the National Headliner Club awards ceremony.

Broadway

Harry Sosnik to Coast to compose-conduct another Fred Coe telecast for Chevvy.

Joe Flaum, formerly with Miles Ingalls, now has theatrical agency business on his own.

Show biz vet Al Shayne, pioneer radio songster, in Beth Israel Hospital for checkup and minor abdominal surgery.

Alfred Drake, who's been starring in the London production of "Kismet," and concert pianist Ania Dorfman in from Britain Monday (19) on the Queen Elizabeth.

Jacques Enoch, v.p. of the Societe des Auteurs, Compositeurs et Editeurs de Musique (the French ASCAP), arrived from Paris Monday (19) on the S.S. Liberte.

Dick Foran, currently in Bob Hope's NBC-TV version of "The Awful Truth," is negotiating to star in a B'way version of Ruth McKenney's "The Loud Red Patrick."

After his current Fontainebleau Hotel (Miami Beach) stint, George Jessel returns to emcee the "Alexander The Great" (UA) hoopla over radio-tv from New York on the 29th.

Pier Angeli, who has completed location time in Gotham for "Somebody Up There Likes Me," and her husband, Vic Damone, returned to the Coast over the weekend.

Helen Morgan (Brenon &) Associates, which is doing special flacking for Robert Rossen's "Alexander the Great," left last week for London where the film preems tomorrow (Thurs.).

Faye Emerson now being personally repped by Mark Hanna who, in the main, specializes in the literati set although he also has personalities like Helen Hayes, Dorothy Kilgallen, et al.

Lester B. Isaac, Cinerama's national director of exhibition, has named Ray Conner as managing director of the new Cinerama theatre in Atlanta and Eddie Howe as publicity and advertising manager.

Muzak Corp. last week feted its veep-treasurer John R. Andrus at the Metropolitan Club, equipping him with a scroll and watch for 25 years' service. Andrus also has business connections with Rochester and NYC radio stations.

"The Overset Set," as the show biz flacks call themselves, are hosting an informal dinner for columnist Louis Sobol at Toots Shor's April 2 in celebration of the N.Y. Journal American columnist's quarter-of-a-century milestone with the Hearst newspapers.

Vet announcer Ted Husing, who has been ailing and in enforced retirement, may wind up in Miami Beach, more or less on doctors' orders and, coincidentally, with a good p.r. job for a local radio-tv station. Husing just came back from the Mayo Clinic where he went for further observation.

Edwin O'Connor, who wrote "The Last Hurrah," cancelled out his N.Y. Herald Tribune authors' luncheon yesterday (Tues.) out of respect to old friend Fred Allen. O'Connor had much to do with prodding Allen into putting "Treadmill To Oblivion" on paper and latterly starting his autobiography.

Joan Crawford back to the Coast this midweek returning shortly before sailing for England for an indie picture at which time her husband, Pepsi-Cola board chairman Alfred N. Steele, would accompany the star and her children. Steele cancelled a weekend flight to Cairo on Pepsi's expanding Egypt market until a later date.

Phoenix

By Dick Gilbert

Toots Shor vacationing here for with Horace Stoneham and the Giants.

Jackie Gleason watched the annual Rodeo Parade from the box of Gov. Ernest McFarland.

Nathan Milstein, here for two concerts last week, blasted jazz as "wild, brutal, and vulgar."

Champ Butler visiting the local deejays on behalf of his latest Coral waxing, "The Joshua Tree."

Currently the most hexed, vexed, and perplexed woman in Arizona: Phoenix's Marilyn Monroe, a nonpro.

Will Osborn, once the great rival of Rudy Vallee, fronted the band that played the Policeman's Ball on St. Patrick's Day.

Mary Kaye Trio booked for a 17-day stay at the Koko, starting April 12, managed by Billy Burton, former producer of KPHO-TV.

Ann Freedman, for 12 years secretary to Loews Charles C. Moskowitz, managing the Carriage Trade Antiques shop in Scottsdale.

Summer has arrived early this year, judging by the number of persons steaming at the March 12 issue of Life's coverage of nearby Scottsdale.

Carol Anne (daughter of Wallace) Beery and her mother building a home here and rehearsing for a part in "The Vigil" at the Phoenix Little Theatre.

Don Ameche loafing at Arizona Manor until late April when he reopens in San Francisco with the national company of "Silk Stockings," which role he created on Broadway.

Bettina Hall (Mrs. Raymond Rubicam, of Young & Rubicam) steps out of retirement for five days (April 5-9) to play the lead in the Phoenix Civic Opera presentation of "The King and I."

Rudy Vallee left for Palm Springs Sunday after a very successful week at the Sombrero Playhouse in "Jennie Kissed Me." Hopes to find his niche in tv and put an end to six years of theatre and nitery touring.

John Ireland, Kirk Douglas and Burt Lancaster, filming "Gun Fight at the OK Corral" here and in Tucson, eyeing "The Rainmaker" at the Combrero (with Tom Drake and Sally Brophy), which Hal Wallis will produce soon with Katharine Hepburn and William Holden.

Around the town Katharine Cornell, who will make her first tv appearance next month in "The Barretts of Wimpole Street"; Rex Allen, "The Arizona Cowboy," of Willcox, starring in the Rodeo and visiting; William Sistrom, British and Hollywood producer, directing "The Vigil"; Elliott Roosevelt, to visit his children attending school here; the Jeff Chandlers, vacationing; Forest Lewis, Mr. Peevey on the "Great Gildersleeve" show; John Russell, star of tv's "Soldiers of Fortune" series.

Minneapolis

By Les Rees

Singer Robert Clary into Hotel Radisson Flame Room.

Edyth Bush Little Theatre holding over "The Heiress."

Lyceum landed another show, "The Boy Friend," May 7-12.

Annual Builders Show features WLS National Barn Dance on stage.

Theatre-in-Round following "The Tender Trap" with "Goodbye, My Fancy."

Annual Shrine 10-day indoor circus, boasted 66 acts in three rings and Clyde Beatty as topper.

June March, who quit burlesque to become a dramatic actress and then a local nitery disk jockey, guest exotic dancer star currently at Alvin, burley house here.

Philadelphia

By Jerry Gaghan

Slam Stewart back as a regular at Billy Krechmer's Jam Session.

Former Buddy Morrow vocalist Frankie Lester has first release on Vik label.

Bon Bon, former Jan Savitt vocalist, to appear on Steve Allen's "Tonight" (28).

Arthur Philips, co-owner of the Lexington Casino, suffered eye injuries from an exploding soda tube.

Pianist Calvin Jackson at head of Canadian quartet (Showboat), making first appearance on home lot in 20 years.

Claramae Turner, Cousin Nettie of "Carousel," now at the Fox, sang Amneris in the Philadelphia Grand Opera's "Aida" (16).

Louis Armstrong and his All-Stars and Woody Herman and his Third Herd to stage two evening shows at the Academy of Music (23).

Alfred Genovese, Curtis Institute grad, quitting as first oboist with the Baltimore Symphony, to fill similar post with the St. Louis Symphony.

Mike Sarge, bandleader at Big Bill's, doubling as a racing driver. He's signed for summer runs at the Municipal Stadium, Hatfield and Saratoga tracks.

Stewart Ross, pianist at New York's Blue Angel for 10 years, doubles as assistant manager and accompanist for Odette Myrtil at New Hope's Playhouse Inn.

Istanbul

By N. Zarar

Dizzy Gillespie orch contracted for first week of April. Band will give six concerts at the Palais des Sports.

Universal director James Sherwood here to film exteriors of Errol Flynn-Cornell Borchers C'Scoper, "Istanbul."

Resit Gurzap and Nedret Guvenc star in Anna Boccaci's legit hit, "L'ora della Fantasia" (The Hour of Fantasy), at the Yeni Tiyatro.

English Cultural Attache announced that Lewis Casson and Sybil Thorndike will visit here in April. They will appear in three plays during their stay.

Ugo Betti's "Island of Goats" closed at Kucuk Sahne after only 18 performances. Italian legiter will be replaced by "Deval's L'ombre Chere," starring Munir Ozkul, opening this month.

London

(*Temple Bar* 5041/9952)

Julia opened her first solo cabaret run at the Colony this week.

Murray Silverstone in town for the 20th-Fox demonstration of C'Scope 55.

Herbert Wilcox to film Fitzroy Maclean's "Eastern Approaches" in Cairo, Benghazi, Persia and Yugoslavia.

Paul Dehn being nominated for presidency of Critics' Circle in place of Paul Holt who died suddenly last week.

Independent Television Authority named T. E. Brownsdon as its regional officer in the midlands with h.q. in Birmingham.

Valerie French returned from Hollywood to do personal at Odeon, Marble Arch, preem of her first American picture, "Jubal."

Peter Rathvon returning to N. Y. via the Liberte. His "1984" has just completed a two-week pre-release run at Warner Theatre.

Joy Nichols, femme star of the Coliseum production of "Pajama Game," signed for a featured role in Charles Chaplin's "A King in New York."

Bob Hope show, filmed while the star was making a British picture at Pinewood, gets local airing on Associated-Rediffusion network on Easter Monday.

Marcel Le Bon off for a theatre date in Antwerp and going on to Paris for a Decca recording session, before coming back to London next month.

James Burns of Glasgow voted champion manager on the Associated British circuit, gets a trip to N. Y. with his wife, for which Stanley-Warner acts as host.

Harry Secombe planed to Bermuda last Monday (19) and will go on to N. Y. for a guest shot on Ed Sullivan tv show before returning to head new Palladium revue here in May.

Big showbiz contingent on Queen Elizabeth for N. Y. included Captain T. M. Brownrigg, general manager of Associated-Rediffusion; Philip Harben, the tv cook, on a tour sponsored by British Travel and Holidays Assn.; Alfred Drake, who starred in the Stoll version of "Kismet"; and Dean Jagger, who's been doing film work here.

Washington

By Florence S. Lowe

RCA Victor chantoosey Terri Stevens current at Lotus nitery.

Leonard Bernstein will both baton National Symphony and solo with it at Wednesday (21) night's concert.

Actor Henry Hull will give an evening of readings from Mark Twain at Library of Congress Wednesday (21) night.

Exhibit of popular and longhair music by some of top present-day composers presented to Library of Congress by Broadcast Music, Inc.

Bill Haley and his Comets, along with The Platters' combo, did capacity biz in lobby stint to hypo preem of "Rock Around the Clock" at Warner's Metropolitan last week.

Chicago

Publicist Alan Edelson in Columbus hospital for minor surgery.

Chicago Tribune gossip columnist Herb Lyon taking a breather under the Florida sun.

Mr. and Mrs. John (Balaban & Katz) Balaban observed their 40th wedding anni last Thursday (15).

After plying his trade as orch leader and later as a radio-tv personality for more than three decades in the Windy City, Herbie Mintz is moving to Ft. Lauderdale, Fla., where he's purchased a cocktail lounge.

George Sarathain, formerly manager of the Cinema Theatre here, has been appointed manager of Richard Davis' Ziegfeld Theatre. He replaces Tom Dowd, upped to division manager of United Motion Picture Organization, Davis' distributing outfit here.

Jack Oehlers has been named treasurer of the Palace Theatre and the Chicago Cinerama Corp. here replacing the late George Rochford. Oehlers had previously been assistant treasurer at the Palace, now showing "Cinerama Holiday," and recently was the cashier at the Civic Opera House.

Portland, Ore.

By Ray Feves

Hugh Becket inked "Damned Yankees" for the Auditorium in June. Victor Borge follows in September.

Lawrence Welk orch pacted by Central Catholic High Dad's Club for a one-nighter at the Auditorium June 6.

Rose Festival Assn. pencilled Walt Disney and Jackie Gleason as toppers for the big annual Festival Show in June.

The Lancers, Paul Meeres & LaRaine with Juno, and Lady Francis held for second week at Amato's Supper Club. Mills Bros. inked to follow.

The "Big 5" disk jockeys on radio Station KEX-Barney Keep, Bob Blackburn, Russ Conrad, Bob Adkins, and Al Priddy formed a successful Acapella Choir.

Miami Beach

By Lary Solloway

Billie Burke current in "Solid Gold Cadillac" at Coconut Grove Playhouse.

The Vagabonds bidding for Victor Borge to take over at their club when they leave town for a respite in May.

Eden Roc and Fontainebleau hotels return to one-week booking policy for their cafes beginning in April.

Saxony Hotel dropped entertainment in Pagoda Room with one-nighter act policy installed in adjoining Tropical Room and Lounge.

Eden Roc and Shelborne hotels signed three year pacts with hotel-workers union, joining the Seville, Monte Carlo, DiLido and Delano. Other major oceanfronters still refuse to recognize the AFL-CIO local as reps of majority of workers.

Santiago

William Edwards, cameraman for WWJ-TV, Detroit, gathering scenic and fishing film material.

Ingrid Bergman skedded for Municipal Theatre in July for two performances on "Joan of Arc."

Bolivian folklore unit composed of Espinoza Sisters and Gilberto Rojas, composer, signed by Radio Mineria.

Helvio Soto and Ricardo Montenegro, scripters for Radio Mineria and Radio Cooperativa Vitalicia, respectively, signed by Costa Rican radio stations.

Emelco signed by local office of U. S. Information Agency to film short based on life of William Wheelright, American pioneer who built Chile's first railway.

McCann-Erickson took over Cesar Rossel's pop radio show, "Residencial La Pichanga," and moving it from Radio Corporacion to Radio Cooperativa Vitalicia as of April 1.

Munich

By Karin Thimm

Private theatre Kleine Komoedie, celebrating its tenth anni.

Gerhart Hauptmann's play, "Fuhrmann Henschel," will be filmed by Sascha Herzog soon.

American actress Jaye Rose and husband Don Rose trying to create a little American Theatre in Munich, not for Americans only.

Producer Herman Milakowsky and Metro director Leslie Kaldos looking over locations here for a June-scheduled production, "Love."

British-German actor Hugo Schuster, back after many years, to take part in play, "Nach Damaskus," by August Strindberg at the Kammerspiele.

Ireland

By Maxwell Sweeney

(22 *Farney Pk; Dublin* 684506)

Irish tour being mulled for Jose Torres and Ballet France-Espagne.

Playwright Donal Giltinan to Spain to finish writing a tv series.

Visit of Abbey Theatre Co. to Argentine in 1957 currently being mulled.

"Memories Are Made of This" currently pick of pop disks on all labels here.

Orch manager Kevin Roche upped to Assistant Music Director at Radio Eireann.

"I Am a Camera" (Brit-Lion) okayed by censor after scissoring with some added narrative.

Tourist gimmick here is special 10-day air tour to Monaco for Grace Kelly's wedding to Prince Rainier.

Scenic designer Michael O'Herlihy, brother of announcer Dan O'Herlihy, plans to visit U. S. in October.

Israeli Film Producers Assn. notified Cork Film Festival of intending to participate in the documentary section.

The government has ordered National Film Institute to set up inquiry on establishment of a film industry in Ireland.

Dublin Gate theatre will stage new translation of Dumas opus, "The Lady With the Camellias," by Christine Longford.

Alan Simpson to direct Samuel Becket's "Waiting for Godot" on Irish tour; he staged the Dublin production which passed 100th performance recently.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Oeon* 4944)

"Seven Year Itch" (20th) in for rave reviews and fine biz here at four houses.

Mischa Auer into a legit revival of Marc-Gilbert Sauvajon's "Les Enfants D'Edouard."

Roland Petit will do a revue at Theatre De Paris next season starring Zizi Jeanmaire.

The weekly newspaper L'Express, which became a daily three months ago, has now reverted back to a weekly. Editor is J. Servan-Schrebier. It's the Pierre-Mendes France organ.

Les Compagnons de la Chanson will do its first musical here next season at the Theatre Gaite-Lyrique. It will be "Minnie Maustache," written by Jean Bressoles and Andre Hornez.

Sol Hurok will take the Jean-Louis Barrault-Madeleine Renaud Co. to N.Y. next September where this legit group will do Paul Claudel's "Christoph Colomb," Lope De Vega's "Le Chien Suites Des Courses" and Moliere's "Le Misanthrope."

Jules Dassin's Gallic gangster pic, "Du Rififi Chez Les Hommes" (Brawl Among Men), one of top grossers here last year, is repeating over the Continent and in England, where it has received circuit booking. Heading for U.S. soon under aegis of Richard Davis' UMPO.

Francoise Sagan's new book, "Un Certain Sourire" (A Certain Smile), already has film and theatre people bidding for it. The killing made by Ray Ventura, who bought her previous success, "Bonjour Tristesse," and sold it to Otto Preminger for $100,000 is also an inducement. "Sourire" has gotten rave notices.

An American won 100,000 francs ($285) on the giveaway radio show, "Un Million Cash." This is the first time this has happened. Winner is Eugene Kurtz, an American composer who has lived here since 1947. He answered questions on music and then stopped at 100,000 francs instead of going on for million francs prize ($3,000). His reason was that he wanted the money to orchestrate a symphony he has written.

Palm Springs

By Frank Scully

(*Tel.* 4077)

Lily Pons in for six weeks.

Cops swooped down on bookies and got six.

Kirk Douglas bought Chi Chi waiter's new house.

Pat Ziegfeld (Mrs. Howard Edgars) at Smoke Tree with hubby.

Leo Carillo, old Variety cartoonist, drawing crowds instead these days.

Mary Pickford and Buddy Rogers looking in at Jimmy Van Heusen's nitery.

Dr. Emil Lengyel, Don Blanding and Harold Sherman entertaining culture chumps.

Duncan Renaldo came in with the Clyde Beatty Circus as an added attraction.

Earl Gardner claiming total sales of his mystery mellers have passed 90,000,000 copies.

Tommy Noonan played the Tom Ewell role in the Playhouse version of "Seven Year Itch."

Marion Davies looking over her Desert Inn before it goes into a $3,000,000 facelift this summer.

Rosalind Russell and Freddie Brisson entertained the Dick Rodgers on their 26th anni at Chi Chi's.

Scotland

By Gordon Irving)

(*Glasgow; Kelvin* 1590)

"Picnic" (Col) doing solid biz at Odeon Theatre, Glasgow.

J. B. Milne, leading exhib, readying new cinema in Dundee.

Popplewell family readying burned-out Gaiety Theatre, Ayr, for gala reopening in June.

Margaret Rutherford and Robert Morley to Glasgow in new Gerald Savory comedy, "A Likely Tale."

Suzanne Warner flackery tossed Western-style press reception for Slim Whitman on British bow at Glasgow.

"Teahouse of August Moon" skedded for four-week season at Alhambra, Glasgow, opening March 26.

Robert Wilson, top Scot tenor, and the Jimmy Shand Scot country dance band, pacted for new radio stint.

Jack Milroy, comic, set to top cast of summer revue at reopening of Gaiety Theatre, Ayr. House was gutted by fire last August.

"Wild Grows Heather," Jack Waller musical, based on J. M. Barrie's "The Little Minister," now set for three-week run at Empire, Edinburgh.

OBITUARIES

FRED ALLEN

Fred Allen, 61, the comedian-wit-humorist-author, collapsed and died March 17 in New York.

Additional details on Pages 1 and 2.

LOUIS BROMFIELD

Louis Bromfield, 59, author and agriculturist whose novels frequently became Hollywood films, died of jaundice March 18 in Columbus. Winner of the Pulitzer Prize in 1926 for "Early Autumn," a yarn about a Massachusetts family, he was a native of Mansfield, O., who won fame in both writing and farming.

After brief stints with the old N. Y. City News Assn. and Associated Press, Bromfield abandoned journalism for a writing career. Aside from "Early Autumn," which he authored in 1926, he also turned out "The Green Bay Tree" in 1924 and "A Good Woman" in 1927.

Thereafter his prolific literary tendencies were pointed up via dozens of works ranging from novels to an autobiography. Perhaps best known of his books which later saw the screen were "The Rains Came" and "Mrs. Parkington." Former was first produced in 1939 by Darryl F. Zanuck and was re-made last year as "The Rains of Ranchipur."

Bromfield's flair for turning a phrase was further accented by a deal in which he was said to have received $60,000 for the film rights to his "Mrs. Parkington" in 1943. What made the transaction so remarkable was that the money was paid on the basis of a one-paragraph synopsis before he had even started the book. Metro filmed it in 1944 with Greer Garson portraying the title role.

Three daughters survive.

BENJAMIN F. GLAZER

Benjamin Glazer, 68, veteran film producer and screen writer, died of a circulatory failure March 18 in Hollywood. He won two Oscars for his screenplays, "Seventh Heaven" and "Arise My Love."

One of the founders of the Academy of Motion Picture Arts & Sciences and a lifetime member, Glazer was once a producer of early Bing Crosby musicals at Paramount including "We're Not Dressing," which he also wrote.

He penned legit adaptations of Ferenc Molnar's "Liliom" and "Swan" and collabed with Ernest Hemingway on "Fifth Column" for Broadway. Among his other adaptations were "Great Divide," "Tolable David," "Mata Hari" and "Farewell to Arms."

Associate producer at United Artists and Warner Bros., Glazer also headed production at Pathe in 1928. He produced such films as "Love in Bloom," "Paris in the Spring," "Animal Kingdom" and "Tragic Symphony."

His wife, onetime star Sharon Lynn; three sisters, a brother, Bert, who is an assistant director, survive.

DANNY NIRELLA

Danny Nirella, 83, Pittsburgh's "Mr. Music" for more than a half century, died March 8 of a heart attack in that city. Born in Italy, he migrated to Pittsburgh at the age of 12. In his early days he led a three-piece outfit that played for dancing aboard a river packet steaming between that city and Cincinnati, and at the turn of the century had saved enough money to go to Germany for two and a half years of formal musical training.

Although his fame was earned principally as the leader of a brass band, Nirella conducted a concert orchestra for a time at Pittsburgh's old Exposition Building. His music was the vogue for some of the city's biggest society weddings. Since 1909, when Forbes Field was unveiled, he had played for every opening game of the Pirates.

His wife, who died in 1953, was one of Pittsburgh's leading soprano soloists until her retirement. In addition, Nirella was also a composer of march tunes; his best known was "Rainbow Division March," written when he headed the old Fourteenth Regiment Band.

Two sons are his only survivors.

GRACE LA RUE

Grace La Rue Hamilton, 75, who as Grace La Rue sang in Broadway musicals and revues in the World War I era, died March 12 in Burlingame, Cal. Widow of silent film star Hale Hamilton, she appeared in the "Ziegfeld Follies" among other productions.

Miss La Rue was a favorite subject of imitators. She was one of the four wives of Byron D. Chandler, who was known along Broadway early in the century as the "Million Dollar Kid." She studied voice on the Continent while married to Chandler, who died in 1942. Besides playing vaude and legit, Miss La Rue gave concerts and was reputed to have been the first distaff performer to earn $1,500 a week. Miss La Rue's marriage to Chandler ended in divorce and she later married legit-film actor Hale Hamilton, who also died in 1942.

A sister survives.

NATHAN HIRSH

Nathan Hirsh, 83, vet exhibitor and states right distrib, died Monday (19) at Park West Hospital, N.Y., following a brief illness. He had been in retirement for some time.

Hirsh came to this country from Roumania at the age of 13. He held the fourth film theatre license to be handed out in New York. That was in 1905. Subsequently, he established his own exchange and went into states right distribution. At the time of his retirement, he still owned two houses in Brooklyn.

Hirsh was a member of the Motion Pictures Pioneers and the Masons. Funeral will be at Riverside Chapel tomorrow (Thurs.) morning.

Besides his wife, Emma, survivors include a son, Melvin, and a daughter, Mrs. Sylvia Arias.

MARION GREEN

Marion Green, 74, actor and concert singer, died March 17 in Rye, N.Y. He launched his career in musical comedy on the London stage, and in 1915 made his American debut in the title role of the N.Y. operetta production of "Monsieur Beaucaire." Since then he had appeared in numerous productions, including "Du Barry," "I'd Rather Be Right" and "State of the Union," his last Broadway appearance.

His brother survives.

JOYCE COLE

Mrs. Etta Mae Coleman, 80, radio and legit actress known professionally as Joyce Cole, died March 13 in San Carlos, Cal. A native of Oakland, Cal., she began her stage career at the age of 16 with the Dewey stock company and later appeared with the Fulton Theatre group as well as the Henry Duffy Players.

More recently Mrs. Coleman had roles in a number of NBC dramatic shows including "One Man's Family," "Hawthorne House" and Memory Lane." She also had been a dramatics instructor at San Mateo (Cal.) High School.

Surviving are a daughter, and two sons, one of whom, Caryl Coleman, is a San Francisco tv writer-producer.

BERNARD GRANVILLE

Bernard Granville, vaude and circus clown, died recently in Bradford, Eng. He was known as "Bernard, the Singing Clown." He sang in Prince's International Circus at the Pavilion Theatre, Rhyl, North Wales, and was also a clown in same circus. He is no relation to or should be confused with Bernard (Bunny) Granville, vet American musicomedy star and father of film actress Bonita Granville.

His wife, who survives, is professionally known as Sonia Leslie, and is a member of the circus orch.

RICHARD V. SINGLETON

Richard V. Singleton, 81, director of Singleton Cinemas Ltd., Glasgow, died March 9 in that city. A pioneer in the trade, he began touring vaude and film shows 'round Scottish towns at the turn of the century, and opened his first regular cinema in 1910.

His sons, George and Vincent, now control the Singleton group, which comprises nine leading West Scotland cinemas. George Singleton is v.p.-elect of the British Cinematograph Exhibs' Assn.

NAT CANTOR

Nat Cantor, 59, actor who was last seen in the Broadway production of "Lunatics and Lovers," died March 15 in Queens, N. Y. He began his career as a child performer in a Philly revue. He then appeared in vaudeville, burlesque, stock, radio, films and tv in the U.S., Canada and Australia. His Broadway credits include, among others, "Winterset" and "Top Banana." He was also in the original tv cast of "Casey, Crime Photographer."

His wife, daughter, brother Charles, a film actor, and three sisters survive.

PAUL HOLT

Paul Holt, 50, film and drama critic who for many years was aisle sitter with the Daily Express and, more recently, with the Daily Herald, died of a hemorrhage March 13 in London. He left the Herald a few months ago; since then he's been a magazine contributor.

Holt was vice-president of the Critics' Circle and was due to be upped to the chair at the annual meeting this week. He was a war correspondent for some years, but returned to reviewing at the end of hostilities.

Survived by his wife and two children by a former marriage.

GEORGE WALSH

George Cockerill Walsh, 60, attorney and former theatre-chain executive, died March 18 in Yonkers, N.Y. At one time he had served as manager of a 15-theatre chain on the New Orleans circuit of Paramount Pictures. He then managed the Commerford theatre circuit, making his headquarters in Scranton, Pa. After that he directed the eastern N.Y. theatre circuit for Paramount.

Wife, three sons, two daughters and sister survive.

LUIS R. MONTES

Luis R. Montes, 45, pioneer Mexican exhibitor and representative for Variety Clubs International in South America, died of a heart attack March 14 in Mexico City. Head of the circuit bearing his name, he founded the Mexico City Tent of the Variety Clubs.

Surviving are his wife, son, daughter, father, mother and a brother.

LUIS AGOSTINOS

Luis Agostinos, 60, veteran circus performer, died of a heart attack March 5 on the stage of the Teatro Victoria, Barcelona, where he was appearing with his animal act.

A member of one of Spain's best known circus families, he trouped for years as head of his own acro act.

HARRY DENNY

Harry Denny, 50, manager of the Fairfax Theatre in Los Angeles, died March 10 following a heart attack. He was former city manager for Fox West Coast in San Bernardino.

His wife and son survive.

RICHARD SCHAYER

Richard Schayer, 75, pioneer screen writer, died March 13 in Hollywood. He was active in the film industry for more than 40 years. In recent years he wrote screenplays and television scripts for Edward Small.

A sister survives.

Walter L. Murtagh, 39, former announcer and news reporter for radio station WFEA, Manchester, N.H., died of a heart attack March 11 in St. Albans, Vt. More recently he had been editor and general manager of the St. Albans, Daily Messenger.

Luis Cabanas, 72, retired impresario and agent, died March 1 in Madrid after a long illness. Until his retirement in 1950, he was active as an impresario in Spain's provinces and also conducted a theatrical agency in Madrid.

Olaf Werner Olsen, 62, a pianist-composer, who was an accompanist in a number of Broadway productions and radio shows, died March 14 in Sea Girt, N. J. Mother and father survive.

Antonio Martin Ruiz, 75, playwright and critic, died March 3 in Saragozze, Spain. He wrote some 20 plays and operettas aside from contributing to books of many revues.

Jose de Azarola, 49, jazz pianist, died March 2 in Acapulco, Mexico. A native of Spain, he started as a concert pianist but later left longhair music.

Elmer E. Wiggins, 94, reputedly the oldest active bandmaster in the country, died March 11 in Barrington, N.H. He was cornetist and conductor of the Barrington band for more than 75 years.

Alexander M. Skibinsky, 72, former concert violinist, died March 7 in Philadelphia. After his retirement as a touring violinist, he played with Philly symphony orchestras.

Widow (Lady Henschel), 82, of Sir George Henschel, first conductor of Boston Symphony Orch, died March 10 in Inverness, Scot., from burns suffered in a hotel fire.

Mrs. Emma Arnold Scales, 79, concert singer and voice coach, died March 1 in Dallas.

Mrs. Mittie Banks Howard, 84, noted folk singer, died March 12 in Austin, Tex.

Jacob Ludwig Strobel, 82, retired violinist, died March 12 in Philadelphia. Surviving are his wife, son and two daughters.

Angel de Leon, 65, onetime producer and more recently stage manager at the Teatro Alcazar, Madrid, died of a heart ailment March 3 in that city.

Ramon Casas, 75, retired actor, died Feb. 29 in Barcelona after a long illness. He played leads for years in Spanish legit.

Edna M. Kretschmer, actress who appeared on the N.Y. legit stage for more than 25 years, died March 19 in Brielle, N.J. Mother, sister and brother survive.

Lewis C. Tierney, 48, president of the companies that operated station WCHS in Charleston, W. Va., died March 18 in Boston.

Father, 76, of Joseph Boland, legit, radio-tv actor, died March 11 in Cleveland. His wife, two sons and daughter also survive.

Angelina Caparo, 83, former actress who appeared in revues and melodramas in the Spanish theatre died March 4 in Barcelona.

Sergei N. Vassilenko, 83, Russian composer, died March 11 in Moscow.

Pascual Parera, 65, retired character actor, died Feb. 28 in Barcelona.

Laura Santos, 73, retired legit actress, died March 13 in Lisbon.

MARRIAGES

Carmencita Baker to Niven Busch, San Francisco, March 17. He's a film writer.

BIRTHS

Mr. and Mrs. Al Ruscio, son, New York, March 11. Mother, former actress Jane Sparks, is daughter of actress Nydia Westman; father is an actor-director.

Mr. and Mrs. Mal Deitch, daughter, Manhasset, L.I., March 10. Father is president of Shorehaven Beach Club; mother is former model Gabrielle Crawford.

Mr. and Mrs. Jack Kingsley, son, Tenafly, N.J., March 8. Father is a Warner Bros. homeoffice publicity staffer.

Mr. and Mrs. Bill Stief, daughter, San Francisco, March 12. Father is Frisco VARIETY correspondent.

Mr. and Mrs. James O'Neill Jr., son, Washington, March 13. Father is film critic for Washington Daily News.

Mr. and Mrs. Leon D. Selznick, daughter, Hollywood, March 15. Father is sound technician.

Mr. and Mrs. Edward Hurst, son, Philadelphia, March 14. Father is disk jockey with WPFH, Wilmington.

Mr. and Mrs. William Steere, daughter, Pittsburgh, March 9. Mother is Gay Franzi, of tv's EZC Ranch Gals.

Mr. and Mrs. Jim Harvey, son, Pittsburgh, March 10. Father is on the Art Cinema Theatre staff.

Mr. and Mrs. Harry Kimball, son, Pittsburgh, March 8. Mother is the daughter of Danny Newman, head of SW Theatres sign shop.

Mr. and Mrs. Hernando Courtright, son, March 14, Beverly Hills. Father is prez of the BevHills Hotel.

Mr. and Mrs. Frank Shakespeare Jr., son, New York, March 10. Father is WCBS-TV general sales manager.

Mr. and Mrs. John Stephens, daughter, Hollywood, March 13. Mother is actress Merry Anders; father is a casting director.

Mr. and Mrs. Patrick Crafton, son, Cincinnati, Feb. 26. Father is national sales manager of WCPO and WCPO-TV in Cincy.

Mr. and Mrs. Frank Pingatore, son, Wilmington, Del., March 15. Father is manager of The Jodimars vocal group.

Mr. and Mrs. Gene Allen, son, New York, March 18. Father is a vaude comedian.

Mr. and Mrs. Bob Stabler, son, Rusk, Tex., recently. Father is manager of KTLU in that city.

Mr. and Mrs. Don Flanagan, daughter, Fort Worth, recently. Father is a cameraman with KFJZ-TV in that city.

Mr. and Mrs. Ray Anthony, son, Santa Monica, March 19. Mother is film actress Mamie Van Doren; father is a bandleader.

Those of us whose business it is to bring about laughter, deeply feel the passing from the scene of

FRED ALLEN—

A great American humorist and a fine, God-fearing man.

GEORGE JESSEL
Chairman, Friars of California

ED. EVERETT HALE

March 19, 1953

Chet Rupert Toby Tom

IRENE BORDONI

March 19, 1953

FRANK N. HEARN, JR.

March 26, 1932
My Darling Boy
Forever in My Heart
Mother, Julie Knox

JACK KAPP

March 25, 1949

Always in the Hearts of

Irene and Sam Lutz

Just Concluded

VARIETY
Palmer House, Chi

"... House was capacity opening night ... headliner Dick Shawn captured the house one minute after he came on and held it in the palm of his hand until the begoff. He opens with a short, hilarious bit contrasting French and Italian love songs with the amorous parlance of U.S. rock 'n' roll ditties. This fractured the patrons and from there on it was clear sailing. Shawn did his now w.k. "Schizophreenee" and "Mas-sah Richard" skits for a hefty plus. Evidently their possibilities have not been exhausted, despite teevee exposure and previous Chi cafe showcasing. Bowing a new piece, Shawn wrapped up with an Eskimo parody of folk singers ..." *Gabe.*

"...not since the early days has a young comic exploded on Broadway with this impact..."

ED SULLIVAN

Coast to Coast and in Europe Critics are **UNANIMOUS** *when they write about the* **VERSATILE**

DICK SHAWN

SANDS HOTEL, *Las Vegas, Nev.*
SAHARA, *Las Vegas, Nev.*
PALLADIUM, *London*
MOCAMBO, *Hollywood*
COPACABANA, *New York*
MAX LIEBMAN'S TV SPECTACULARS
PALACE THEATRE, *New York* (Two-a-Day)
TOWN CASINO, *Buffalo, N. Y.*
FONTAINEBLEAU, *Miami Beach*
SHAMROCK HOTEL, *Houston*
CHICAGO THEATRE, *Chicago, Ill.*
MONTE CARLO, *Miami Beach*
SAN SOUCI, *Miami Beach*
LATIN CASINO, *Philadelphia*
PALM BEACH HOTEL, *Palm Beach, Fla.*
LATIN QUARTER, *Boston, Mass.*
RIVERSIDE, *Reno, Nev.*
NAUTILUS, *Miami Beach*
BEVERLY HILLS COUNTRY CLUB *Cincinnati*
BEACHCOMBER, *Florida*
EMPIRE THEATRE, *Glasgow*
CELEBRITY CLUB, *Philadelphia*
LATIN QUARTER *Miami Beach*
CHEZ PAREE, *Montreal*
CASINO ROYAL, *Washington, D. C.*
ELMWOOD CASINO, *Windsor*
500 CLUB, *Atlantic City*

Currently (4 WEEKS)
FLAMINGO
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MGM's Filmusical
"THE OPPOSITE SEX"
Produced by JOE PASTERNAK
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VARIETY

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TELEFILMS ON A KINGSIZE KICK

AGVA at War With Army Over Work At Officers' Clubs; No Cuffo Tours

The era of cooperation between the Armed Forces and the American Guild of Variety Artists is over, says Jackie Bright, union's national administrative secretary. Permission for gratis overseas showings for the armed forces, an annual event that's staged around Christmas, will not be given this season, according to Bright.

Bright says that many of the shows have outlived their usefulness. The GIs in Germany, Japan and other centers of occupation have all the entertainment they need. It's the remote and isolated spots that need the entertainment and so do the hospitalized vets in the U. S.

Bright's quarrel with the Armed Forces stems from the deals of the union's entertainers in officers' clubs in Army and Air Force installations in Europe. He maintains that U. S. performers are getting a raw deal in those spots. The entertainers are booked through agents, who not only discriminate against the U. S. performers, but maintain working conditions that Bright says are considerably below those in effect elsewhere. Bright stated that the acts have to pass innumerable auditions after they are booked, and failure to pass one hearing means that the rest of the tour is cancelled.

The funds from which the talent are paid are derived from undistributed profits from the post exchanges. Bright says that these funds properly belong to the American taxpayer and therefore should be used for the commonweal rather than for the profit of

(Continued on page 75)

Vegas Wants Industries (No Boxcars) to Augment Its Coin From Gambling

Las Vegas is apparently no longer willing to count on tourism for its sole industry. The town's Chamber of Commerce has voted a $100,000 fund for a survey to find out just what industrial developments would go in this desert atmosphere. In addition, with completion of the town's water and sewage systems, the area will be in a position to get FHA loans, thus a permanent population that will not live purely on the hotel industry will be attracted.

These plans, according to Milton Prell, operator of the Sahara Hotel, Las Vegas, who visited New York early this week, indicate that the future of Las Vegas is secure. Its growth has hardly begun, and the future of the town is unlimited.

However, Prell says, even if the area is thrown open to the small wage earner, the special character of Las Vegas will be unchanged. Its tourism will still provide the base for the flow of coin. The

(Continued on page 61)

Sing in a Bar All You Want; It's Not Taxable

Hollywood, March 27.

Internal Revenue Dept. has ruled that singing by patrons in a bar is not "taxable entertainment." D. Jay Smith, Pasadena tavern operator, won a refund of 20% cabaret tax paid under protest, climaxing a year-long fight by the California Tavern Assn.

Government had originally contended that singing by patrons in taverns utilizing pianos constitute entertainment under the cabaret tax definition.

Bill Would Take Dems-GOP Off B'cast Coin Hook

Washington, March 27.

A bill to authorize Federal subsidization of radio-tv campaign pitches by the major political parties was introduced in the Senate today (Tues.) by Sen. Richard L. Neuberger (D., Ore.). The bill would authorize Federal payments of up to $1,000,000 for the purchase of radio and television time for the Presidential and Vice Presidential candidates of each major party.

Sen. Neuberger, commenting on the "immense cost of modern media of communications," explained that the task of going out and collecting campaign funds for radio and tv "may become the greatest objective of the efforts and energies" of the candidates and their supporters. He said it is just as important to provide candidates with adequate funds as to tighten up regulations covering the use and reporting of funds, as presently contemplated in proposals before Congress. Bill will be considered following the Easter recess.

Kill Bills to Permit Legit Theatre Bars

Albany, March 27.

The N. Y. State Legislature thumbed-down last week bills to permit the sale of liquor in legit theatres. Slightly different measures had been introduced by Assemblymen Archibald Douglas Jr., Manhattan Republican, and Alfred A. Lama, Brooklyn Democrat.

A somewhat similar proposal, advanced last year by Sen. Stanley J. Bauer, Buffalo Republican, failed to get out of committee.

FEATURE-LENGTH PRODUCT BOOMS

By BOB CHANDLER

Hollywood's telefilm industry is taking on a "big-time" aura which will see it turning out between 190 and 244 "feature-length" films next season. As currently projected by the networks, there are planned a minimum of 143 films in the 60-minute class, plus a minimum of 47 in the 90-minute bracket. These being minimum counts, the totals may rise to 182 hourlong pix and 62 90-minuters.

Considering the fact that Hollywood's total theatrical output is figured for this year at about 250 features, the telefilm industry is really riding high, since its standard half-hour output alone tops the total theatrical output at this time. The fact that most of vidpix will be produced at the rate of one a week and that some of the hour and a half features will be on a 10-day schedule gives further impact to the strides being made by the telefilmeries.

The trend toward longer films in television is a direct result of the success of the spectaculars and the hourlong dramas, with the networks making the logical step of spreading this longer-type programming throughout their schedules. But two years ago, it was deemed impossible for any telefilm studio

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Miami Beach $10 Rubberneck Tour A Cafe Lifesaver

By LARY SOLLOWAY

Miami Beach, March 27.

Guided club-tour at $10 per head with stops at three locations is now the big item on hotel-cafe and night club operator's books to guarantee patronage, if not profits, for their entertainment emporiums. The plan reached full bloom in recent weeks as entrepreneurs faced up the problem posed by a near-disastrous winter season for the majority when even hoteliers admitted they were tired of looking at their empty cafes and with it, wondering at the wisdom of marking losses off to "promotion."

Realizing there could be no so-called promotion if there were no potential future profits, management fell in with the guided-tour plan to fill their cafes. The idea has been in operation for over a year now, and in cases of straight night clubs, for several seasons. In earlier stages hoteliers nixed such propositions. However, the barrier was broken last year when the Fontainebleau buttressed

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Columnist-Broadcaster Campaign For 'Mr. Wonderful,' a la 'Ankles'?

Some of the columnists and radio-tv personalities are apparently making an anti-critics pitch for "Mr. Wonderful," at the Broadway Theatre, N. Y. It's along the lines of the campaign last season in behalf of "Ankles Aweigh." In the present instance, they presumably have a better chance, since the show is generally regarded as superior to the "Ankles" turkey and has a likely boxoffice pull in Sammy Davis Jr.

Chief pluggers for the new musical appear to be Earl Wilson, nitery columnist for the N. Y. Post, and Barry Gray, after-midnight gabber on radio station WMCA, New York. In the case of the latter, his anti-critics spiel is a repeat of his campaign some weeks ago for Paddy Chayefsky's straight play, "Middle of the Night," at the ANTA Theatre, N. Y.

Gray is beating the drum strenuously for "Mr. Wonderful." He had young Davis on his program last Saturday night (24) and also has called up various Broadway performers, notably such nitery performers as Buddy Hackett, to plug the tuner and criticize the critics. Wilson has printed several boosts for "Wonderful" in his column.

On the other hand, Robert Sylvester, N. Y. Daily News columnist who generally tends to be cabaret-conscious and isn't averse to rapping the legit reviewers, devoted the top of his "Dream Street" column last Saturday to a criticism of "Wonderful" and some friendly

(Continued on page 75)

'To Mamie' Tune a Hit On White House Charts

Tunesmiths Ervin Drake and Jimmy Shirl, whose "To Mamie — With Music" was the theme of last week's belated 59th birthday tribute to Mrs. Eisenhower on CBS-TV and ABC-TV, as sung by Tony Martin, have reportedly "impressed" President Eisenhower with their new song.

Drake and Shirl reached Ike's ears previously, via their "I Believe" cleffed for Jane Froman, one of the President's "must" singers in a number said to be high on his list of favorites.

Robt. E. Sherwood Tag Planned For B'way Theatre

Tentative plans are under way to name a New York legit theatre for the late Robert E. Sherwood. It's figured the first house available may be one of those envisioned for construction in the Lincoln Square area by Roger L. Stevens, an associate of Sherwood's in the Playwrights Co. The author died last November.

The suggestion of naming a theatre for the late Pulitzer Prize dramatist and author came up at a recent Playwrights meeting. Everyone present expressed approval, but Stevens was the only one likely to be in position to do anything directly about it. As a top realtor-promoter as well as a member of the Playwrights and the Producers Theatre, he is interested in numerous major realty projects, including the plan to build a block

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Cole Porter Cleffed First Show (A Flop) 40 Yrs. Ago

Cole Porter, who still ranks as one of the top musical comedy songwriters in the business, marks his 40th year in show business today (Wed.). The composer-lyricist made his Broadway bow on March 28, 1916, with the flop, "See America First." Three years later, though, after a stint in the French Foreign Legion, he scored with the click Broadway tuner, "Hitchy-Koo."

Since then Porter has written words and music for 23 other musicals. He's worked continuously throughout the years despite going through a long, agonizing period in the '40s as a result of being

(Continued on page 18)

Louis B. Mayer Hand In Lincoln Hotel Deal May Activate Arcade Project

William Zeckendorf, head of the Webb & Knapp realty firm, reportedly acted for film tycoon Louis B. Mayer in acquiring Maria Kramer's Lincoln Hotel on 8th Ave. and 44th-45th Sts. Former production chief of Metro-Goldwyn-Mayer owns quite a bit of midtown Manhattan realty, including the Rivoli Theatre on Broadway.

When Mayer was still active with Loew's Inc. he favored purchasing the Hotel Astor as a Loew-Metro Capitol building, including tv studios, but since then the Sheraton hotel chain has firmed its hold on the famed landmark hostelry by exercising a right-to-purchase leasehold.

The idea of a shopping arcade, a development better known in the European capitals, which Mayer favored from the Astor west to 8th Ave. (crossing Shubert Alley and the several theatres on both 44th and 45th streets), may yet come to pass with the Lincoln Hotel takeover.

This subterranean passage, as

(Continued on page 18)

Yank Talent Encouraged in Paris

Rome's Fraying Welcome Mat for Film Players Not Duplicated in French Capital

By GENE MOSKOWITZ

Paris, March 27.

Colony of American actors in Rome, Italy, may be wondering if they may much longer count on Rome being home, but there is no opposition here to American players in French films. To the contrary. French showmen now accept the logic that American actors and other talent working in Paris spells prosperity via co-production. It means work for Paris' own troupers, crews and laboratories. No more is heard nowadays of the earlier outcries of the Communists, potent in French labor unions, against U. S. personalities.

Something more which influences the film industry here: the hope that American features made here will introduce French stars to American audiences — something hard to accomplish via French-made features. France has, of course, just opened a French Film Center in New York City and there is a special office in Paris to facilitate U. S. producers' activities here.

Main U. S. regulars in Paris are actor Eddie Constantine and directors Jules Dassin, John Berry and Preston Sturges. Constantine was an unknown U. S. singer who has become a top star here via tough guy gangster parodies of the Cagney-Robinson sort of thing. His screen hit has also made him a top musichall and disk name at present, as a change of pace, he's

(Continued on page 24)

Outdoor Pix and Disney OK for Kimberly Miners But Sex Themes Are Tabu

By Cornelius Vanderbilt Jr.

Kimberly, March 20.

Here in one of the three richest cities in South Africa, the natives (Negroes) who work in the diamond mines are nuts about Johnny Weismuller, Walt Disney and Hopalong Cassidy. Every Saturday night the Anglo-American Corp., which owns the vast De Beers enterprises, puts on an open air show inside the compounds where the natives live during their four months stretch in the mines. Every type of film has been tested on these men who spend eight consecutive hours daily over a mile down under; every type, that is, except sex, which is rigidly banned all over Africa for natives to see.

The old Tarzan and Hopalong Cassidy serials go over exceptionally well. Said general manager Gallagher, who studied at Harvard and UCLA, "They're crazy to see white men plug each other with bullets." So crazy in fact that the biggest single item sold in the compound stores are 10-gallon hats, which retail at cost, but are often worth one man's one month's salary!

Commies Pact 2 Mex Film Stars for Pix

Mexico City, March 20.

Russia has induced two Mexican pic toppers, actress Maria Felix and director Emilio Fernandez, to make three pix behind the Iron Curtain according to the Soviet embassy here. Miss Felix and Fernandez may use any stories they choose, and there will be no demand that they serve propaganda, the announcement claimed.

Miss Felix and Fernandez are scheduled to leave for Russia soon.

Tremendous Goodwill Impact in Italy Via Anna Magnani's Oscar

By ROBERT F. HAWKINS

Rome, March 27.

The Oscar award to Anna Magnani has had a tremendous effect in this country, probably doing more, public relations-wise, than anything in years, both in giving value and prestige to the Academy Award and in doing the same service for the American film industry as a whole. The papers are full of it with headlines, features, etc. It is one of the few things on which the Commies and the Demo-Christians have agreed upon in the last few years: both have praised the U. S. industry for "re-discovering" Magnani, for drawing the maximum value out of her (while Italian producers had given her up), and for giving her, a foreigner, a prize so traditionally and closely tied to U. S. industry merit (and sentiment), ahead of other worthy U. S. femme contenders.

Miss Magnani herself repeatedly has said same in public, praising fair play and objectivity of the Academy and the U. S. industry, enabling her to "make this gift to my people." She also claims that she did not expect the prize, and her sincere joy at getting it may indicate that this was a fact, and that she may have felt that sentiment would have swung the vote to Susan Hayward ("I'll Cry Tomorrow").

More than the award itself (there are few who doubt her value as an actress), "the significance of an award" (as the Messagero, top Rome daily headlined and editorialized) is pointed up here. This particular comment is full of such notes as "particularly significant (victory); it implies an act of sincerity and loyalty, an absolute distinction which gives the Oscar an unusual (meaning special) value," and further: the piece points out that again, as in the case of the postwar Italian neo-realist successes, they have been "discovered" abroad. It then goes on to note that the Italian industry, "caught in its euphory of physical exhibitionism, it could find no more place for a true actress such as Magnani,

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MARK IBSEN'S DEATH

Oslo Presenting Cycle of 8 Plays May 23 Week

Washington, March 27.

Norwegian Government has invited actors, drama researchers, literary critics, etc., to commemorate the 50th anniversary of the death of Hendrik Ibsen in Oslo. Ibsen Week opens May 23, says Norwegian Embassy here.

Eight Ibsen plays will be offered at Oslo theatres. There will be lectures and an exhibit of Ibsen material also, during the period.

Sherek's 28 in '56 A World's Record

Glasgow, March 20.

Henry Sherek, international impresario, is likely to set up a world record by presenting 28 plays between now and September. They include Scot, Irish, Welsh, French and American plays. Total includes the 12 plays skedded for his Glasgow-Edinburgh season in association with Stewart Cruikshank, and a play a month for the BBC's tv programs.

Also in the list is "Love Affair," new play by Dulcie Gray, which had its preem at Lyceum Theatre, Edinburgh, March 12. Another new play under the Sherek banner is Ronald Duncan's adaptation from the French original of "A Man Named Judas," in which Duncan Macrae will play the title role. Sherek planed to Scotland to conduct auditions for his upcoming play season here.

Ask Congress to Pay Froman, Markoff For Wartime Air Injuries

Washington, March 27.

A tribute to Jane Froman and Gypsy Markoff has been placed in the Congressional Record by Rep. Abraham Multer (D., N. Y.). He also introduced legislation for a Federal payment to the two entertainers because of severe injuries suffered during World War II. The seaplane in which they were passengers under Government orders crashed in Lisbon harbor. They were on their way to entertain U. S. troops.

Multer said: "The usual insurance coverage obtainable by passengers in normal air transportation was not available to them because of the military secrecy surrounding the flight. Miss Froman and Miss Markoff were precluded from obtaining proper relief by reason of the terms of the outmoded Warsaw Convention of 1929, an international treaty that regulates and limits the liability of air carriers engaged in international transportation. Moreover, these claimants had no choice in the matter. They were engaged in a voluntary, patriotic task, the arrangements of which were unknown to them and were beyond their control.

"In view of these circumstances, it is the duty of Congress to take proper action to express to these individuals the gratitude that is in the hearts of our men and women. The amounts claimed represent only their out-of-pocket expenses for hospitalization and medical expenses and their actual loss of earnings. No part of the sums claimed is compensation for their pain and suffering."

Insufficient Time For 'Tristesse' Stage Version

Producer-director Otto Preminger has dropped plans for a stage adaptation of Francoise Sagan's novel, "Bonjour Tristesse," which he had intended to precede the film version. Not enough time for the play, he now figures. Novel was a world hit last year, written by a French teenager.

Preminger will go ahead with the picture, to be locationed in southern France in late summer. Setting talent and production sites would have been too complicated if he were at work on the play, too. Preminger is now in New York doing the screenplay in collaboration with Sam Behrman.

Which Way Winchell?

Hollywood, March 27.

Walter Winchell is due to confab at Metro today (Tues.) regarding his narrating a tv series for the studio, but Dore Schary knew nothing about the project yet. In fact, he expressed considerable skepticism that any such deal was underway. Winchell, however, stated he'd been approached by Loew's Charles C. Moskowitz to act as narrator of a half-hour series to feature the studio's old shorts series, "Crime Does Not Pay."

FBI Chief J. Edgar Hoover was first choice, but the job won't permit him to work in such a project, added Winchell. Winchell said Moskowitz then called Metro exec Ben Thau about the project and was to notify studio exec Eddie Mannix, with whom Winchell would meet. When Winchell called Mannix yesterday (Mon.) latter didn't know anything about it. It developed that Thau forgot to tell Mannix, said Winchell.

He added he has had other offers, including one from Peg and Walter McGraw who wanted him to host a new CBS-TV show, "Assignment—Crime."

Winchell meanwhile disclosed Howard Hughes told him some time ago to go shopping for a 6 p.m. simulcast time for a 15-minute news show sponsored by Hughes' TWA. Only available time, it developed, was ABC-TV, which Winchell is suing. Prexy Robert E. Kintner said, "Winchell is welcome back if he brings his own sponsor," but it then developed that ABC had turned that time back to the affiliates and Winchell would only be on five stations, those owned by the web, so the deal collapsed. Winchell said there's mixed NBC reaction to a bid that he host a variety hour at 8 p.m. against Ed Sullivan. He himself feels doing any live tv now might jeopardize his litigation against ABC.

Scot Comic to Cyprus To Entertain Troops

Glasgow, March 27.

Alec Finlay, Scot vaude and pantomime comedian, will plane to Cyprus April 9 to entertain British troops there. Group will also include singer Alastair McHarg. Finlay also will take a party of vaude artists to Kenya in October. He is set for a summer revue at King's Theatre, Edinburgh.

Comedian opened here last night (26) in Citizens' Theatre production of T. M. Watson's comedy, "Beneath the Wee Red Lums," switching from his usual vaude and revue chores for a legit role of Gilbert Dalgleish, Scot mortician.

Linda Darnell Plans To Turn Producer With Own Pic to Be Lensed in Italy

Linda Darnell, long a 20th-Fox star, has been freelancing in recent years and expects to turn producer soon with a venture of her own, which will be lensed in Italy. Titled "Constanta," it's being screenplayed by Anthony Palmerio. Gregg Tallas will direct.

Miss Darnell, who also will star in the project, said in New York this week that it's based upon an original which she acquired several years ago. Financing is now being arranged. Film is to be done in Italy "because the romantic story takes place there." This film, incidentally, would be the actress' third Italian-made picture. She previously completed "Donne Proibite" (Forbidden Women) and "Gli Ultimi Cinque Minuti" (The Last Five Minutes), both for producer Giuseppe Amato.

Aside from her upcoming Italo locationer, Miss Darnell is mulling a part in "Drango," a Hall Bartlett production now being readied; may tour in a road company of "Tea and Sympathy," and is considered appearing in an untitled play now being written by Polan Banks. It's listed as a prospective entry for Broadway next fall.

Actress, who's been seen in some 36 pictures since launching her career at 15, recently made her legit debut (Feb. 20) in Edith Sommer's "Roomful of Roses" at the Sombrero Theatre, Phoenix. She followed this a few weeks later with a fortnight in "Tea and Sympathy" at Miami's Cocoanut Grove Playhouse.

In commenting on "Forbidden Women" and "The Last Five Minutes," Miss Darnell said that she saw "nothing wrong" in the plot of either pic. "It's true," she recalled, "that 'Forbidden Women' concerns some girls who worked at a house of ill fame. But the picture isn't about what they did there—it's about what they did after they left."

Besides Miss Darnell, cast of "Women" includes such names known to the American market as Valentina Cortese, Lea Padovani and Anthony Quinn. "Minutes," based on a comedy by Aldo De Benedetti, is a light yarn woven around a man and woman who both attempt to rent the same apartment. Its top players include Miss

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Two More Fleet St. Reps Rap B'way Legit Flacks; Maney Denies 'Lady' Snub

Editor, VARIETY:

Alex H. Faulkner's half-column lament ("Another Beef on B'way Snub to Foreign Press") in VARIETY March 21, that the press agent for and management of "My Fair Lady" ignored requests of London correspondents for first and second night press seats has a single flaw. It isn't true. What's more, it's a tissue of twaddle and tommyrot.

Long before the opening, producer Herman Levin instructed me to honor first night requests from London correspondents providing they were filing reports to their home office on the opening. Thus opening night or second night seats were allotted to and occupied by P. W. Powell, London Star; James Cooper, Daily Express; Bruce Rothwell, News Chronicle; and Ruth Lloyd, London Sunday Times and Kemsley Newspapers, Ltd. Because their requests came belatedly, after press lists had been made up and tickets issued, Christopher Lucas of the Daily Mail, Evelyn Irons of the Evening Standard and Gerald McKnight of the Daily Sketch, elected to stand on the first night rather than be seated at the second. (At no time did Mr. Levin wax so rash as to suggest that I solicit customers for press seats for the opening.)

As early as Jan. 24, Mr. Faulkner of the Daily Telegraph requested opening night seats. When the first night press list was made up he was assigned N 103-104. Before the tickets could be mailed to him he wrote me (March 9) that he had another engagement for March 15, hence would like seats for the 16th instead. Seats were at the boxoffice in Mr. Faulkner's name for that performance. They were unoccupied, says Mr. Faulkner now, since he says he was never told that they were left. These two seats may become historic, wind up on a pedestal in the Smithsonian Institute, as the only two unused seats in the first five years of the run of "My Fair Lady" at the Hellinger.

With Mr. Faulkner and VARIETY I'm all for full cooperation with London and Paris in alloting first night press seats to plays and shows with international significance, I'm for even greater cooperation in shows of cosmic significance, i.e. "My Fair Lady."

Richard Maney.

Pix Flacks' Greater Savvy

New York.

Editor, VARIETY:

You have done the world's press—and the Broadway theatre— another great service by enabling my colleague, Alex H. Faulkner, to draw attention to the depressing difficulties faced by foreign correspondents here in reporting at first-hand many of the productions that grace the boards in New York.

I should like now to make just one point. It is to place on record the fact that we have to overcome no such difficulties in interpreting and recording developments on the American cinema scene. The film pressagents here are about the most cooperative and efficient I,

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DENY FOREIGN FILM 'PREJUDICE'

Kramer Buys 'Inherit' Legit Hit For 500G Vs. 10% Global Gross

"Inherit the Wind," click legit drama by Jerome Lawrence and Robert E. Lee, has been acquired for the screen by Stanley Kramer, who intends to direct and produce the film version next year. He's now in Madrid handling the same dual assignment on "Pride and the Passion."

Kramer, who operates independently and distributes through United Artists, agreed to a guarantee of close to $500,000 against 10% of the international gross in buying the film rights. Several others had engaged in bidding for the property.

Pact also restrains Kramer from releasing his adaptation prior to March, 1958, to avoid conflict with the run of the play either in New York or on the road. However, he is permitted a Los Angeles opening prior to the last week in December, 1957, to qualify the picture for the Academy Awards sweepstakes.

"Wind," which focuses on the famous Tennessee Scopes trial concerning man's evolution, was produced and directed by Herman Shumlin. It opened April 22, 1955, with Paul Muni in the lead. A second company is playing in Chicago, headed by Melvyn Douglas.

In addition to releasing Kramer's product, UA also provides the financing.

Chi Jury Probing Union Fund Use

Chicago, March 27.

Nine members of the Chicago Moving Picture Machine Operators Union, Local 110, appeared before a Federal grand jury here last week in a probe of possible mishandling of union welfare funds.

Last financial statement showed $1,417,064.59 in the fund as of August 31, 1955. The fund is administered by a four-man board comprising two union reps, local president Eugene Atkinson and business agent Clarence Jalas, and two exhibitor members, Allied Theatres of Illinois topper Jack Kirsch and Balaban & Katz executive veepee Dave Wallerstein.

U. S. Attorney Robert Tieken said he had received complaints about the activities of some of the union's officials. The nine projectionists before the grand jury were questioned about their contributions to the fund, about exhibitors' contributions and about their general knowledge of the use of the fund.

Union attorney Daniel D. Carmell said the theatres contribute 23% of each man's pay to the fund, with the union members paying nothing. Members of the 600-man union get sick, death and retirement benefits from the fund as well as a four-week vacation with pay every year, Carmell said. The projectionists questioned were from the Chicago, the United Artists, the State-Lake and the Oriental Theatres.

Revised SPG Proposals To 4 Companies Today

The Screen Publicists Guild, currently negotiating with Warner Bros., 20th-Fox, Universal and Columbia for a new contract for pub-ad staffers, will present a set of revised proposals in their talks with the film companies today (Wed.). The four companies, holding joint negotiations with the union, flatly turned down the SPG's demands in two previous sessions.

Today's meeting is regarded as a crucial session, since the present contracts with WB and Col expire next Monday (2). The pacts with

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UA Buys 'Unknown,' Brit. Entry for $125,000

"Creeping Unknown," British entry made under the Robert Lippert aegis, has been purchased by United Artists for a flat payment of $125,000. Brian Donlevy has the lead role.

UA, it's understood, feels "Unknown," which is a thriller-type film previously titled "Shock," has good potential value as a program offering and it will be released on this basis.

Legion Wooed By Prod. Re Changes On 'Windmill' Film

Marcel Pagnol, producer of the French "Letters from My Windmill," has sent a letter to Msgr. Thomas F. Little, exec secretary of the Legion of Decency, indicating his willingness to make certain changes in the film that would make it acceptable to the Catholic rating body.

Legion has condemned the picture as "a frivolous, disrespectful and grossly comical presentation of religion and religious characters."

Pagnol, on the basis of preliminary talks held in New York between the Legion, Frederic Held, Pagnol's rep, and Joseph Maternati, of the French Film Office, said he would be willing to insert a foreword indicating that "Letters" was based on an old French legend rather than on fact.

Furthermore, he indicated he would insert into the picture a purgatory sequence showing the glutton-priest paying for his sins.

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Flick Prefers 'Restraint'; Tells DAR Newer Media Evolve to Press Level

Albany, March 27.

The "new media" of motion pictures, radio and television, are now going through "the same evolutionary process" which printing and the press experienced "over a 200-year period." They will "enjoy" the present freedom of the press when they "develop sufficient protective and guarding laws."

So Dr. Hugh M. Flick, former N. Y. state "censor," told members of the Albany chapter, Daughters of the American Revolution, in an address on "Freedom and Censorship."

Flick stressed throughout his intellectual preference for the more modern euphemism of "restraint" as against the uglier political implication of the word "censorship."

JACON AIMING 'HAMLET' FOR COLLEGE TOWNS

Reissue rights to "Hamlet," starring Sir Laurence Olivier and originally released in the U. S. by Universal, have been acquired by Jacon Film Distributors.

According to prexy Bernard Jacon, formerly sales topper for IFE Releasing, the black-and-whiter will be aimed particularly at college towns, with the Jacon org to seek showings sponsored by schools, universities and other specialized outlets.

Jacon said there was an ample "repeat" audience for film classics such as "Hamlet" and that he hoped to acquire other pictures of that type. Jacon obtained the "Hamlet" rights from Fine Arts Films.

BUT COMPLAINTS IRK U. S. PIXERS

By FRED HIFT

Continuous charge of "prejudice" hurled at the American industry by producers in practically all major film producing countries —and particularly Britain—is beginning to be of more than passing concern to responsible industry leaders in the U. S.

They feel that, as the impression sinks in abroad that there is a real "national" prejudice among American audiences, exhibs and distribs, the incentive increases to take compensatory action rooted in national pride.

Furthermore, they are concerned over the fact that the industry as a whole so far hasn't adequately replied to these charges, which have even been voiced in Britain's House of Parliament.

One company foreign topper acknowledged last week that the U. S. industry's task in countering the "prejudice" charge was made additionally difficult because, in some respects, it had a basis in fact.

"What is so badly needed is a clear definition of the term 'prejudice.' To the Europeans, perhaps conveniently, it simply means that the American trade and public don't like films coming from any particular country. This, of course, is pure nonsense. Except perhaps for Russia and the Iron Curtain countries, there is no such thing as national prejudice, and that is

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COMPANIES ACTIVE IN BUYING UP OWN ISSUES

Various film and theatre companies are continuing active in buying their respective stock issues on the open market. National Theatres bought in an additional 12,700 shares of its common, bringing the total now held to 53,700.

Stanley Warner acquired 2,800 of its common; Columbia 350 shares of its $4.25 cumulative preferred, and Paramount 100 shares of its common.

M-G May Do One-Shot TV With 'Dance'; Art-House Setup for Film Abroad

Metro has received an offer from NBC for a one-shot television airing of "Invitation to the Dance," the full-length dance picture made in Paris by Gene Kelly and starring Kelly and Tamara Toumanova. The picture, completed more than a year ago, has represented a challenge to the film company in finding the proper method of distribution. The success of the tv exposure of Sir Laurence Olivier's "Richard III," followed by art house engagements, may prompt the film company to consider the proposal for its "problem" film.

While Metro tends to favor the full art-house treatment for the film for United States distribution —starting with roadshow engagements—it has as yet set no policy for the domestic release of the picture. It has, however, settled on the full art method for engagements abroad. In Paris, for example, "Invitation" will be premiered at the Champs Elysees Theatre, a house dedicated to concert and ballet and which doesn't show motion pictures. It will be presented like a performance of a ballet company, with one evening showing daily. Following the Champs Elysees run, the film will be shifted to a small art house for

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Col Nixes Art Pictures For Its Regular Sked

Columbia has set a firm policy of nixing art pictures for its regular distribution schedule and instead will channel all of them through its special sales unit headed by Edward Kingsley.

Decision to this effect was made as a result of the Col experience with "The Prisoner," Alec Guinness starrer. Film originally was set for handling by the Kingsley division but, with the possibility of greater revenue in mind, Col switched the picture to its main selling organization.

"Prisoner" proved disappointing and the new policy resulted.

Wilcox Dickers Video Deal For His 'Daughter'

Possibility of a tv preem a la "Richard III" is being weighed by British producer Herbert Wilcox for his latest film, "My Teen-Age Daughter."

Wilcox, who returns to London today (Wed.), said he was negotiating a possible tv deal. In any case, he emphasized, the picture, which is in black-and-white and stars Anna Neagle and a new find, Sylvia Symons, will not be released in the U. S. by a major company.

"I have come to the conclusion that the American market today is most receptive to coproductions," he observed. "At the same time, I am quite certain that British pictures should not be handled by major distributors who can't give them the kind of attention they need." He said that he was close to making a deal for the film with

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Soundtrack 'Abuse' Burns Petrillo

American Federation of Musicians has called back for rediscussion a recently-decided agreement with the film companies which permitted the latter to use excerpts from features on television with original background music. The understanding was an unwritten one and ostensibly allowed the producers to run clips from the pictures along with soundtrack and sans any payment to the union.

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National Boxoffice Survey

Holy Week Crimps Trade; 'Carousel' First, 'Picnic' 2d, 'Holiday' 3d, 'Cry' 4th, 'Oklahoma' 5th

While many key cities covered by VARIETY are staging a smart comeback from previous week's snow-burdened session, the advent of Holy Week is holding down biz generally over the nation. This is understandable since in numerous locations exhibs are just coasting with overly-extended pix rather than open fresh fare until just before Easter Day (1).

"Carousel" (20th) is edging "Picnic" (Col) out of first place to become champ at wickets for initial time. "Picnic," which held in No. 1 spot for five consecutive weeks, is winding up second.

"Cinerama Holiday" (Indie) is finishing third, same as last frame. "Till Cry Tomorrow" (M-G) is climbing up from sixth to fourth position. "Oklahoma" (Magna) will capture fifth spot. It was fourth a week ago.

"Rose Tattoo" (Par) is landing sixth money as against fifth in previous stanza. "Mister Roberts" (WB), rebooked to cash in on Academy laurels, captured seventh place. "Marty" (UA), also brought out again because of Oscars showered on it, the cast, director, etc., wound up eighth.

"Court Jester" (Par) managed to land in ninth position while "Song of South" (BV), out on reissue, was 10th. "Conqueror" (RKO) and "Last Hunt" (M-G) round out Top 12 in that order. "Diabolique" (UMPO), "Doctor At Sea" (Rep) and "Body Snatchers" (AA) are runner-up films in that order.

"Anything Goes" (Par) looms as one of best newcomers, with fancy takings in Philly and at N. Y. Paramount standout of initial playdates. "Creature Is Among Us" (U), good in Detroit, is brisk in L. A. and fair in Philly.

"Serenade" (WB) shapes socko in first week at N. Y. Music Hall, with annual Easter stageshow, of course, a magnet. Crix approval on this teeoff engagement is a plus factor. "Ladykillers" (Cont), smash in N. Y., is nice in Denver and rated fair in L. A.

"Comanche" (Col), good in Portland, is fine in Denver. "Threshold of Space" (20th), slow in Detroit, Buffalo and L. A., is fair in Philly.

"Square Jungle" (U) is rated nice in Buffalo. "Forever Darling" looms brisk in Chi. "Meet Me in Las Vegas" (M-G), stout in St. Louis and Buffalo, still is smash in N. Y.

"Golden Arm" (UA), big in N.Y., is neat in Philly and good in L. A. "Backlash" (U), good in St. Louis, shapes great in Omaha.

"Our Miss Brooks" (WB) looks okay in Cincy. "Man Who Never Was" (20th) is rated light in K.C. and Washington "Goodman Story" (U) looms fast in Montreal.

"World in Corner" (U) shapes socko in Chi. "Over-Exposed" (Col) is rated fair in Cleveland.

(Complete Boxoffice Reports on Pages 8-9.)

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RKO, WB Library Sale Irks Distribs; See It Easing Up Pressure O'Seas To Garner Better Rental Terms

Sales of the negative rights to the RKO and Warner Bros. libraries is worrying other distribs, who fear the release of this product may affect their operations overseas.

Particularly, they wonder what impact these old features might have in such "critical" markets as Spain and Denmark where, at the moment, members of the Motion Picture Export Assn. aren't shipping new film as a protest gesture against existing rental and other restrictions.

It's pointed out that, in several of the European markets, there is an automatic restriction on the age of pictures being imported by anyone. In France and Italy, specifically, any picture more than two years old and up for reissue has to get a new license. This is being done to protect the local market from overflooding.

Yet there are other important markets, such as Germany for instance, where there are no such restrictions, and many feel that, if nothing else, the distributors of the RKO and WB pix would tend to "undersell" to get their product played off.

One foreign topper said last week that the RKO library was nothing much to be concerned about, since for several years RKO, with little new product to offer, had been "squeezing" the last penny out of its older pictures. It's a different situation with the WB films.

Exhibs abroad prefer, of course, to play new films to old ones. But, note the companies in N.Y., it all depends on what price the reissues are being offered at. They have

(Continued on page 20)

Copy-Cats?

"It's a funny world," cracked one industryite last week about the Academy Award to "Marty."

"When the Italians made their neo-realist films, Hollywood shook its head and looked down its nose. Now, the Italian industry has ditched the neo-realists and is hip-deep in crises, and the Americans give an Oscar to 'Marty,' which is practically patterned after the early postwar Italian style."

Huston's 3-Pic, 3-Year AA Deal

Producer-director John Huston has a new deal to make three pictures over the next three years for Allied Artists, the first of which will be an adaptation of Herman Melville's "Typee." He left New York Saturday (24) for Ireland, where he intends to fashion the screenplay. In mid-April he flies to Tahiti to scout locations for the filming.

Prior to leaving Gotham, Huston disclosed he's negotiating with Gregory Peck to play the male lead, and figures on casting a South Sea Islander for the principal femme role. Actual production is set for mid-July.

Huston has had a contractual tie with AA for some time, but has been unable to follow through with delivery of a picture because of delays in his completion of "Moby Dick."

"Typee," published in 1864, was Melville's first novel. This is to be followed on Huston's sked by "Alouette," from the original Jean Anouilh play, to be scripted by the producer in collaboration with Anouilh, and Kipling's "Man Who Would Be King," to be shot in Nepal with Humphrey Bogart as the star.

MPEA Pubrelations Pgm. Catches on Domestically Too; Corwin Yarns Score

Motion Picture Export Assn.'s long-panned international public relations program has finally got rolling and is finding good reception abroad. Some weeks ago, for the first time, the p.r. activity also was extended to the U.S.

MPEA, while aware of the need for some sort of p.r. effort, has been hesitant to do something about it. Only two of its offices—Paris and Rome—have a p.r. rep attached to them. (A third is planned for Frankfurt).

About a year ago, MPEA sent Alfred F. Corwin to the Coast to coordinate an international p.r. program. His initial activity, the writing of feature stories about Hollywood, has caught on abroad.

(Continued on page 24)

WANGER OKAY AFTER MILD HEART ATTACK

Hollywood, March 27.

Walter Wanger suffered a mild heart attack yesterday (Mon.) while undergoing an electro-cardiagraph test at Cedars Lebanon Hospital. Producer, resting comfortably, will remain in the hospital for two weeks' care and observation. He was taken ill at home Sunday.

RKO, which recently inked Wanger to a six pix deal, consequently is pushing back start of the initialer, "Underdog," to May 24.

Feins Subs Ill Mock As Par Story Dept. Head

Hollywood, March 27.

Bernard Feins, literary agent, succeeds John Mock, who is ill, as Paramount story and writing department head, checking in May 1 after dissolving his agency.

Mock, not expected back for several months, will be given more extensive functions in connection with general production when he recovers.

LOUDEN'S AUSSIE SWITCH

Norman Louden, formerly with Warners in Sydney, has been named RKO's ad-pub director of Australia.

He succeeds Joe Joel, who exited the company.

WARWICK SIGNS OVER GLOBAL RIGHTS TO COL

Warwick Productions, independent film-making unit headed by Irving Allen and Albert Broccoli, has signed over global distribution rights to all its product for the next three years to Columbia. This is an extension of a releasing arrangement which the two parties entered in 1952.

Warwick operates abroad, largely in England, and usually with at least one American star cast in each feature. Initial releasing deal with Col was for three pictures, all starring Alan Ladd. Unit now has four productions set for early release in the domestic market and five others on the near-future production schedule.

L. A. to N. Y.

Lew Ayres
Ann Blyth
Ray Bolger
Vanessa Brown
John Cameron
Richard Carlson
Maurice Chevalier
Robert Cummings
Arlene Dahl
Stepin Fetchit
Ella Fitzgerald
Nina Foch
Zsa Zsa Gabor
Eileen Heckart
Celeste Holm
Les Kaufman
Fernando Lamas
Maureen O'Sullivan
David Sarnoff
Hans Joseph Schneider
Herb Stern
Mike Todd
Charles Vidor
Jack L. Warner
Bretaigne Windust
Ed Wynn
Dana Wynter
Alan Young
Max E. Youngstein

COOPER FOUNDATION FIRES MC GEE AIDES

Oklahoma City, March 27.

Further shakeup in Cooper Foundation personnel apparently indicates a purge of longtime associates of Pat McGee, the former general manager who was replaced several weeks ago.

The McGee move was followed this week by resignations of Ed Thorne, Oklahoma City manager for Cooper since 1952, and Gordon Leonard, the circuit's No. 2 man here as manager of downtown Criterion.

New Cooper boss in Oklahoma City is Norman T. Prager, who will be both city manager and boss of Criterion. No changes have been set for three other Cooper houses here.

Replacement of McGee was blamed in industry reports on Cooper management's dissatisfaction with his extracurricular industry activities, which have covered a wide range. Under his leadership other Cooper men also have been active outside their own houses, and the shakeup seems to mean this practice will cease or be sharply curtailed.

Circuit operates in Lincoln, Pueblo, Grand Junction, Colorado Springs and Greeley, Colo.

Robert Livingston of Lincoln, is said to be calling the shots for the circuit. Understood both Thorne and Leonard were offered transfers but declined. They have no immediate plans. Thorne has been with Cooper 17 years.

Par's Jess McBride Sees Security Plan A Click Despite Tepid Berger

Minneapolis, March 27.

Although Bennie Berger, North Central Allied president, finds fault with Paramount's new security contract plan, approving it only "in principle" and conceding "it's a step in the right direction," this territory's initial independent exhibitor response to it has been good.

Such is the report of Jess McBride, local Paramount branch manager.

Berger claims the $100 rental cutoff is too low and eliminates too many exhibitors "who need help." He also objects to the exclusion of three top pictures from the blanket contract.

"My insistence has been that it's such top pictures that the small exhibitors need at reasonable rentals in order to survive," says Berger. "If Paramount excludes three top pictures and every other company adopting the same or a similar plan does likewise, the small exhibitors will be denied 24 top pictures a year except at rentals not within their reach."

N. Y. to L. A.

Richard W. Altschuler
Richard Avedon
Mortimer Becker
Cyd Charisse
Albert Dean
Martin Goodman
James Harris
Alan Hewitt
Charles Isenberg
Grace Kelly
Stanley Kubrick
George Jessel
Raymond Massey
Paul Badura-Skoda
Elaine Stritch
Jean Wallace
Bobby Weiss
Cornel Wilde

N. Y. to Europe

Frank Chapman
Milton Goldman
Cary Grant
John Huston
Emile J. Lustig
Moure Lympany
Yehudi Menuhin
Rodney Millington
Merle Oberon
Fess Parker
Leontyne Price
Sheldon Reynolds
Peter Riethof
Irene Mayer Selznick
Gladys Swarthout
Vienna Boys Choir
L. Arnold Weissberger
Herbert Wilcox

Europe to N. Y.

Barbara Bel Geddes
Russell Holman
Arthur L. Mayer
Tanya Moiseiwitsch
Darryl F. Zanuck

New York Sound Track

So far, no new contract between **Darryl F. Zanuck** and 20th-Fox has been signed and some are increasingly skeptical that it will be. Impression persists that chances are at least 50-50 for Zanuck to return as studio head following his four-months hiatus . . . Tight booking sutuation in the arties is putting the squeeze on "The Miracle of the Reef," the **Butterfield & Wolf** nature documentary, which several exhibs have seen and liked. Feature-length pic is the outfit's first venture into the theatrical field. Several mag layouts on it are in the works . . . **Maurice Bergman,** Universal studio liaison in N. Y., back at his desk following an operation which kept him away eight weeks.

With confirmation lacking, film companies are under the impression that **Paddy Chayefsky's** "Middle of the Night," the tv original now turned into a Broadway play, has been sold to a Hollywood outfit. Terms are said to be $150,000 in cash, 100% financing, and 60% of the profits to the Chayefsky group after recoupment. **Delbert Mann** will direct, with Chayefsky getting credit as associate producer and screenwriter. Warner Bros. at one time was hot in pursuit of the property, later cooled off . . . **Spyros P. Skouras,** 20th-Fox prexy, was praised by **Rep. Dewey Short** of Missouri for "On the Threshold of Space" in a speech inserted into The Congressional Record.

Walter Thompson, who served as a director on "This Is Cinerama" and "Seven Wonders of the World," has signed up to work on Mike **Todd's** Todd-AO "Around the World in 80 Days" . . . **Celeste Holm** in Gotham after completing her role in "High Society" for Metro . . . Metro studio publicist **Morgan Hudgins,** who has worked on many of **Grace Kelly's** pictures, enroute to Monaco for the wedding. . . .

Loew's re-signed **Howard Dietz** for another three years at $1,750 salary and $250 for expenses per week . . . **Cary Grant** off to Spain tomorrow for work with **Stanley Kramer** . . . "Conqueror" opens at the Criterion Friday and grinds through to dawn . . . **Alfred Hitchcock** will be at Cinema 16 today (Wed.) to show an excerpt, and discuss, one of his new pictures . . . **Fess Parker's** going on a European junket to sell "Davy Crockett" . . . Members of the Diners' Club will have the privilege of seeing **Mike Todd's** "Around the World in 80 Days" on a "charge it" basis . . . **Carol Channing** came in to fetch her son, Channing Carson (he's three), back to the Coast . . . Lots of brass due at tonight's (Wed.) benefit bow of "Alexander the Great" at the Capitol . . . Parade, the Sunday supp, thinks its **Lloyd Shearer** deserves a special nod for crystal-balling **Anna Magnani** as Oscar's best actress. How about Daily VARIETY for its tipoff on all the winnahs? . . . **Sammy Cahn** is represented via three pictures on Broadway. Music man has "Meet Me in Las Vegas" at the Astor and "Serenade" at the Music Hall (both in collaboration with Nicholas Brodszky) and "Anything Goes" (with Jimmy Van Heusen) at the Paramount.

Tillie and **Barney Balaban** to Monte Carlo the end of next week for "the wedding," and the Par prez returns pronto to the States, leaving his wife to vacation in Paris and on the Riviera. He may fly over later to bring her back home.

Considering the raw nature of the novel, Warner Bros. isn't exactly stressing that its "Serenade" is based on the **James M. Cain** book. Picture bears little resemblance to the original yarn . . . Circuit op **Walter Reade Jr.** going to the Cannes fest . . . Universal building last week got a thorough going-over from the police when a crank phoned in a bomb threat . . . **Les Whelan,** drive captain of 20th-Fox International's 1956 sales push, recently ordered a combination lighter-music-box as a promotional gimmick from a Swiss concern. It's supposed to tinkle the 20th theme song. Whelan tested the accuracy of the tune via the trans-Atlantic telephone . . . Universal's **Americo Aboaf** now a member of the N. Y. Athletic Club

From **Fred Butler** in Paignton, Devon, England, has come the following belated reference to that golden-overcoated special of ours. Quote:

"Sir, I have never seen the Niagara Falls, the Grand Canyon, the Empire State Bldg, or the Golden Gate, and from my youth (I am now approaching 70) I have had to rely solely upon reports of the 'Big Things' to be found in the United States of America, but this issue of over 500 pages, covering 50 years of entertainment history and goodness knows how many hundreds of names of known and unknown stars and satellites in every form of Variety Entertainment, forces me at last to accept that those often misused words 'Stupendous,' 'Colossal,' 'Tremendous" and 'Marvelous' are at last justified in at least one instance. My imagination reels at the thought of what your Centenary number will be like; I shall, of course, not see it, but I do suggest quite seriously to those who will be responsible for its production that they do not fail to issue with it a book-rest."

Chotzinoff-Genser Productions, Inc. has been chartered to conduct a motion picture business in New York. Capitol stock is 200 shares, no par value. Directors are **Blair Chotzinoff, Howard Genser** and **Arthur R. Stelljes** . . . Film Mechanics, Inc. has been chartered to conduct a motion picture business in New York, with capital stock of 100 shares, no par value.

Arthur Silverstone, 20th-Fox's Canadian sales topper, off to Miami to recuperate . . . **Herbert Wilcox** says he has strict orders from his wife, **Anna Neagle,** to return to London today (Wed.)—with a new Easter bonnet for the actress . . . General Teleradio has acquired the English-language "Angst" (Fear), starring **Ingrid Bergman** and directed by **Rossellini.** Price was $15,000. Film, made in Germany, never got a theatrical date . . . British producers say they know nothing of any projected sale of British films to the Russians . . . Museum of Modern Art preparing to review its entire film collection in a series of weekly screenings to extend over a period of years. First show is April 14th and there'll be 30 screenings the first year . . . **Gaston Hakim** to the Coast.

Otto Preminger and **S. N. Behrman** sail next month for France where Behrman will complete the screenplay of "Bonjour Tristesse," which Preminger will produce and direct for Metro release . . . Universal is scheduling a series of special "sneak previews" of "Toy Tiger" during Easter Week . . . "A Man Is Ten Feet Tall," which will be filmed completely in New York by Jonathan Productions for Metro release, goes before the cameras Monday (2), with **Martin Ritt** directing. **Sidney Poitier, Ruby Dee, John Cassavetes, Kathleen McGuire** and **Jack Warden** have the top ro'es in the **Robert Alan Aurthur** screenplay, based on his own teleplay . . . **Pat Brady,** chief barker of the Variety Club of Ireland, arriving May 9 to attend the 20th annual Variety convention at the Waldorf-Astoria . . . **Cyd Charisse** returned to the Coast over the weekend . . . Metro's "Forbidden Planet" booked in more than 100 key cities for saturation showings in a number of territories.

Charles Feldman, Universal's general sales manager, on the Coast to view new product and for confabs with studio officials . . . **Alfred Hitchcock** will analyze his work with sequences from his yet unreleased "The Man Who Knew Too Much" for Cinema 16 members today (Wed.) at the Central Needle Trades Auditorium . . . "Tap Roots," Universal's Civil War drama originally released in 1948, reissued with special premiere engagements in New Orleans and Atlanta before saturation bookings in each territory . . . American Dubbing Co.'s **Peter Riethof** to Paris on business . . . **Richard Avedon** to the Coast for preliminary work as special visual consultant on Paramount's **Fred Astaire-Audrey Hepburn** starrer, "Funny Face" . . . Wall Street brokerage houses continuing to tout Loew's Inc. stock. Burns, Nordeman Co.'s market letter by **Paul Peers** is the latest to pitch the stock, saying that at its present price "we consider this stock attractively priced for long-term growth potentialties . . . "

'56 OSCAR A $1,000,000 BABY

Certain Pix-Minded Newspapers Reap 'Premiere' Film Harvests

While it is traditional that the editorial departments and the business offices of most good newspapers are entirely separate entities, which function without inter-related policies, a number of publishers are becoming aware of the fact that enthusiastic, well-edited amusement pages, plus a film-minded city desk, can mean thousands of extra advertising dollars from the film industry. A survey indicates that even a rather limited group of newspapers is reaping a harvest of millions of dollars annually in extra film revenue which other newspapers in comparable cities are not getting. Stating it in reverse, it is apparent that many newspapers, consciously or otherwise, are depriving themselves of this important extra revenue because of their cold-shoulder treatment of the picture business.

These facts are not to be interpreted as indicating a breakdown of ethics in the favored newspapers. There is no trading of publicity for paid advertising. It is simply the fact that some editors look with more favor on pictures, as news, than others. And, without having a mercenary angle in mind, the pix-minded editors and publishers are garnering a lot of healthy "over-the-transom" film coin for their business offices.

According to several distribution company advertising chiefs, it works like this:

Whenever a producing and distributing company has an important picture to launch, the advertising head and the sales department get together to select a limited number of cities in which to put on "test" engagements or pre-release premieres. It is quite

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COMPO Cites Gain In Tax Admish Lift

Council of Motion Picture Organizations, pressing its campaign for removal of the 10% admissions levy, is now making the point that elimination of the tax would be less costly to the Government than the money figures on the surface would indicate.

The tax yields $80,000,000 annually, states COMPO, and this obviously would be halted with tax repeal. But, the organization claims, the economic welfare of exhibition would be strengthened by repeal to the extent that an additional $32,000,000 in corporation taxes would result.

Further, the Government might well figure on losing many theatres as tax sources if the admissions bite is permitted to continue, according to COMPO. Point is taken that 5,200 houses actually are now in the red and 5,700 are just about near the breakeven level. A large number of these situations will be forced to close unless the tax burden is removed, states the organization.

AA PACKAGES 'RASCAL' PIX AFTER MPLS. TEST

Minneapolis, March 27.

Doing well in Twin Cities' neighborhood houses and making some real dough for the exhibitors is a "Little Rascals" kiddie show dreamed up by Irving Marks, local Allied Artists branch manager. Resultantly, company's home office is adopting idea on a national basis.

Two-hour show put together by Marks comprises seven of the "Little Rascals" one-reelers that AA is reissuing and seven one-reel cartoon comedies. Played on Saturday mornings or afternoons and backed up by special newspaper advertising, it has drawn as many as 1,500 youngsters into a theatre.

United Paramount Theatres here bought the package on a circuit-wide deal.

Italo-Jap 'Butterfly' In Vet Hosp N.Y. Preem

Musicians Emergency Fund, for the benefit of Hospitalized Veterans Music Service, will sponsor the April 23 preem of the IFE Release, "Madame Butterfly," at the Baronet Theatre, N. Y.

Picture is the first Italo-Japanese coproduction. Jun Tsuchiya, Japanese Consul-General in N. Y., and his wife will be honorary chairmen of the event.

TV Bout Shows Seen Crimping H'wood Pug Pix

Minneapolis, March 27.

If extremely poor boxoffice response in the same week to two pictures having to do with the prize ring and pugilists, "Square Jungle" and "World in My Corner," is valid evidence, they don't want this sort of screen fare here.

The reason, in the opinion of Lowell Kaplan, who books and buys for the Gopher where "World" played, is because so much of the genuine fight article is being served up on television nowadays. Kaplan, adds that, of course these particular pictures didn't have the boxoffice goods for this community, despite impressive cast lineups.

The pictures were playdated in opposition to each other in loop theatres only three blocks apart and both starved. "Jungle" was yanked after the fourth day of its RKO Orpheum scheduled week's engagement. "World" lasted only six days.

In both pictures considerable footage is devoted to make-believe prize ring scrapping. With local tv stations carrying three real top-notch bouts every week, Kaplan thinks make-believe along the same lines is detrimental to the boxoffice and that even fight fans, let alone the majority of femmes, will not go for the phoney stuff.

He points out that the highly

(Continued on page 20)

N. Y. Showcase Needed By Germans to Break Into U. S. Pic Market: Lustig

The German industry, in order to break into the American market, should establish a showcase in New York where all of its better efforts can be brought to the attention of trade and public.

That's the opinion of Emile J. Lustig, who recently produced "The Cornet" in Germany and who has been active in production in that country since the war. Lustig left N. Y. for his Hamburg headquarters yesterday (Tues.).

"The German producers just aren't interested in getting $700 or $900 from their pictures as they play the few German-language theatres in the U. S.," Lestig observed. "That's why some of the good German features aren't being seen here.

"What is needed, is for the German industry to make a joint effort by acquiring a New York showcase. There are 20 to 30 pictures made in Germany each year that deserve to be shown in such a theatre, and they should be exhibited there, regardless of whether there is a distribution deal for them or not. If such a move is undertaken, and properly supported by publicity, it can not fail to reintroduce the German film to America."

Lustig said he was taking the Helen Keller story, Academy Award-winning short release by Louis de Rochemont, with him back to Germany to arrange for distribution for it there.

WILL ADD THAT TO 'MARTY' TAKE

Oscar this year is a $1,000,000 baby. Hecht-Lancaster's "Marty," on the basis of its early distribution returns, looked headed for United States and Canadian rentals of about $1,800,000. The estimate jumped to $2,100,000 when business strengthened via the Academy Award nomination. Now it's figured at $2,800,000—meaning a gain of $1,000,000, thanks to Oscar.

According to William J. Heineman, v.p. of United Artists, distributor of "Marty," 5,000 re-bookings are anticipated. In a rare situation, the RKO circuit booked the entry for four days, despite the fact that the competitive Loew's chain played it earlier. Heineman also disclosed that UA has received 200 additional release prints, bringing the total to 475.

The accolades for "Marty" are more meaningful, moneywise, than is usually the situation. Previous Acad winners in most cases were blockbusters that had taken nearly all the coin the market would yield, prior to the announcement of

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Accent on O'Seas Names With Awards Seen Bow To Growing Foreign Market

Strong accent on foreign personalities in the Academy Awards and their presentation last week is seen as a bow to the steadily increasing importance of Hollywood's foreign market.

Not only did an Oscar for Best Actress go to Anna Magnani of Italy, but Maurice Chevalier was very prominently featured in the award ceremonies, and one of the presentations was made (via film) by Cantinflas, top Mexican comedian.

Also, the Academy this year made it a special point of announcing its foreign winner—the Japanese "Samurai"—well in advance so as to give it greater prominence. Such awards in the past were given out at the end of the presentation ceremony.

Observers close to the foreign scene said the award to Miss Magnani (for her performance in "Rose Tattoo") was bound to generate much pride and goodwill in Italy,

(Continued on page 24)

STERNE O'SEAS FOR AA

Herb Sterne, who recently wound up a 13-year association with Columbia, has joined Allied Artists as European press rep.

He goes to Paris next Wednesday (4) to start the publicity rolling for "Notre Dame of Paris," upcoming AA release.

Oscar Winner 'Keller' Ran by Fluke; One Theatre Date Thus Far (in '54)

20th on Story-Buying Spree; Picks Up 'Black'

"Harry Black," novel by David Walker recently published by Houghton & Mifflin, has been bought by 20th-Fox for $50,000. Book is a Reader's Digest Book Club selection.

20th, currently on a story-buying spree, also has acquired "Stopover Japan," a John P. Marquand novel, for close to $70,000. Story deals with Soviet and U. S. espionage agents in Japan and is set for production late this year.

N.Y. Press Miffed By Big Brusheroo At Oscar Vidcast

NBC invited the press to cover the New York end of the Academy Award telecast at the Century Theatre last week. It provided a bar, two bartenders and the necessary liquid refreshments. These conveniences, however, did not make up for the lack of facilities and general snafu in catering to the Fourth Estaters.

The ushers and the NBC publicists didn't know where to send the scribes. They either shunted them to the balcony or backstage. No section of the orchestra was set aside for the press. It was reserved completely for Academy nominees, their guests, and representatives of the film companies, the network and sponsor.

Reporters and photographers milled backstage in a long narrow room and were left completely unaware of what was going on in New York or Hollywood. There was one small monitor in the room, which could be viewed by a half a dozen people at the most. Those who could see the monitor learned little more than those who didn't bother to watch. There was no audio.

NBC's prime concern appeared to be to have as many pictures taken as possible. When there was a slack in New York winners to photograph, the NBC publicists were able to trot out the always-willing Jayne Mansfield, whose connection with the Academy Awards no one could quite figure out. Miss Mansfield and Hollywoodite Cleo Moore were extremely cooperative in filling the lull in picture-taking. They flanked a large cutout of an Oscar and,

(Continued on page 15)

"Helen Keller in Her Story," the feature length documentary which won an Oscar last week, so far has had a single regular theatrical date, and that was back in June of 1954, at the Guild Theatre, N.Y. Last year, also in June, the film was televised over CBS.

Nancy Hamilton, who produced the subject, said this week that the Academy accepted it as an entry for the 1956 Oscar sweepstakes "due to a loophole in the rules for documentaries" adapted last year by the Academy. Pic has now been taken on for distribution by the Louis de Rochemont org.

It had been the intention to enter the documentary for the 1955 Academy Awards, but attorney William Fitelson slipped up on submission of the necessary forms.

When, following the Guild run, Miss Hamilton found it difficult to interest exhibs in her film, which had been prepared for theatrical showing by Alfred Butterfield's Information Productions, she wrote a letter to Joseph M. Schenck, asking that he give it a trial. Subsequently, and without advertising, it was paired in Indianapolis with "Rogue Cop" to test its acceptability.

"Nothing came of that," said Miss Hamilton. "The report was that the kids got restless while the picture was on."

In mid-1955, timed with Miss Keller's 75th birthday, and due to the interest shown by Arthur Godfrey, "Helen Keller Story" was televised. Dame Myra Hess made her first appearance with parts of the film over the BBC in Britain. There was also a successful benefit showing of it on Martha's Vineyard.

Miss Hamilton said she was certain the Oscar award would greatly boost interest in the film.

Slezak Jr. Set For Own Slezak Sr. Pic

Walter Slezak, in association with Austrian producer Ernest Roberts, has organized the Leo Film Co. for the co-production of a picture based on the life of Slezak's Father — Lew Slezak, the famed operatic tenor. Slezak will portray his father in the picture. His two children—seven-year-old Leo and 12-year-old Erika—will also appear in the film, playing Walter and his sister as children.

Slezak, currently starring on Broadway in "Fanny," will leave the show on May 31 to begin work on the yet untitled film. It will be shot in Germany and Austria starting in mid-July. Gina Kaus and Leo Lania are preparing the screenplay. A director will be chosen shortly.

The picture will be made in German, with the possibility that a second version will be prepared for the U.S., in which the English language will be dubbed in. Transcription of Leo Slezak's records will be used for the musical sequences. The production, in addition to presenting episodes in the life of Leo Slezak, will also cover activities of the Vienna Opera House during its heyday.

As is the practice in Germany and Austria, local distributors are providing the production coin.

M-G's 'Tasteful Handling' on 'Swan'; Denies Any Kelly Family Pressure

Armed with the most potent pubicity material ever accessible to a motion picture company—the Grace Kelly- Prince Rainier marriage—Metro nevertheless is making no overt attempt to cash in on the bonanza for "The Swan," which stars Miss Kelly and Alec Guinness. The film company's only concession to the most publicized event of the year is to release the picture in as many situations as possible this spring. The picture will have its premiere April 11 in Philadelphia, Miss Kelly's hometown.

Except for the timing of the release, Metro has made no other efforts to capitalize on the internationally-heralded event. There is no mention of the upcoming marriage or of the similarity in the story (a princess marries a prince) to Miss Kelly's real life in any of the publicity or advertising issued in connection with the picture.

Metro executives deny that there was any pressure from Miss Kelly or her family to tread easy on the bally. "We think it would be bad taste to commercialize on the wedding," said on M-G official. "After all, a wedding is a personal thing and all we are doing is acceding to Miss Kelly's often-expressed wish to keep the wedding private from her film activities."

The film company feels that the publicity "is implicit in the situation," since Miss Kelly "is the most publicized girl in the world." Said one M-G official: "Miss Kelly is in the news every day. What else can we do?"

In its efforts "to respect Miss Kelly's personal life," Metro is giving the picture "tasteful handling." Every effort is being made "to do a strong selling job" on the film equivalent to the company's activities on other big pictures. But as far as Metro is concerned there will be no link between "The Swan" and the marriage. Of course, the campaigns of local exhibitors cannot be fully controlled.

PRINT DELAY HAMPERS 'ALEX'S' MAG BREAKS

Delay in print delivery is costing United Artists national magazine breaks for Robert Rossen's "Alexander the Great." Final print arrived in New York from the Technicolor plant in London just a few days in advance of the Capitol Theatre opening tomorrow (Thurs.).

The mags will review the film, of course, but publication of the notices will be four to six weeks after the opening.

The Harder They Fall

Rousing "expose" of the fight biz; strong b.o. though not a wonan's picture.

Columbia release of Philip Yordan production. Stars Humphrey Bogart; features Rod Steiger, Jan Sterling, Mike Lane, Max Baer. Jersey Joe Walcott. Directed by Mark Robson. Screenplay, Yordan; from the novel by Budd Schulberg; camera, Burnett Guffey; editor, Jerome Thoms; music, Hugo Friedhofer (directed by Lionel Newman). Previewed at Loew's 72d Street Theatre, N.Y., March 6, '56. Running time, 109 MINS.

Eddie Willis ..... Humphrey Bogart
Nick Benko ..... Rod Steiger
Beth Willis ..... Jan Sterling
Toro Moreno ..... Mike Lane
Buddy Brannen ..... Max Baer
George ..... Jersey Joe Walcott
Jim Weyerhaus ..... Edward Andrews
Art Leavitt ..... Harold J. Stone
Luis Agrandi ..... Carlos Montalban
Leo ..... Nehemiah Persoff
Vince Fawcett ..... Felice Orlandi
Max ..... Herbie Faye
Danny McKeogh ..... Rusty Lane
Pop ..... Jack Albertson
Frank ..... Val Avery
Tommy ..... Tommy Herman
Joey ..... Vinnie DeCarlo
Gus Dundee ..... Pat Comiskey
Sailor Rizzo ..... Matt Murphy
Chief Firebird ..... Abel Fernandez
Alice ..... Marion Carr

Budd Schulberg's vehement novel about the fight racket is given a strong pictorial going-over in "The Harder They Fall." It's main-event stuff.

The Schulberg story, as scripted (and produced) by Philip Yordan, deals boxing some rough blows. The vicious racket within, the promoters and managers who exploit the pugs, tank divers on the take, the pressagent who builds the hoax about the phoney ring sensation—they're under scrutiny. And all done in modern-day, the original "expose" of the Primo Carnera era having been updated by Yordan.

Today's "purified" punchingbag practitioners, as a consequence, might claim a foul. Mebbe, too, some hotsy controversy of the type that stimulates added interest could be generated.

The crowd that roars for the blood along the cauliflower ear circuit, obviously, is made up mainly of males. So, how could a picture on fighting appeal to the distaff ticket-buyer? Some limitations along these lines must be expected. The ring action is savage. Closeups of the gory canvas spectaculars are not for the sensitive.

But "Fall" is sufficiently well done, is such rousing fare, that it still rates as a strong drawing card despite the sanguine sightseeing.

Story concerns a ruthless manager-gambler who imports a behemoth from South America, discovers he's a pugilistic cream puff, but gives him the buildup via fixed fights across the country. (How much Schulberg went overboard in depicting ring violence in his tome—specifically, how close to the truth he came—well, this is not to be considered herein.) Barnum & Bailey bally for the inexpert giant from S. A. is provided by an erstwhile sports columnist who turns flack and in so doing abandons integrity because he wants a bankroll.

Humphrey Bogart is the newspaper man who goes ethically awry when his paper folds. He's glib and persuasive in promoting the boxer, cynical and defiant in his attitude toward the boss and finally reveals his courage when he breaks with the racket. Performance-wise, this is competent as-per-usual Bogart at work.

Rod Steiger rates hefty mitting as the crooked dealer in ring flesh. He's an intriguing figure, contemptuous of the battlers, cunning in making deals and in his phoney show of sympathy for a pug who is killed, and all the while near maniacal in his determination to have his "boy" in a championship bout.

Jersey Joe Walcott is surprisingly effective in acting the part of a warm-hearted trainer. Jan Sterling fits in well as Bogart's wife; Mike Lane works well in striking a sympathetic chord as the muscle-bound captive of Steiger's who's too dumb to know his opponents are paid to fall.

Max Baer wears a goofy smirk on his face and is less than ideal, considering the calendar, as the champion eager to beat Lane to shreds. Edward Andrews, Harold J. Stone, Carlos Montalban, Herbie Faye and Pat Comiskey provide adequate support all around. Stone, as a television sportscaster, has a particularly impressive scene street-interviewing a punchy ex-fighter. Latter is Joe Greb, who for real was in the ring years ago and now, in "Fall," seems real as a financially and mentally down-and-outer.

Direction by Mark Robson gives "Fall" much of its force. In addition to the performance he drew out, the action is staged with exciting effect and the story builds nicely all the way. In a few instances, though, closer editing could serve speed-up purposes. Music heightens the dramatics at points. Camera work by Burnett Guffey is standout; other technical credits good. *Gene.*

Gaby
(C'Scope-Song-Color)

Tender tale of wartime romance; special appeal for distaffers.

Hollywood, March 26.

Metro release of Edwin H. Knopf production. Stars Leslie Caron, John Kerr; features Sir Cedric Hardwicke, Taina Elg, Margalo Gillmore. Directed by Curtis Bernhardt. Screenplay, Albert Hackett, Frances Goodrich; based on a screenplay by S. N. Behrman, Paul H. Rameau, George Froeschel; from the play, "Waterloo Bridge" by Robert E. Sherwood; camera (Eastman Color), Robert Planck; editor, John McSweeney Jr.; score, Conrad Salinger, conducted by Charles Wolcott; choreography, Michel Panaieff. Previewed in Hollywood, March 22, '56. Running time, 96 MINS.

Gaby ..... Leslie Caron
Gregory Y. Wendell ..... John Kerr
Mr. Carrington ..... Sir Cedric Hardwicke
Taina ..... Taina Elg
Mrs. Carrington ..... Margalo Gillmore
Jan ..... Scott Marlowe
Registrar ..... Ian Wolfe
Allen ..... Joe Di Reda
Pete ..... Joseph Corey
Jim ..... James Best
Claire ..... Lisa Montell
Denise ..... Ruta Lee
Olga ..... Narda Onyx
Bottle Club Singer ..... Gloria Wood

This remake of the old "Waterloo Bridge" tells an updated, tender tale of World War II romance that should have special appeal for the distaffers. Its dramatics are warm and moving and, while a widespread popular draw is not indicated, the film's returns should still hit a satisfactory level.

Leslie Caron and John Kerr are aptly cast as the two young lovers in the Edwin H. Knopf production. She's particularly effective as a ballerina in wartime London and handles well the emotional stresses the story puts upon her. Kerr appeals, too, as an American paratrooper living up a 48-hour pass just before D-Day, although those bashful boy mannerisms he effects at first are too studied to appear real.

Source material for the modernized script by Albert Hackett and Frances Goodrich is the Robert E. Sherwood play and a former screenplay by S. N. Behrman, Paul H. Rameau and George Froeschel. The new scripting creates dialog and situations that play off with a becoming naturalism under the keen, understanding directorial handling by Curtis Bernhardt.

As told here, the young couple's love affair is quick and unconsummated because he's called up to the front and reported killed in action. Grief-stricken because she had not given herself to him in their last moments together, the girl turns to providing physical solace to other young soldiers who must soon face death. When the paratrooper literally returns from the dead months later she refuses to marry him because she's no longer innocent. However, his love is strong enough to forgive her erring, so there is a happy ending after all.

Others in the cast haven't much to due in the concentration on the two stars, but do their work well. Appealing is Taina Elg, ballerina who lives with Miss Caron. Sir Cedric Hardwicke is good as the friend who arranges a marriage for the young couple and Margalo Gillmore scores as his warm, sympathetic wife. Scott Marlowe, Ian Wolfe, Joe Di Reda, Joseph Corey and James Best are among others giving capable support. Gloria Wood is in as a bottle club singer vocalling the oldie, "Where or When."

Knopf's production guidance is particularly smart in handling the film's one ballet. Instead of being shown as a single big production number it is used as a graceful backdrop to the initial boy-meets-girl action. The choreography by Michel Panaieff is to Chopin's Concerto in E Minor. The music adapted and composed by Conrad Salinger, with Charles Wolcott conducting, contributes notably to the film's mood. Robert Planck's lensing in Eastman Color with print by Technicolor is outstanding, as are the art direction and set decorations. *Brog.*

'Diabolique' But Delish

Chicago, March 27.

"Diabolique," French pic distributed by Richard Davis' UMPO, currently in its 14th week at the Ziegfeld Theatre here, has turned out to be the house's all-time grosser.

Previous b.o. champ at the Ziegfeld was "Come Back Little Sheba." Thirteen-week gross for "Diabolique" is in excess of $90,000, compared to $65,000 grossed by "Sheba" in the same time.

The Birds and the Bees
(V'VISION—SONGS—COLOR)

Video's George Gobel in diverting comedy with music; promising prospects.

Hollywood, March 27.

Paramount release of Paul Jones (Gomalco) production. Stars George Gobel, Mitzi Gaynor, David Niven; costars Reginald Gardiner, Fred Clark; features Harry Bellaver, Hans Conreid. Directed by Norman Taurog. Screenplay, Sidney Sheldon, Preston Sturges; story, Monekton Hoffe; camera (Technicolor), Daniel L. Fapp; editor, Archie Marshek; score, Walter Scharf; songs, Mack David, Harry Warren; musical numbers staged by Nick Castle. Previewed in Hollywood, March 20, '56. Running time, 94 MINS.

George Hamilton ..... George Gobel
Jean Harris ..... Mitzi Gaynor
Colonel Harris ..... David Niven
Gerald ..... Reginald Gardiner
Mr. Hamilton ..... Fred Clark
Marty Kennedy ..... Harry Bellaver
Duc Jacques de Montaigne ..... Hans Conried
Mrs. Hamilton ..... Margery Maude
Purser ..... Clinton Sundberg
Assistant Butler ..... Milton Frome
Burrows ..... Rex Evans
Waiter ..... King Donovan
Mrs. Burnside ..... Mary Treen
Jenkins ..... Charles Lane
Guests: Bartlett Robinson, Douglas Evans, Barry Bernard, Kathryn Card

George Gobel segues from video's small tube to VistaVision's big screen in easy style and if his fans follow him into the nation's theatres then "The Birds and the Bees" will shape to promising prospects. It's light comedy diversion, harum-scarum enough to be amusing, but not necessarily limited to risibility-tickling because it has Mitzi Gaynor around to participate in the fun and add beautly to the scene. Film, incidentally, is a remake of Paramount's 1941 "Lady Eve."

Paul Jones produced the Gomalco (Gobel and David P. O'Malley) feature for Paramount release and the antics are tailored to Gobel's wistful comedy talents. The script by Sidney Sheldon and Preston Sturges, from a story by Monckton Hoffe, is mostly sight gag stuff, with some music mixed in to balance the hoke. Norman Taurog's direction keeps a good hand on the fun's pacing and does right well in showing off Gobel and such others as Miss Gaynor, David Niven, Fred Clark, et al.

The nutty tale has Gobel as the vegetarian son of millionaire meatpacker Clark. Coming back from a snake-hunting trip to Africa he gets mixed up with some card sharps aboard ship and falls for the pretty one, Miss Gaynor. She's leveling with him, too, but before she can tell him all. Harry Bellaver, his bodyguard, spills the beans and Lonesome George renounces love. Miss Gaynor, eager to get even, then switches to a French pose and wrangles an invite to papa Clark's estate, where Gobel falls in love again and through a series of complicated complications, some funny, some not, the couple winds up married at the finale.

Gobel does his version of the title tune and Miss Gaynor wraps up "La Parisienne" for a nice score. Both tunes are by Harry Warren and Mack David and are easy listening as part of the general fun. Miss Gaynor is a striking looker in her smart Edith Head costumes. Niven clicks as her card-sharp dad and Clark makes much of the meat packer. Reginald Gardiner and Hans Conried, fellow gamblers, are okay in short footage, as is Bellaver.

The Technicolor footage rates expert lensing by Daniel L. Fapp and the other technical contributions perform their functions neatly in giving the pic a plushy look. *Brog.*

The Black Tent
(BRITISH-V'VISION-COLOR)

British war pic filmed in Libyan desert, handsomely mounted but weak on action; fair for home trade.

Rank production and release. Stars Anthony Steel, Donald Sinden, Anna Maria Sandri. Directed by Brian Desmond Hurst. Screenplay, Robin Maugham and Bryan Forbes; camera, Desmond Dickinson; editor, Alfred Roome; music, William Alwyn. At Leicester Square Theatre, London. Running time, 93 MINS.

David Holland ..... Anthony Steel
Charles Holland ..... Donald Sinden
Mabrouka ..... Anna Maria Sandri
Sheik Salem ..... Andre Morell
Croft ..... Ralph Truman
Ali ..... Donald Pleasence
Baring ..... Anthony Bushell
Faris ..... Michael Craig
1st German Officer ..... Anton Diffring
2nd German Officer ..... Frederick Jaeger
Khalil ..... Paul Homer
Interpreter ..... Derek Sydney
Daoud ..... Terence Sharkey

"The Black Tent" is handsomely mounted and has been superbly lensed in color, but lacks adequate incident to sustain the yarn. Marquee strength is mainly of local appeal and in the domestic market the pic should record fair grosses.

Main plot background is the Libyan desert, and expert use of the locales adds to its visual quality. A Bedouin wedding ceremony, which is part of yarn, has a fascinating charm. In other respects, however, the story is far too leisurely, with the action almost restricted to a few odd scenes.

Related mainly by means of a prolonged flashback, story describes the experiences of Anthony Steel as a British army captain, who receives shelter from a Bedouin tribe during the desert retreat. He marries the chieftain's daughter, but is actually killed when trying to rejoin British lines.

Main fault is to be found in the script, jointly authored by Bryan Forbes and Robin Maugham. Their story is not without merit, but falls short in dramatic values. The cast does well enough with the material. Anna Maria Sandri, an import from Italy, makes an appealing British film debut. Steel gives a standard portrayal as the captain, but Donald Sinden is severely limited by his role. Andre Morell, as the Sheikh, heads an average supporting cast. *Myro.*

Who Done It?
(BRITISH)

Stereotyped slapstick comedy of amateur sleuth on spy hunt starring-revue and radio comic Benny Hill; good for star's fans.

London, March 20.

Rank release of Michael Balcon (Ealing) production. Stars Benny Hill. Directed by Michael Relph and Basil Dearden. Screenplay, T. E. B. Clarke; camera, Otto Heller; editor, Peter Tanner; music, Philip Green. At Dominion Theatre, London. Running time, 85 MINS.

Hugo ..... Benny Hill
Frankie ..... Belinda Lee
Zacco ..... David Kossoff
Hancock ..... Garry Marsh
Barakov ..... George Margo
Sir Walter ..... Ernest Thesiger
Stumpf ..... Denis Shaw
Gruber ..... Frederick Schiller
Himself ..... Jeremy Hawk
Raymond Courtney ..... Thorley Walters
Frankie's Agent ..... Philip Stainton
P.C. Roberts ..... Warwick Ashton
P.C. Coleman ..... Stratford Johns
The Scientists ..... Nicholas Phipps, Gibb McLaughlin, Ernest Jay, Harold Scott

There is plenty to please the fans of tv comic Benny Hill in this rollicking slapstick comedy, but the situations and stock ingredients are corny and unlikely to make the grade with more fastidious picturegoers. Pic will cash in with the lower bracket audiences and nabe houses.

While acting as cleaner at an ice rink, Benny wins a cash prize and a bloodhound in a sleuthing contest and sets up as a private eye. He gets involved in a spy hunt centering on a top ranking scientist from behind the Iron Curtain. From then on, in different disguises, the hunt is on with all the trimmings. A blonde tags along with him.

Opening shots provide the biggest laughs but the story tapers off in ludicrous improbabilities with the culmination of a tepid romance. Scenes at the radio exhibition and a stock car racetrack give ample scope for crashing of equipment and cars, highlights of this type of farce.

Benny Hill, for the first time, deserting the stage and mike, exploits his fatuous personality to the full, while Belinda Lee, as his casually acquired femme friend, lends fleeting glamour to an almost allmale background. David Kossof and George Margo give the most legit performances as the foreign plotters, with Garry Marsh giving an explosive interpretation of a harassed inspector. Seasoned players supply convincing support in contrasting roles, and the whole is briskly welded together by directors Michael Relph and Basil Dearden. *Clem.*

Bandidos De Rio Frio
(The Bandits of Cold River)
(MEXICAN—SONGS)

Mexico City, March 20.

Columbia Pictures release of Filmadora Argel production by Emilio Tuero. Stars Luis Aguilar, Rita Macedo; features J. M. Linares Rivas, Prudencia Grifell, Alfredo Varela Jr. Screenplay, Alfredo Varela, based on novel by Manuel Payno. Directed by Rogelio A. Gonzalez; camera, Raul Martinez Solares; music, Gonzalo Curiel. At Cine Metropolitan, Mexico City. Running time, 95 MINS.

Remarkable part about this is that it is a case of a bad pic having several bits of brightness. Direction is wobbly, lensing is under par and acting barely misses being mediocre. As a period piece, it is dated. Presence, of the late Jose Maria Linares Rivas, who died early last year, fails to save this one entirely.

However, the film played two strong weeks at a top cinema here. And it is studded with the rich, ringing tenor of Luis Aguilar, the sleek Rita Macedo, the grandmotherly grace of Prudencia Grifell, one of Latin America's actresses; and the homespun clowning of bandits. Often it is so crude that it's funny.

A real mishmash has been made of the work of Manuel Payno, famed Mexican novelist of the 19th century, and it's served up in gobs like hash. Yet this turns out good screen fare. *Doug.*

Pane, Amore, E . . .
(Scandal in Sorrento)
(ITALIAN—COLOR—C'SCOPE)

Rome, March 20.

Titanus release of a Titanus (Marcello Girosi) production. Stars Vittorio DeSica, Sophia Loren; features Lea Padovani, Antonio Ciffariello, Tina Pica, Mario Carotenuto, Joka Berretty. Directed by Dino Risi. Screenplay, Ettore Margadonna, from story by Margadonna, Risi, Girosi, and Vincenzo Talarico; camera (Eastmancolor), Giuseppe Rotunno. At Salone Margherita, Rome. Running time, 106 MINS.

Third in the successful "Bread, Love. . ." series, this time dressed up in color and C'Scope, it looks headed in the direction of its predecessors' top local income brackets. Subbing of Sophia Loren for Gina Lollobrigida as Vittorio DeSica's film opposite, plus the change in locale give the sequel a novelty factor within the pattern. Export returns should be strong. Pic was sold to DCA for U.S. distrib.

Plot follows the retired village marshal to his home town of Sorrento, where he's named chief of police and soon becomes involved with a saucy fish vendor (Sophia Loren), who has been living in his apartment during his long absence (with her young suitor, Antonio Ciffariello). Meanwhile, he overlooks the spinsterish landlady (Lea Padovani) in whose home he boards, until she herself unveils her beauty for the final clinch.

Although this pattern repeats those of preceding pix of series, it's brought off neatly, and the new setting offers plenty of colorful sideline and backdrop incidents to fill a smooth-paced entertainment.

DeSica is properly flamboyant as the village Don Juan, properly assisted by Miss Loren. She is given plenty of open spaces to cross in her characteristic undulating motion. Lea Padovani is fine as the part-time spinstress, ably backed by Tina Pica as DeSica's perennial sidekick maid. Mario Carotenuto, as his priest brother and Ciffariello, as Miss Loren's jealous suitor also are adequate. Ettore Margadonna's sunny dialog rings true. Cinema-Scope lensing in color captures the natural beauty of the South Italian coastline for added appeal. A lilting musical background and fine technical credits round out a sound production. *Hawk.*

Racconti Romani
(Roman Tales)
(C'SCOPE-COLOR)

Rome, March 20.

Diana release of an I.C.S. (Niccolo Theodoli)-Cormoran production. Stars Giovanna Ralli, Silvana Pampanini, Antonio Cifariello, Franco Fabrizi, Maurizio D'Arena, Maria Pia Casilio; features Toto, Vittorio DeSica. Directed by Giannim Franciolini. Screenplay, Sergio Amidei, from short stories of Alberto Moravia; camera (Eastmancolor), Mario Montuori; music, Mario Nascimbene; editor, Adriana Novelli. At Aventino, Rome. Running time, 100 MINS.

Skillfully produced, this combines popular story ingredients with colorful Roman settings lensed in color and C'Scope for a boxoffice fillip. Combination, topped by marquee weight of Toto and Vittorio DeSica's names (both are in for bits), should make for very strong home market returns. Export chances appear good to spotty.

Plot links several short stories by Alberto Moravia. These concern the efforts of a group of Roman youths to make a fast buck. Most of the gang leader's ideas backfire, however, while the failure of a counterfeiting venture finally sets them back on the straight and narrow, and they return to their more respectful jobs. Most of the gang's activities and frustrations are played for laughs, but the humor is mainly surface quality and locally colored.

Thesping is competent by all hands, with Franco Fabrizi registering as the gang leader and Silvana Pampanini giving her role as his wife a nice reading. Musical score by Mario Nascimbene is often used creatively to highlight a scene, while lensing catches a scenically beautiful Rome in almost every shot although technically the camerawork is uneven. Soundtrack also was noisy on copy seen, with annoying audience effect and loss of dialog clarity. *Hawk.*

Escuela De Musica
(Music School)
(MEXICAN-SONGS-COLOR)

Mexico City, March 20.

Peliculas Nacionales release of Producciones Zacarias production. Stars Pedro Infante, Libertad Lamarque; features Luis Aldas, Maria Chacon, Lalo Gonzalez, Georginia Arreagan. Directed by Miguel Zacarias. Screenplay, Edmundo Baez; music, Manuel Esperon. At Cine Palacio Chino, Mexico City. Running time, 95 MINS.

Warbling of two of Latin America's toppers, Pedro Infante and Libertad Lamarque, provides a neat tabloid travelog of Mexico. The colorful national dance num-

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LONG-RUNNING PIX A PROBLEM

Senate Warns H'wood to Tighten Code In Juve Problem Probe; Cites Sadism

Washington, March 27.

Following closely the line of its report on television, the Senate Subcommittee Investigating Juvenile Delinquency yesterday (26) warned Hollywood to tighten up its production and advertising code. The committee found that the motion picture industry shows increased emphasis on "sadism, brutality and violence" in its product, and that this was largely an effort to win back audiences from the competition of tv.

The committee found that a child has easier access to television or crime comic books, but that the "total impact" of a motion picture is much greater than that of other media.

As in its report on television, the committee took the position that films generally are not responsible for juvenile delinquency. However, it added, the impact of the "overly brutal, violent or sadistic" might "provide the many so-called trigger-mechanisms that may initiate and provide the content for anti-social behavior on the part of emotionally disturbed children."

Hence, the report argues, "the violence and brutality in motion pictures which has coincided with increased behavior of this type on

(Continued on page 24)

Solon Timing Off, Claims Shurlock

Geoffrey Shurlock, the Production Code administrator, this week tentatively agreed with Congressional critics on the necessity to tone down violence and brutality in films, but noted that their timing was off.

"They were looking at and commenting on films that were made back in 1954 and released in 1955," he said. "Since then, we have been very successful in getting the studios to tone down the sadistic stuff. There may still be violence in pictures, but visual brutality has been greatly reduced and individual scenes of cruelty also have been cut to the bone."

The Senate subcommittee to investigate juvenile delinquency, in a report made public Monday (26), noted the Hollywood tendency to make films that are brutal, violent and sadistic and urged tightening up of the Production and Advertising Codes in these respects. Specifically cited was "Blackboard Jungle."

Shurlock said that the efforts of his office, which were intensified in late fall of 1954, were now showing up on the screen. "The new crop of pictures is much better," he stated. "We have far fewer complaints now than before." He added that the Code had made a point of checking with various women's review groups and had found that they were conscious of the change.

Shurlock mentioned "The Conqueror" as a "violent" picture, but stressed that, despite this, it was "less visually brutal." He also said that films today generally show fewer killings than before. "We try to shift much of the brutality stuff off-screen," he commented.

Rumpus Halts 'Rock'

Minneapolis, March 27.

Police were called to Gopher theatre last Sun. (18) to quell near-riot which ensued after 16-year old girl patron missed her billfold and accused three youths sitting in balcony row behind her of stealing it. Argument developed into brawl with other patrons participating and blows struck. Film, "Rock Around Clock" (Col), was stopped and lights were turned on while ushers and management tried to cope with fighting. It took police squad to restore order.

Purse wasn't recovered and no one was held.

LEGALIZED SABBATH MATINEES' SLOW START

Burlington, Vt., March 27.

Mixed reactions were reported by theatre managers here after the first Sunday matinee in Vermont's largest city under a new state law which was given local option approval in the recent city election.

Rayden Cody, manager of the Strong theatre, reported a good attendance, but the management said the State was not crowded. Ralph Gilbert, manager of the Flynn theatre, thought it was too soon for fans to "catch onto" the legalized Sabbath matinees.

Ad Code Changes Seen Unlikely

Changes in the advertising code adhered to by the film companies were termed "extremely unlikely" last week by several of the distribs' ad-pub toppers. Comments came in the wake of a letter sent out by Gordon White, administrator of the advertising code, which functions via the Motion Picture Assn. of America.

White's letter was part of the MPAA's current examination of the entire code structure on which staff work is currently in progress. Committee to go over the code is skedded to hold its first meeting next month on the return of MPAA prexy Eric Johnston.

It was pointed out that, should the group decide on any deepgoing changes in the code itself, the advertising end might be affected. However, there are few complaints over the manner in which White runs the ad code and the companies themselves admit that they've been given considerable leeway in their ads. It's pointed out further that the ad code is run primarily on the basis of good taste and less on points of specific rules, so that changes might be difficult to define.

CHI AREA OZONERS JUMP THE ROBINS

Chicago, March 27.

Aided by early mild weather this year, the Chicago area's drive-in theatre season is currently being launched, with five ozoners now open and the remaining six set for early unlatching this month and in April. There are 11 in the area. One drive-in, the 2,000-car Starlite, did not close at all during the winter.

Two newest pair of outdoor filmeries, the 2,200-car Bel-Air, largest ozoner hereabouts with seats for 1,000 walk-ins as well, and the 66 Drive-In, opened last Friday (2). The Essaness Harlem Outdoor and North Ave. drive-ins opened Feb. 10 and last Friday (2), respectively; each holds 1,000 autos. Of the remaining Essaness outdoor houses, the 1,400-car Halsted is set to open at the end of March and the ABC drive-in, with room for 800 automobiles, will bow in April.

The Double Drive-in, with an 1,800-car capacity, owned by three partners, the two Marks brothers, Raymond J. and Jerome J., and Martin G. Rosenfield, is slated to open later this month. The three partners also own the Belair and the Sunset Drive-in; the latter has been open since Feb. 17 and holds 1,350 automobiles.

Reade-Schwarz Parting

Walter Reade Theatres has divested itself of its 50% interest in the Bridge Theatre, San Francisco. Art house had been jointly operated by the Reade circuit and Schwarz Theatres of California since Oct. 1953.

Reade-Schwarz parting became effective Feb. 29, 1956.

HIGH COSTS, DUAL SNAFU IRK EXHIBS

By HY HOLLINGER

Long-running pictures, particularly those running over 100 minutes, continue to plague the nation's theatres and are causing conditions that make it more and more difficult for theatremen to plan suitable programs to meet the requirements of the public in their areas. The length of the films is affecting single as well as double feature situations.

The seriousness of the problem came to a head this week when a major chain, confronted with a two-feature program running past its usual closing time, wrestled with the task of cutting several minutes from a trailer ballying an extremely important upcoming picture. Since the trailer was one specially prepared to pitch the film, the chain was reluctant to make the cuts. However, if the time of the complete program were not cut, it would have meant a considerably extra coin expenditure in overtime costs for the boothmen. Since the same program was booked in some 30 theatres at the same time, the cost to the circuit would have been great and represented a difference of profit and loss in playing the pictures.

Extra cost for overtime pay is only one of the difficulties caused by the long-running pix, theatremen claim. It's charged also that considerable patronage is lost because of the problem of meeting public transportation time schedules and the reluctance of people to stay out past midnight.

Theatremen have long campaigned for shorter pictures and have argued strongly that there isn't "a picture around that can't be improved by judicial cutting." Strongest opponents of cutting, of course, have been the creative personnel, who feel that any change represents serious tampering with their "baby." The lengthy picture is a product of the industry's new widescreen era.

The pictures, all conceived as blockbusters to meet the competition of television, are presented as definitive works. Any effort at cuts is usually met with strong arguments relating to "artistic integrity."

Theatremen, more concerned with profits than artistic acceptance, feel that much of the boxoffice potential is lost because of the extended playing time. It's stressed, for example, that programs running over two hours decrease the turnover and thereby reduce the boxoffice take.

No Solution Yet

Despite efforts to solve the problem during the past two years, no one appears to have come up with a solution. From the standpoint of production, the picture must run as long as necessary to tell the story. With so many film properties being based on pre-sold novels and plays, it's felt that it's essential

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Indie Exhib Situation Desperate, They Tell Solons; High Rentals, Lack of Product Basic Reasons

Washington, March 27.

A Senate Small Business Subcommittee this week pondered the request that it turn the heat on Hollywood for an industry arbitration system which would include the arbitration of film rentals — downward only.

The committee also had before it the proposed Myers bill, turning motion pictures into a quasi-public utility, with the sales prices of distributors only to be controlled by law.

Finally, it was studying the suggestion that the consent decrees against the divorced theatre affiliates — UP-PT, Stanley-Warner, Loew's RKO Theatres, National Theatres—be amended to permit any of these to produce films with pre-emption rights for showing in its own theatres.

For two days, spokesmen for the indie exhibitors said their plight was worse than ever—worse than before the divorcement and divestiture of the majors, worse than before the admissions tax reduction of 1954.

The basic reasons, they said, were high rentals and insufficient product.

Television competition was tossed in as a secondary reason.

The film companies were portrayed as selfish and rapacious, lacking the sense of public service that large corporations have in other lines of business.

The need for immediate relief

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GAF EARNINGS UP 67% BIZ AT 'RECORD' LEVELS

General Aniline & Film Corp. yesterday (Tues.) reported net income for 1955 of $4,217,000 or $5.29 per common A share, compared with the 1954 net of $2,519,000 equivalent to $3.15 per share. Earnings were up more than 67% on total sales of $121,248,000, the highest in the company's history.

Business in the Ansco Division, GAF prexy John Hilldring revealed, was at "record high levels." He added that while the company had introduced some 40 new products in the dyestuff, pigment and other fields, principal consumer interest was attracted to Anscochrome, a new high speed color film.

Poland Buys Pix In France, Italy

Poland's film monopoly in recent weeks has purchased a large number of foreign films, including features from France and Italy, Artkino, the Soviet film agent in New York, reports.

This appears to be the first time since the termination of relations with the American industry that the Poles have gone to the outside to any significant degree to buy pix. There has been of late some emphasis on Russia wanting foreign imports.

Countries from which the Poles bought films include the Soviet Union, France, Italy, Germany, Hungary, Czechoslovakia, Yugoslavia and Germany.

SELLING 'DOWNTOWN,' TWO HOUSES CROSS-PLUG

Los Angeles, March 27.

Orpheum and Downtown Paramount Theatres have entered into an unusual reciprocal arrangement to plug each other's offerings in a growing campaign to sell downtown - picture - going to the public. Each house will run full trailers of the other's attractions, beginning with the March 28 opening of "Anything Goes" at the Orpheum and "Meet Me in Las Vegas" at the Paramount.

Cross-plugging has unusual angles, one of them being that "Goes" is a Paramount film while the other is a Metro release. Deal was worked out between Jerry Sigmond, western district head for American Broadcasting-Paramount Theatres and Harold Citron, exec of the Metropolitan Theatre Circuit which operates the Orpheum.

Capital Gets Tax Admish Lift Plea

Washington, March 27.

The Senate hearing on exhibitor beefs proved a good springboard for a renewed drive for eliminating the remaining 10% admissions tax.

Robert J. O'Donnell, of Texas Interstate, chairman of COMPO's Tax Committee, a scheduled witness, reminded that Congress passed a bill in 1953 to eliminate the levy on film theatres, but that this was vetoed by President Eisenhower. The reduction from 20% to 10% followed in 1954.

"Experience has shown," said O'Donnell, "that you were right the first time, and that our industry still needs, as it needed then, complete elimination of this tax. I appear before you, therefore, to ask that you once more recommend the repeal of this tax."

During his testimony on Wednesday (21), Abram F. Myers, of Allied, admitted elimination of the levy would benefit the exhibitors, but he hedged this with the comment that the distributors might "confiscate" the other 10% if the Government gave it back to the industry.

O'Donnell announced a little later: "I am gratified at the Myers statement that the admissions tax repeal will be of benefit to the exhibitors. I'm not surprised. I still hope for all-out Allied cooperation. As I've stated before, Allied is most welcome to join the campaign."

The members of the Senate Small Business Subcommittee sitting at the hearings all declared themselves in favor of eliminating the admissions tax.

BELIEVES IN 'RICHARD'

Minneapolis, March 27.

Confident that the "Richard III" network telecast hasn't seriously injured the picture's theatre boxoffice potential, Bennie Berger is negotiating to bring it into his Lyceum, legitimate showhouse here.

If he lands it, he'll present it as a roadshow attraction, he says. Since he took over the house two years ago he hasn't presented any films there, although the theatre is equipped for them.

Censorship Broadens Its Horizons

Albany Solons Encouraged to Stand Sentinel Over (1) Ad Trailers and (2) Private Clubs

Albany, March 27.

Closer watch on both film advertising and the operation of private clubs which show pictures, plus the submission of trailers to the state censor board, are recommended in a report submitted to the legislature here by a joint committee investigating obscenity.

Joint Senate - Assembly unit, headed by Assemblyman James A. Fitzpatrick, has had the matter under study for the past year and found indications that foreign films are the "most objectionable."

All films are submitted to the State Board of Regents, which controls the censorship operation, but trailers are not.

As for private pic showings, the legislative group stated: "The committee recognizes that the use of motion picture clubs can be used to circumvent the state law relative to review of motion pictures and recommends that this development be carefully scrutinized in the future."

One of the largest of such organizations is N. Y. City's Cinema 16. The committee stated there was no evidence suggesting a link between this outfit and obscene film matter.

'Marty' Smart $22,000, Ace New L.A. Entry; 'Creature' Bright 52G in 10, 'Song' Light 14G, 'Arm' Hep 25G, 2d

Los Angeles, March 27.

"Marty," back for an Academy win booking, is shaping a smart $22,000 in two theatres to lead this week's openers. This pic, paired with "Summertime," also ranges from big to great in 18 nabe spots.

"Creature Who Walks Among Us" looks to get a fair $13,000 in two house plus good $39,000 in three nabes and five ozoners. Reissued "Song of South" is very light as is combo of "Mister Roberts" with "Rebel Without Cause." "Roberts" brought back to cash in on Oscar award but $15,000 is slow for the three spots it is playing.

Final week of "I'll Cry Tomorrow" is bouncing up to a nifty $7,500 at Four Star. Second round of "Golden Arm" is rated good $25,000 in four houses. "Court Jester" looks fine in second Hollywood Par stanza. "Oklahoma" is sturdy $41,000 in two locations while "Carousel" is neat in sixth.

Estimates for This Week

State, Iris (UATC-FWC) (2,404; 816; 90-$1.50)—"Marty" (UA) and "Summertime" (UA). Back for Academy booking. Smart $22,000. Last week, State with Hawaii, "World Without End" (AA) and "Indestructible Man" (AA), below hopes at $16,900, plus $45,800 in seven ozoners; Iris, "Helen Troy" (WB) and "Steel Jungle" (WB) (3d wk), $2,600.

Downtown Paramount, Hawaii, Wiltern (ABPT-G&S-SW) (3,300; 1,106; 2,344; 90-$1.50) — "Mister Roberts" (WB) and "Rebel Without Cause" (WB). (2d runs). Slow $15,000. Last week, Par., "Long Memory" (Indie) with Dick Contino, Helen O'Connell, Ink Spots on stage, $8,700; others in units.

Hillstreet, Pantages, Ritz (RKO-FWC) (2,752; 2,812; 1,363; 80-$1.50) —"Song of South" (BV) and "Bend of River" (U) (reissues). Mild $14,000. Last week, H'street, Pantages with Wiltern "Conqueror" (RKO) (4th wk), $15,000; Ritz with unit.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Court Jester" (Par) (2d wk). Nice $13,500. Last week, $14,800.

Orpheum, Vogue, Uptown, Fox Beverly (Metropolitan-FWC) (2,213; 885; 1,715; 1,334; 90-$1.50)—"Golden Arm" (UA) and "Volcano" (Indie) (2d wk) (13th at Fox Bev.). Good $25,000. Last week, $35,800.

Los Angeles, New Fox, Loyola (FWC) (2,097; 965; 1,248) — "Threshold Space" (20th) and "Lover Boy" (20th) (2d wk). Dull

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'Snatchers' Snappy 13G, L'ville; 'Roberts' $6,500, 'Marty' 6G Via Awards

Louisville, March 27.

Oscar-themed product seems the rule this week. "Marty" at the Brown looms rousing $6,000, and may top the biz done when same film played here previously. "I'll Cry Tomorrow" at State is still sturdy in second week. Mary Anderson brought back "Mister Roberts" and "Rebel Without Cause" for big returns. "Invasion Body Snatchers" and "Indestructible Man" dualer at the Rialto, shapes lively, the lone newcomer of week.

Estimates for This Week

Brown (Fourth Ave.) (United Artists), (1,000; 55-85) — "Marty" (UA) and "Summertime" (UA) (2d runs). Turnaway biz Saturday (24), and will tab swell $6,000. Last week, "Three Musketeers" (M-G) and "Stratton Story" (M-G) (reissues), $3,500.

Kentucky (Switow) (1,100; 55-85) —"Rose Tattoo" (Par) (3d wk). Still hefty at $6,500 after last week's $9,000.

Mary Anderson (People's) (1,000; 55-85)—"Mister Roberts" (WB) and "Rebel Without Cause" (WB) (2d runs). Both played this house previously, but Academy Award mentions are helping to a big $6,500. Last week "Come Next Spring" (Rep) and "Flame of Islands" (Rep), $5,000.

Rialto (Fourth Avenue) (3,000; 55-85)—"Invasion Body Snatchers" (AA) and "Indestructible Man" (AA). Excellent $13,000 or near. Last week, "Backlash" (U) and, "Bobby Ware Missing" (AA), $11,000.

State (United Artists) (3,000; 55-85)—"I'll Cry Tomorrow" (M-G) (2d wk). Big $9,000 after first week's $10,000.

Broadway Grosses

Estimated Total Gross
This Week $490,600
(Based on 23 theatres)
Last Year $513,300
(Based on 19 theatres)

'Carousel' Big 14G, Prov.; 'Cry' OK 15G

Providence, March 72.

Another all-day snowstorm last Saturday is knocking the props out from otherwise socko grossers. Loew's State and Majestic are leading with "I'll Cry Tomorrow" and "Carousel" respectively. RKO Albee's "Mister Roberts" is rated good at Albee.

Estimates for This Week

Albee (RKO) (2,200; 50-85)—"Mister Roberts" (WB) and "Rebel Without Cause" (WB) (reissues). Good $7,000. Last week, "Slightly Scarlet" (RKO) and "Brain Machine" (RKO), $6,500.

Majestic (Fay) (2,200; 75-$1)—"Carousel" (20th). Fancy $14,000. Last week, "Come Next Spring" (Rep) and "Track Man Down" (Rep), $7,000.

State (Loew) (3,200; 75-$1)—"I'll Cry Tomorrow" (M-G). Expected moderate $15,000, way below previous possibility. Last week, "Picnic" (Col) (3d wk), $8,000.

Strand (Silverman) (2,200; 65-80) —"Court Jester" (Par) (2d wk). So-so $4,500. First week was $7,000.

'Never Was' Lean $10,000, K.C.; 'Cry' Loud 11G, 2d, 'Tattoo' Tight 7G, 3d

Kansas City, March 27.

Surge of new films in city but downtown firstruns lean heavily on strong holdovers. "I'll Cry Tomorrow" in second week at the Midland continues boffo. "Rose Tattoo" earned a third week at the Paramount. "Man Who Never Was" shouldn't have been, judging by results at Fox Midwest foursome. "Three Bad Sisters" is very bad at the Missouri. News of Academy award spurred interest in "Rose Tattoo" downtown. "Diabolique" at Kimo and "Doctor At Sea" at Vogue both are strong.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Devil in Flesh" (Indie). Medium $1,500, Holds. Last week, "Julius Caesar" (M-G) (reissue), played at straight 75c to get $1,200.

Kimo (Dickinson) (504; 75-$1)—"Diabolique" (UMPO). Fancy $2,500; stays. Last week, "Tales of Hoffman" (Indie) (reissue), $1,500.

Midland (Loew) (3,500; 75-$1)—"I'll Cry Tomorrow" (M-G) (2d wk). Still great at $11,000; stays. Last week, $19,000.

Missouri (RKO) (2,585; 65-90)—"Three Bad Sisters" (UA) and "Storm Fear" (UA). Very dull $4,500. Last week, "Killer Is

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'Cry' Whopping $18,000, Port.; 'Carousel' 14G, 2d

Portland, Ore., March 27.

Big news here currently is the terrific money being registered by "I'll Cry Tomorrow" at the Broadway. "Marty" brought back to cash in on Oscar awards is near capacity at Guild. "Picnic" holds socko in fourth week at Orpheum. "Carousel" stays for a second session at the Fox.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"I'll Cry Tomorrow" (M-G). Mighty $18,000. Last week, "Our Miss Brooks" (WB) and "Steel Jungle" (WB), $6,100.

Fox (Evergreen) (1,536; $1-$1.50) "Carousel" (20th) (2d wk). Lively $14,000 or near. Last week, $18,500.

Guild (Indie) (400; $1)—"Marty" (UA) and "Summertime" (UA) (2d runs). Near capacity at $4,500. Last week, "Littlest Outlaw" (BV) (7th wk), $2,700.

Liberty (Hamrick) (1,890; 90-$1.25) — "Comanche" (UA) and "Shadow of the Eagle" (UA). Good $9,000 in 8 days. Last week, "Backlash" (U) and "Let's Make Up" (UA), $7,300.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Picnic" (Col) (4th wk). Sock $8,000. Last week, $9,500.

'Anything' Brisk $18,000 in Philly

Philadelphia, March 27.

Lack of new product coupled with Passover and usual pre-Easter dip is hurting several holdovers this session. However, "Carousel" at Fox, "Picnic" at Randolph and "Golden Arm" at Stanton are topping blizzardly last week's takes. Pacing newcomers is "Anything Goes," which is rated good at Midtown but more was expected. "Creature Walks Among Us" looks good at Goldman. Award to "Rose Tattoo" pushed biz to SRO over the weekend at Trans-Lux.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Cry Tomorrow" (M-G) (9th wk). Steady $8,500. Last week, $10,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (58th wk). Still good at $10,000. Last week, $11,000.

Fox (20th) (2,250; 99-$1.80)—"Carousel" (20th) (3d wk). Town topper at $22,000. Last week, $21,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Creature Walks Among Us" (U). Fair $11,000. Last week, "Backflash" (U), $15,000.

Mastbaum (SW) 4,370; 99-$1.49) —"Conqueror" (RKO) (5th wk). Poor $8,000. Last week, $9,000.

Midtown (Goldman) (1,000; 75-$1.49) — "Anything Goes" (Par) Fancy $18,000. Last week, "Slightly Scarlet" (RKO) (2d wk), $6,000.

Randolph (Goldman) (2,250; 99-$1.80)—"Picnic" (Col) (5th wk). Pushed to great $17,000 or near. Last week, $16,000.

Stanton (SW) (1,483; 99-$1.49)—"Golden Arm" (UA) (10th wk). Neat $8,500. Last week, $7,000.

Stanley (SW) (2,900; 99-$1.49)—"Mister Roberts" (WB) and "Rebel Without Cause" (WB) (2d runs). Fair $10,000. Last week, "Rock Around Clock" (Col), ditto.

Trans-Lux (T-L) (500; 99-$1.80) —"Rose Tattoo" (Par) (9th wk). Solid $11,000 or near. Last week, $6,500.

Viking (Sley) (1,000; 75-$1.49)—"Threshold of Space" (20th). Fair $10,000. Last week, $6,000.

Trans-Lux (T-L) (604; 98-$1.50) —"Prisoner" (Col) (3d wk). Weak $3,000. Last week, $3,800.

'Hunt' Paces New Cincy Pix, $11,000; 'Brooks' 8½G, 'Cry' Hot 12G, 2d

Cincinnati, March 27.

Downtown trade is holding up okay for Holy Week. "Last Hunt," brightest of two new bills, is just okay at the big Albee. Same is true of "Our Miss Brooks," just getting by at the Palace. "I'll Cry Tomorrow," heftiest holdover, continues sock in second Grand week.

"Cinerama Holiday" still is in chips in 40th Capitol round. "Picnic" is hot in fifth stanza at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.10)—"Last Hunt" (M-G). Okay $11,000. Last week, "Rose Tattoo" (Par) (2d wk), at 75c-$1.25 scale, $9,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama Holiday" (Indie) (40th wk). Looks like $14,000, low-level but still in winning stride, after last week's $15,200. Out-of-town pickup in sight after Easter.

Grand (RKO) (1,400; 84-$1.25)—"I'll Cry Tomorrow" (M-G) (2d wk). Hotsy $12,000 or near on heels of $19,500 bow for theatre's top figure in more than a year. Holds for third week.

Keith's (Shor) (1,500; 75-$1.25)—"Picnic" (Col) (5th wk). Two days added to closing stanza, shaping for $7,000, plenty good. Last week, $7,600.

Palace (RKO) (2,600; 75-$1.10) —"Our Miss Brooks" (WB). Oke $8,500. Last week, "Forever Darling" (M-G), $9,000.

'Anything' Okay $18,000, Det.; 'Space' Slow 17G; 'Cry' 18G, 'Picnic' 15G, 3d

Detroit, March 27.

Holy Week is causing its usual slow-up on biz, with downtown deluxers suffering. "Anything Goes" shapes okay at the Michigan. "Threshold of Space" looks slow at the Fox. "Creature Walks Among Us" is only average at the Broadway - Capitol. "Picnic" is rated sturdy in third Madison round. "Oklahoma" at United Artists looms fast in sixth week. "I'll Cry Tomorrow," in third round at the Adams, shapes socko.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Threshold of Space" (20th) and "Indestructible Man" (AA). Slow $17,000. Last week, "Carousel" (20th) (3d wk), $13,500.

Michigan (United Detroit) (4,000; $1-$1.25)—"Anything Goes" (Par) and "Our Miss Brooks" (WB). Okay $18,000. Last week, "Rose Tattoo" (Par) and "Diane" (M-G) (2d wk), $18,500.

Palms (UD) (2,961; $1-$1.25)—"Conqueror" (RKO) and "Sudden Danger" (AA) (3d wk). Slowing to good $16,000. Last week, $20,000.

Madison (UD) (1,900; $1-$1.25)—"Picnic" (Col) (3d wk). Steady $15,000. Last week, $16,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Creature Walks Among Us" (U) and "Price of Fear" (U). Average $16,000. Last year, "Battle Stations" (Col) and "Joe Macbeth" (Col), $12,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (6th wk). Fast $22,500. Last week, $18,000.

Adams (Blaban) (1,700; $1-$1.25) —"I'll Cry Tomorrow" (M-G) (3d wk). Socko $18,000 or near. Last week, $22,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (59th wk). Smooth $15,000. Last week, $15,700.

Key City Grosses

Estimated Total Gross
This Week $2,349,600
(Based on 22 cities and 215 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,489,400
(Based on 24 cities and 228 theatres.)

'Tattoo' Sock 18G, St. Loo; 'Marty' 9G

St. Louis, March 27.

Springlike weather over the weekend, first in months, sent natives out into open spaces, with biz at firstruns suffering as a result. However, "Rose Tattoo" shapes socko at the St. Louis to pace city. "Marty," brought back because of its Oscars, is solid at Orpheum. "Meet Me in Las Vegas" is rated neat in second Loew's week. "Cinerama Holiday" continues fine as it heads into final four weeks at Ambassador. "Doctor At Sea" is big in second frame at the Pageant while "Picnic" looks good in third at the Missouri. "Backlash" is winding a good round at the Fox.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (58th wk). Nice $11,000. Last week, $12,200.

Fox (F&M) (5,000; 51-75)—"Court Jester" (Par) and "Battle Stations" (Col). Opened today (Tues.). Last week, "Backlash" (U) and "World In My Corner" (U), good $14,000.

Loew's (Loew) (3,172; 60-90)—"Meet Me in Las Vegas" (M-G) (2d wk). Neat $11,000 after $18,000 in first.

Missouri (F&M) (3,500; 51-75)—"Picnic" (Col) (3d wk). Good $8,000 following $8,500 in second.

Orpheum (Loew) (1,400; 50-85)—"Marty" (UA) and "Summertime" (UA) (2d runs). Solid $9,000. Last week, "I'll Cry Tomorrow" (M-G) (5th wk), $7,500.

Pageant (St. L. Amus.) (1,000; 50-90)—"Doctor At Sea" (Indie) (2d wk). Big $3,000 after $4,000 for opener.

Richmond (St. L. Amus.) (400; $1.10)—"Trouble With Harry" (Par) (3d wk). Oke $1,500 after $2,000 in second.

St. Louis (St. L. Amus.) (4,000; 51-75)—"Rose Tattoo" (Par). Big $18,000. Last week, "Helen of Troy" (WB) (2d wk), $10,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Man Who Loved Redheads" (UA). Fast $3,500. Last week, "Too Bad She's Bad" (Indie), $2,500.

'COMANCHE' COOL 10G, SEATTLE; 'CRY' 9G, 3D

Seattle, March 27.

Three holdovers and some new fare at the firstruns this week are being helped by cool, rainy weather. "Cry Tomorrow" is still big for third stanza at Blue Mouse. "Carousel" in second looms swell at Fifth Ave. "Backlash" shapes best of newcomers with fairish take at Music Hall.

Estimates for This Week

Blue Mouse (Hämrick) (800; 90-$1.25) — "I'll Cry Tomorrow" (M-G) (3d wk). Huge $9,000. Last week, $9,800.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Comanche" (UA), and "Manfish" (UA). Hefty $10,000 or near. Last week, "Rock Around Clock" (Col) and "Over-Exposed" (Col), $11,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Carousel" (20th). (2d wk). Swell $11,000. Last week, $14,500, below hopes.

Music Box (Hamrick) (850; 90-$1.25) — "Lone Ranger" (WB). Thin $2,000 in 6 days. Last week, "Conqueror" (RKO) (4th wk-9 days), $3,800.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Backlash" (U) and "Kettles of Ozarks" (U). Looks laggard at $7,000 or near. Last week, "Miss Brooks" (WB), $4,200 in 6 days.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Creature Walks Among Us" (U) and "Price of Fear" (U). Mild $5,000 in 6 days. Last week, "Last Hunt" (M-G) and "When Gangland Strikes" (Rep), $6,200.

Paramount (Evergreen) (3,039; 90-$1.25)—"Picnic" (Col) (4th wk). Socko $9,000. Last week, $8,400.

'Holiday' Mpls. Winner, $14,000; 'Marty' Hep 7G, 'Goodbye' Good $11,000

Minneapolis, March 27.

With holdovers and pictures playing return dates much in evidence there's only one pic new to the town. It is "Never Say Goodbye," very good at Radio City. With the exception of "Cinerama Holiday" and "Song of South," it's a case of a big effort to capitalize on Academy Awards winners. "Cinerama Holiday" in its 38th week at Century is top coin-getter. "Picnic" in fifth at Lyric is still potent. "Rose Tattoo" in fourth continues big at the World.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) — "Cinerama Holiday" (Indie) (38th wk). Little variation from week to week. Fancy $14,000, best coin in city. Last week, $13,000.

Gopher (Berger) (1,000; 85-$1)—"Marty" (UA) (2d run). Booked in on gamble it would pluck "best picture" Oscar and other awards. Has played for lower admissions in neighborhood subsequent-run houses since Loop preem. Sockeroo $7,000. Last week, "Rock Around Clock" (Col), $7,300.

Lyric (Par) (1,000; 85-$1)—"Picnic" (Col) (5th wk). Plenty of box-office vitality here at $8,000. Last week, $6,500.

Radio City (Par) (4,100; 85-$1)—"Never Say Goodbye" (U). Rock Hudson's east presence helps this one. Very good $11,000. Last week, "Court Jester" (Par), $12,500 in 9 days.

RKO Orpheum (RKO) (2,800; 75-$1)—"Song of South" (BV). Boff $12,000. Last week, "Invasion of Body Snatchers" (AA) and "Indestructible Man" (AA), $8,200.

RKO Pan (RKO) (1,600; 75-$1)—"Mister Roberts" (WB) and "Rebel Without Cause" (WB) (3d runs). Coming to the well again, but apparently not too often. Academy Awards publicity helping. Strong $8,500. Last week, "Glory" (RKO) and "Bengazi" (RKO), $3,000 at 65-85c.

State (Par) (2,300; $1-$1.25)—"I'll Cry Tomorrow" (M-G) (4th wk). Still hefty $8,500. Last week, $9,000.

World (Mann) (400; 75-$1.20)—"Rose Tattoo" (Par) (4th wk). With Magnani picked "best actress," this is still good at $5,500. Last week, $5,700.

HUB SLOUGHED BY 3 STORMS

Chi Still Quiet; 'Jester' Modest 26G, 'Corner' Boff 18G, 'Darling' Nice 25G, 'South' Smash 16G, 'Okla.' 29G, 13th

Chicago, March 27.

Chi firstrun situations continue quiet this frame, with only a few openers to attract patrons to the Loop.

"Court Jester" looks only light $26,000 in first week at the Chicago. "Forever Darling" heads for fine $25,000 in same week at the Woods. "World In My Corner" shapes sock with $18,000 at the Roosevelt. "Song of the South" is sock $16,000 at the Loop.

"Battle Stations" and "Joe Macbeth" combo continues healthy in second round at the Grand. "Ransom" is mildish in same frame at the Monroe.

"Rose Tattoo" goes after an award-getting gross in fifth week at the United Artists. "The Conqueror" is still strong in the fifth at the Oriental. "Picnic" looks okay in sixth frame at State-Lake.

"Oklahoma" continues big in 13th stanza at McVickers while "Diabolique" continues to amaze in 14th Ziegfeld week. "Cinerama Holiday" is sturdy in 41st session at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Court Jester" (Par). Thin $26,000. Last week, "Carousel" (20th) (4th wk), $25,000.

Grand (Nomikos) (1,200; 98-$1) —"Battle Stations" (Col) and "Joe Macbeth" (Col) (2d wk). Solid $7,000. Last week, $14,000.

Loop (Telem't) (606; 90-$1.25)— "Song of South" (BV). Boff $16,000. Last week, "Volcano" (Indie) (2d wk), $6,500.

McVickers (JL&S) (1,580; $1.25-$3) — "Oklahoma" (Magna) (13th wk). Hefty $29,000. Last week, $30,500.

Monroe (Indie) (1,000; 67-87) — "Ransom" (M-G) (2d wk). Mild $4,000. Last week, $7,000.

Oriental (Indie) (3,400; 98-$1.25) — "Conqueror" (RKO) (5th wk). Nifty $17,000. Last week, $22,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (41st wk). Swell $25,600. Last week, $26,000.

Roosevelt (B&K) (1,400; 65-98)— "World in Corner" (U) and "Red Sundown" (U). Socko $18,000. Last week, "Invasion Body Snatchers" (AA) and "Indestructible Man" (AA) (2d wk), $16,000.

State Lake (B&K) (2,400; 65-98) —"Picnic" (Col) (6th wk). Okay $19,000. Last week, $22,000.

United Artists (B&K) (1,700; 65-98)—"Rose Tattoo" (Par) (5th wk). Hotsy $18,000. Last week, $19,500.

Woods (Essaness) (1,206; 98-$1.25)—"Forever Darling" (M-G). Trim $25,000. Last week, "Rains Ranchipur," (20th) (3d wk), $14,000.

World (Indie) (430; 98)—"The Prisoner" (Col) (3d wk). Fair $3,400. Last week, $3,600.

Ziegfeld (Davis) (430; 98) — "Diabolique" (UMPO) (14th wk). Staunch $5,400. Last week, $5,800.

'Carousel' Mighty 25G, Toronto; 'Corner' Crisp 14G, 'Goodman' 11G, 2d

Toronto, March 27.

Aftermath to blizzards, "Carousel" is off to a big start and topping the town. "Three Stripes in Sun" looks just fair. Oscar award helped "Rose Tattoo" in third stanza. "Benny Goodman Story" is holding great in third frame. "Richard III" still at capacity in fourth week.

Estimates for This Week

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,330; 1,165; 1,203; 2,318; 60-$1)— "3 Stripes in Sun" (Col). Light $20,000. Odeon, Rank flagship, leading with $8,000. Last week, "Cockleshell Heroes" (Col) (2d wk), $19,500.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 995; 694; 696; 994; 40-75)—"World in Corner" (U) and "Naked Dawn" (U). Nice $14,000. Last week, "Naked Amazon" (IFD) and "Toughest Man Alive" (AA), big $20,500.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Rose Tattoo" (Par)

(Continued on page 24)

'Comanche' Lusty 13G, Denver; 'Carousel' 14G

Denver, March 27.

Business is dropping off somewhat here currently because of Holy Week but there are some bright spots. Three films are holding. "Carousel" goes into a third stanza at the Centre after a nice second. "Rose Tattoo" looms smart in third Denham session. "Ladykillers" is so nice at the reopened Vogue that it is holding over. "Comanche" looms sturdy at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)— "Carousel" (20th) (2d wk). Good $14,000. Last week, $25,000.

Denham (Cockrill) (1,750; 60-$1) —"Rose Tattoo" (Par) (3d wk). Fancy $10,000 or close. Last week, $11,000.

Denver (Fox) (2,525; 60-$1)— "Invasion Body Snatchers" (AA) and "Atomic Man" (Indie). Fair $11,000. Last week, "Rock Around Clock" (Col) and "Hot Blood" (Col), $14,000.

Esquire (Fox) (756; 75-$1)— "Lease of Life" (IFE). Fair $2,000. Last week, on reissues.

Paramount (Wolfberg) (2,200; 60-$1)—"Comanche" (UA) and "Storm Fear" (UA). Fine $13,000 or over. Last week, "Backlash" (U) and "Shadow of Eagle" (UA), $12,000.

Vogue (Shuman) (442; 75-$1)— "Ladykillers" (Cont). Nice $3,000. Last week, house shuttered.

'Picnic' Plump 13G, D.C.; 'Holiday' 17G

Washington, March 27.

Unseasonable cold wave and onslaught of Easter buying season will combine to keep the downtown biz at a lower level. While long-runs are marking time for holiday entries, three newcomers are not attracting much attention. "Man Who Never Was," at the Capitol, praised lustily by crix, is very disappointing. "Too Bad She's Bad" at Lopert's Dupont is below hopes while "Slightly Scarlet" at Columbia is average. "Picnic" continues socko in sixth week at Trans-Lux. "Cinerama Holiday" is solid in 24th week at Warner.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) —"Mister Roberts" (WB) and "Rebel Without Cause" (WB) (2d runs). Nice $4,500. Last week, "Rock Around Clock" (Col), same.

Capitol (Loew's) (3,434; 70-95)— "Man Who Never Was" (20th). Slow $15,000 in 9 days, despite crix raves. Last week, "Carousel" (20th) (4th wk), oke $12,000 at tilted scale.

Columbia (Loew) 1,174; 70-95)— "Slightly Scarlet" (RKO). Average $7,000. Last week, "Top Gun" (UA) ditto.

DuPont (Lopert) (372; 75-$1.10)— "Too Bad She's Bad" (Indie). Oke $4,500. Last week, "Samurai" (Indie) (2d wk), $3,000.

Keith's (RKO) (1,939; 75-$1.25)— "The Conqueror" (RKO) (4th-final wk). Solid $7,000 after $11,000 last week.

Metropolitan (SW) (1,200; 75-$1) —"Mister Roberts" (WB) and "Rebel Without Cause" (WB) (2d runs). Fine $8,500. Last week, "Rock Around Clock" (Col), $9,000.

Palace (Loew (2,360; 85-$1.25)— "I'll Cry Tomorrow" (M-G) (5th wk). Fast $10,000 after $12,000 last last week.

Playhouse (Lopert) (456; $1-$1.80)—"Richard III" (Indie) (2d wk). Bright $9,000 after $12,000 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (24th wk). Solid $17,000, thanks to pick-up in tourist trade. Last week, $15,000. Stays.

Trans-Lux (T-L) (600; 90-$1.25) —"Picnic" (Col) (6th wk). Weathering storms best in town; great $13,000 after $14,000 last week.

BUT SKI GROUPS UP ARTY SPOTS

Boston, March 27.

The Hub boxoffice was sloughed by three blizzards in an eight-day period, Friday (16), Monday (19) and last Saturday, when a total of 44.7 inches of snow fell here. Saturday storm left over a foot of snow. Hence, picture grosses are off about 60% at the big firstruns.

Surprisingly, the smaller houses did okay with nabe residents and parties arriving in ski clothes. Hardest hit was "Cinerama Holiday," it being estimated the storm cost $10,000.

Trade was so bad, the Met went to second-runs this frame; so did the Pilgrim. Only two new entries to brave the snow were "Forever Darling" at State and Orpheum and "Invasion of Body Snatchers" at Paramount and Fenway. Both opened slowly but picked up later.

"Doctor at Sea" picked up to a hotsy take at the Exeter in third frame. "Night Number Came Up" was slick in third round at Kenmore while "Diabolique" in sixth week at tiny Beacon came through okay. "I'll Cry Tomorrow" in third frame at the Astor is the biggest thing in town.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)— "I'll Cry Tomorrow" (M-G) (3d wk). Sturdy $15,000. Last week, $18,500.

Beacon Hill (Beacon Hill) (678; 90-$1.25) — "Diabolique" (UMPO) (6th wk). Neat $4,000. Last week, $6,200.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.65)—"Cinerama Holiday" (Indie) (31st wk). Oke $9,000. Last week, $9,600.

Exeter (Indie) (1,300; 60-$1) — "Doctor At Sea" (Rep) (3d wk). Pickup to $7,000. Last week, $6,800.

Fenway (NET) (1,373; 60-$1)— "Invasion of Body Snatchers" (AA) and "Indestructible Man" (AA). Slim $4,500. Last week, "Our Miss Brooks" (WB) and "Steel Jungle" (WB), $4,000.

Kenmore (Indie) (700; 85-$1.25) — "Night Number Came Up" (Cont) (3d wk). Slick $4,000. Last week, $5,000.

Memorial (RKO) (3,000; 70-$1.25) —"Carousel" (20th) (6th wk-4 days). Fifth week ended Monday (26) nabbed okay $10,000. "Con-

(Continued on page 24)

'BACKLASH' BIG $8,000, OMAHA; 'TATTOO' 10½G

Omaha, March 27.

Biz is perking up at downtown houses this week although half are playing reissues while "Rose Tattoo," panned by local critic, is just average at the Orpheum. "Backlash" is setting the pace with sock total at the Omaha. "Rebel Without Cause" and "Mister Roberts" are strong at State. "Kiss Blood Off My Hands" and "Johnny Stool Pigeon" are surprisingly good at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)— "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues). Okay $5,000. Last week, "World in My Corner" (U) and "Lover Boy" (20th), $4,800.

Omaha (Tristates) (2,000; 70-90) —"Backlash" (U) and "Square Jungle" (U). Sock $8,000. Last week, "Our Miss Brooks" (WB) and "24-Hour Alert" (WB), $4,000.

Orpheum (Tristates) (2,890; 75-$1)—"Rose Tattoo" (Par). May hit average $10,500. Last week, "Man Who Never Was" (20th), $7,000 for six days at 90c top.

State (Goldberg) (860; 80-$1)— "Mister Roberts" (WB) and "Rebel Without Cause" (WB) (reissues). Sturdy $6,000. Last week, "Forever Darling" (M-G) (2d wk), $3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way: Lanza Loud 155G, 'Anything' Goes to 41G, Palace Mild 17G, 'Vegas' Rich 27G, 2d, 'Richard' Robust 14G, 2d

Although New York City was not hard hit by the snow Saturday, threat of it and heavy snowfall in the surrounding area crimped matinee business and cut down the normal take for the full day. Start of Holy Week is reducing the total, too.

Standout newcomer is the Music Hall's "Serenade" with its annual Easter stageshow. This combination is climbing to a sock $155,000 or close in first session ending today (Wed.). "Anything Goes," the other big new entrant, wound its initial stanza at the Paramount with a nice $41,000. Fact that the pic opened last Wednesday, on the heels of the year's worst storm, undoubtedly hurt.

"Hot Blood" with vaudeville looks like an okay $17,000 at the Palace.

"Meet Me in Las Vegas" held with smash $27,000 in second round at the Astor, and continues indefinitely. "Richard III" still is stout at the Bijou with $14,000 for first holdover stanza.

"Carousel" with iceshow onstage is heading for a nice $52,000 in the sixth frame at the Roxy, and will hold through Easter. It is being replaced by "Man in Gray Flannel Suit" on April 12.

"Man With Golden Arm" is pushing up to a big $15,500 in its current (15) week at the Victoria. "Last Hunt" was just okay $11,500 in fourth session at the State, with "Miracle in Rain" due in March 31.

The Criterion brings in "The Conqueror" on the same date, next Saturday (31). "On the Threshold of Space" moves into the Globe tomorrow (Thurs.) after three fine weeks plus five days of "Sins of Borgias." Latter was about the best b.o. draw at this house in many months.

"Patterns" opened yesterday (Tues.) at the Mayfair after four weeks with "All Heaven Allows." "Oklahoma" looks lusty $27,400 in 24th week at the Rivoli.

A number of arty theatres are bettering their previous week's business in the current round. These include "Diabolique" at the Fine Arts, "Fantasia" at the Normandie, "Letters From My Windmill" at the Paris, "Ladykillers" at the Sutton and "Doctor At Sea" at the Trans-Lux 52d Street. "Cinerama Holiday" also pushed ahead to land a great $43,600 in 59th week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Meet Me in Las Vegas" (M-G) (3d wk). Initial holdover round ended last night (Tues.) was smash $27,000 or over after $32,000 in opener. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Don Juan"

(Continued on page 24)

'Goodman' Big 16G, 2d, Montl; 'Hunt' Hot 15G

Montreal, March 27.

Two new entries and two holdovers are not doing much, with the offish tone blamed on the fact that this is Holy Week. Universal's "Benny Goodman Story" still looks best with a fast session in second Loew's week. "Last Hunt" is rated big at Capitol. Other new pic, "Texas Lady" looks dull at Princess. "All That Heaven Allows" is good in second Palace round.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"All Heaven Allows" (U) (2d wk). Good $16,000 following $21,000 opener.

Capitol (C. T.) (2,412; 50-85)— "Last Hunt" (M-G). Big $15,000. Last week, "Bottom of Bottle" (20th), poor $8,000.

Princess (C. T.) (2,131; 40-65)— "Texas Lady" (RKO). Dull $6,000. Last week, "Man With Gun" (UA), $10,000.

Loew's (C. T.) (2,847; 60-$1)— "Goodman Story" (U) (2d wk). Fast $16,000 after $22,000 in first week.

Orpheum (C. T.) (1,048; 30-50)— Last week, "Inside Detroit" (Col) and "Crooked Web" (Col). Usual $4,500. (House closed this week in preparation for legit revue opening April 1.)

'Carousel' Hotsy $18,000 in Cleve.

Cleveland, March 27.

"Carousel" shapes as topper here this stanza, with a strong take in second week at the Allen. However, best showing likely will be turned in by "Rose Tattoo," with a smash take on moveover at the Ohio. "Creature Walks Among Us" is rated good at the Palace. "Song of South" shapes as okay at the State.

Estimates for This Week

Allen (3,000; 70-$1.25)—"Carousel" (20th) (2d wk). Strong $18,000. Last week, $21,000.

Hipp (Telem't) (3,700; 70-$1)— "Over-Exposed" (Col) and "Rock Around Clock" (Col). Fairish $11,000 or less. Last week, "Picnic" (4th wk), $13,000.

Ohio (Loew) (1,244; 70-$1)— "Rose Tattoo" (Par) (m.o.). Robust $12,000, helped by Oscar awards. Last week, "Guys and Dolls" (M-G) (13th wk), $5,000.

Palace (RKO) (3,285; 70-90) — "Creature Walks Among Us" (U). Good $12,500. Last week, "Battle Stations" (Col) and "Joe Macbeth" (Col), $9,500.

State (Loew) (3,500; 70-90) — "Song of South" (BV) (reissue). Okay $12,000. Last week, "Rose Tattoo" (Par) (3d wk), same.

Stillman (Loew) (2,700; 70-90)— "I'll Cry Tomorrow" (M-G) (6th wk). Smart $6,000. Last week, $6,200.

'Jungle' Torrid $10,500, Buff.; 'Las Vegas' 15G, 2d

Buffalo, March 27.

Combo of "Mister Roberts" and "Rebel Without Cause," former brought back because of Oscar award, looms outstanding here this week with a good take at Paramount. "Square Jungle" looks nice at Lafayette as does "Body Snatchers" at Century. Second round of "Meet Me At Las Vegas" is sturdy at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)— "Meet Me in Las Vegas" (M-G) (2d wk). Sturdy $15,000. Last week, $19,000.

Paramount (Par) (3,000; 60-80)— "Mister Roberts" (WB) and "Rebel Without Cause" (WB) (2d runs). Good $9,000. Last week, "Hot

(Continued on page 24)

Oscar Boosts 'Tattoo,' Big 15G, Frisco; 'Marty' 9G, 'Diabolique' 5G, 13th

San Francisco, March 27.

Oscar awards are helping "Rose Tattoo" to big coin in fourth Paramount session, and "Marty," which was brought back for a run at United Artists. Latter is rated fancy. "Picnic" still is great in second round at St. Francis. "Diabolique" still is big in 13th stanza at the Larkin.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Song of South" (BV) (reissue) and "Lord of Jungle" (Indie). Good $12,000. Last week, "Never Say Goodbye" (U) and "Hold Back Tomorrow" (U), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Carousel" (20th) (5th wk). Small $8,500 in 4 days. Last week, $12,500.

Warfield (Loew) (2,656; 65-90) —"Last Hunt" (M-G) (2d wk). Oke $9,000. Last week, $14,000, way over hopes.

Paramount (Par) (2,646; 90-$1)— "Rose Tattoo" (Par) (4th wk). Big $15,000. Last week, $13,000.

St. Francis (Par) (1,400; $1-$1.25) —"Picnic" (Col) (2d wk). Great $20,000. Last week, $25,000.

Orpheum (Cinerama Theatre, Calif.) (1,453; $1.75-$2.65)—"Ciner-

(Continued on page 24)

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U.S. Pix Get Fewer Swiss Playdates; Show 342 Films Vs. 395 European

Zurich, March 20.

During the first half of the 1955-56 Swiss film season in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne, U.S. pix are slipping as to number of releases as well as playing time. They lost to European product, notably French and German. Number of U.S. releases from last Sept. 1, to Feb. 29, 1956, adds up to 342 totalling 487 weeks of playing time as against 395 European pix with 816 weeks.

Top position among Yank distribs is still held by Metro with 63 releases during that period followed by 20th-Fox and Warner Bros. Others high on list are: Paramount, Universal and Columbia.

Gallic product is ahead of all other European features there being 194 French films on Swiss screens during these six months.

The Swiss themselves reached a comparatively high number of weeks this past half-year in only three cities, stemming from only two pix which both racked up top grosses and were held over for many weeks, sometimes even months. Most successful U.S. pix so far have been: "Vanishing Prairie" (BV), "Marty" (UA), "Catch A Thief" (Par), "Glass Slipper" (M-G) and "Daddy Long Legs" (20th).

Lee Gordon Taking Ray On Far East Tour After Current Aussie Trek

Sydney, March 20.

Lee Gordon, Ben Reyes and Arthur Schurgin, Yanks who hit the bigtime here with the importation of top U. S. pic and vaude talent such as Frank Sinatra, Nat "King" Cole, Johnny Ray, Bob Hope, Frankie Laine, Louis Armstrong, now plan a loop extension taking in Singapore, Tokyo and Manila. This starts with the current third playdate of Ray here. Troupe with him includes Leo De Lyon, Peg Leg Bates, Holly Sisters and Lola Dee.

Louis Armstrong, making his second Aussie tour in Melbourne starting April 5 under the Gordon-Reyes-Schurgin management, will follow Ray on the Far East choice. Gordon plans were all set to build up a major Down Under loop, with the added Far East playing time making the tour that more attractive for top U. S. talent.

The Aussie playing time takes in Sydney, Melbourne, Brisbane, Perth and Newcastle, averaging three weeks quick dating with no lost time. Talent is planed in from the U. S.; then through to the Far East dates and back to America. The Aussie maximum dollar takeaway for a solo performer is $10,000. It's understood that the Far East dollar takeout will be attractive to performers following dickers between Gordon and the monetary moguls there.

Gordon said Aussie patrons were keen to see top U. S. talent, paying as high as 30 shillings ($3) per seat. It was cited that Nat "King" Cole, on his second stint here three weeks ago, played to 12,000 each performance in the Sydney Stadium. Johnnie Ray is presently on his third trip here. Gordon added that it was the intention of his copartners to maintain a steady flow of U. S. talent on the Aussie-Far East route throughout this year.

Eady Sixmonth Coin Shows $1,400,000 Drop

London, March 20.

Rentals earned by British films in the first six months of the current Eady year, Aug. 1 to last Jan. 28, show a drop of nearly $1,400,000, compared with same period in the previous year.

In the latest returns published by the British Film Production Fund, income to the Eady pool in the same six months showed an improvement over the previous year, the comparable figures being $5,607,312 against $3,553,348. On the strength of these returns the Fund is making a dividend distribution to British films at the rate of 32% of the distribution gross.

British feature film rentals are shown to have dropped from $9,730,966 to $8,371,286, while shorts have gone up from $924,070 to $1,128,142.

Metro Starts Prelim Work on 'Teahouse'

Tokyo, March 20.

Daniel Mann, Metro director, has arrived here to begin preliminary work on "Tea House of the August Moon," which the company is partially shooting in Kyoto beginning in April. Location work is expected to take four months Mann joins producer Jack Cummings and studio director Keith Week who have been here for several weeks. Arriving at the end of this month are Marlon Brando, Glenn Ford and Louis Calhern.

Main body of some 30 technicians represents the biggest contingent of Hollywood talent ever to visit Japan at one time.

BOT Lauds Upped Quota Compliance

London, March 20.

Improved performance by British exhibitors in fulfillment of their quota obligations was lauded by the president of the Board of Trade, Peter Thorneycroft, when he spoke as guest of honor at the annual dinner of the Cinematograph Exhibitors Assn. last Tuesday (13). He made his comments just a few hours after his department had released the latest returns for the year ended last Sept. 30.

These show a substantial decline in the number of defaults. On the first feature quota of 30%, only 529 theatres failed to meet the obligations against 734 in the previous year. The supporting program defaulters dropped from 1,116 to 642.

The BOT breakdown shows that the three major circuits over-fulfilled their quota. Both Odeon and Gaumont-British showed 33% British films and Associated British Cinemas, 32%. They were also overboard in their supporting program.

In its analysis of the returns, the BOT survey shows that out of a total of 4,161 theatres, relief was accorded in the first feature quota to 1,453, and in the supporting qua to 606. Of the defaulters, the majority failed to meet their obligations by a narrow margin.

Scot Fighter's Widow Battles Biopic Project

Glasgow, March 20.

Mrs. Benny Lynch, widow of famed Scot flyweight champion, will fight a project to film her husband's life-story in Hollywood. Vic Herman, former Scot flyweight champion, has flown to the Coast to interest producers in the biopic.

"I won't let them do this," said Mrs. Lynch. "I don't want Benny's background dug up all over again. They will want to bring out the sordid things in his life, and like so many people over the years, they will tell lies."

Malayan Chain Expands

Singapore, March 20,

New house, the Sapphire, has been acquired by the Cathay Organization in Seremban, Malaya. Circuit now owns more than 40 theatres throughout Singapore, Malaya, Sarawak, Borneo and Brunei.

Sapphire, a 550 seater, will be devoted exclusively to the exhibition of Asian-language pix. It's the third Cathay theatre in Seremban.

WB Buys German Prod.

Frankfurt, March 27.

For the first time since 1945, a major U. S. releasing firm has taken the rights to a German film to release in the U. S. and other territories.

Warner Bros. has bought the rights to "Solange Du Da Bist," to be titled in English, "As Long As You're Near Me." Pic stars O. W. Fischer, and was directed by Harald Braun. Bert Reisfeld will write the English dialog.

Futter Signs Lens Deal

Paris, March 20.

Walter Futter has closed a deal for exclusive rights to the Dyaliscope lens, an anamorphoscope lenses, manufactured by the Satec Co. here. This has the same dimensions as C'Scope and Futter intends to sell them outright. Futter says he has the lenses in 50m, 75m and 100m setups with the lens and attachment made as one unit.

He said his tests in London were satisfactory and he goes back to the U.S. to make tests there.

Polio Sloughing Arg. Cinema B.O.

Buenos Aires, March 20.

The most severe polio outbreak ever known here, starting late in January, has knocked show biz for a loop. Film theatres in some badly affected districts have voluntarily shuttered to avoid spread of the contagion. The outbreak has affected different sections of the country, but the worst is in the capital city.

Air-conditioned central firstruns have not felt this at the boxoffice as severely as the nabe houses. But medical advice to keep young people up to 18 years of age away from congested places has worked havoc at the wickets. Since school reopening after the summer has been postponed from March to April, those families who can afford it are staying away at summer resorts much longer than usual. This is affecting legit as well as cinema biz, and delaying the start of the big legit season.

Comedian Jose Marrone is devoting a day's receipts at the Comico Theatre to a March of Dimes fund to combat polio while the Legit Producers Assn. is discussing ways and means of a similar general collection at all theatres.

Japan to Keep Imports, Remittances Status Quo

Tokyo, March 20.

Foreign currency allocations for imoprt of motion pictures into Japan during the fiscal year starting April 1 are expected to be the same as during the current fiscal year, the Japanese Finance Ministry having reportedly decided. The ministry also is expected to set the same number of imports—180—as was used this year.

Despite pressure brought upon Japanese authorities by Eric A. Johnston, MPEA president, during his recent visit here, the government here took the attitude that Japan's foreign currency position had not improved sufficiently to increase imports and fund allocations as Johnston urged. Of foreign films imported this year, 65% were from the U. S. Ratio is expected to stand for coming year.

Double Taxation Hit By British Legiter

London, March 20.

Serious effect of double taxation in the legitimate theatre (income tax and admission tax) was underlined by Peter Saunders, the independent manager who was named theatrical personality of the year by the Variety Club of Great Britain. Speaking at the award presentation luncheon, he referred to one of his own productions, "The Water Gipsies," which was being withdrawn after a run of seven months.

That British musical, said Saunders, had lost a lot of money. Nevertheless, it had paid to the Treasury some $42,000 in admission tax. The total contribution from legit amounted to $5,600,000 a year.

Sued for Slashing Pic

London, March 20.

A writ for alleged libel, arising from the American tv screening of "Constant Husband," has been issued by Frank Launder and Sidney Gilliatt, the British producer-director partnership. They are seeking damages for injury to their reputations because of the alleged cutting of their picture on its U. S. video preem over NBC-TV.

The action, which will be defended, is being brought against Shepperton Film Productions and British Lion.

Paris Terp Season Sparse in Touring Troupes; New Local Groups Excite

By GENE MOSKOWITZ

Paris, March 20.

The 1955-56 dance season, besides the perennial reappearance of the old guard, displayed two young companies with some promise, and some offbeat exotic terp interludes. Among the known elements were repeats of the Grand Ballet Du Marquis De Cuevas and the Roland Petit Ballets De Paris. Newcomers were the Ballets De L'Etoile and the Ballets De La Tour Eiffel, laced with the heady showing of the Russian Ballet Moisseiev; an Afro dance group, Keita Fodeba, and the ritual terp aspects of the Japanese Azuma Kabuki. It shaped only as a fair season, but the new entries displayed enough interest to give it an overall sheen.

Most interesting was the Ballet De L'Etoile, under guidance of Maurice Bejart and Jean Laurent. A rounded rep gave this young company a good showy surface, but it was not ready for the attempts at classical interps. However, in two psychological ballets, "Symphonie Pour Un Homme Soul" and "Voyage Au Coeur D'Un Enfant" (Symphony for a Man Alone and Voyage Through a Child's Heart, respectively), it showed a new, vibrant talent in choreographer-dancer Bejart.

A definite new dance talent is also inherent in Bejart, and in a stunning partner, Michele Seigeuret. Bejart has now brought this type of ballet into a nitery, Fontaine Des Quatres Saisons, for interesting results.

Other young troupe, Ballets De La Tour Eiffel, is headed by two former Paris Opera dancers, Pierre Lacotte and Josette Clavier. Most interesting aspect is the youth and verve of this troupe, making up for its lack of discipline and cohesion. Presentation of a ballet by U.S. jazz saxist Sidney Bechet and pop singer Charles Aznavour, in "La Nuit Est Une Sorciere" (Night Is a Witch) and "Gosse Le Paris" (Kid of Paris), are the mainstays of the rep. These display a certain freshness and insight. But it is still an uneven troupe and needs roadwork and more forceful backing to emerge with any definite personality and style.

Roland Petit's Ballets De Paris repeated two works in "Deuil En 24 Heures' (Mourning in 24 Hours) and "Le Loup" (The Wolf). A new ballet by Albert Siminon, "La Chambre," with decor by Bernard Buffet, was the draw of this show. Show did well here but needs more new material and diversity before another Stateside trek.

Grand Ballet Du Marquis Du Cuevas' principal appeal was in the guesting of Alicia Markova. Otherwise this sombre company has evolved into a straitlaced classical outfit with competent entries and performers, but still seeming to lack a perfection in overall attitudes and chorus work. It had a good, if not outstanding, season here.

Most exciting was the Russian folklore Ballet Moisseiev, whose zest, excitement and dance perfection took Paris by storm. The Azuma Kabuki Dancers from Japan had only an honorable stay here, with its overritualized dance segments somewhat too poised and interiorized for Gallic tastes. Afro Ballet Keita Fodeba depicted more planned excesses of primitive tribal dances and made for spectacle and show, which got it a good welcome here in a short run at the Theatre Des Champs Elysees.

The Opera added nothing new to its staid repertoire, but still remains one of the most attended all-year dance entries here. In short, the season had some high-points and some revelations, but was somewhat sparse in visiting troupes, making up for it in some interesting new companies.

Guinness to Star In French Stage Farce

Glasgow, March 20.

Alec Guinness will star in a stage farce, "Free Exchange," by Georges Feydeau, leading French playwright. Play is skedded for King's Theatre here April 16, immediately before London opening. Guinness will play a respectable middle-class architect caught up in series of comedy adventures as a result of his indiscretions.

Star's last stage role was that of the Cardinal in "The Prisoner." He has since been lensing "The Swan" with Grace Kelly in Hollywood. Peter Glenville will direct "Free Exchange."

Brit. Up in Air On Johnston Bid

London, March 27.

The British film industry is undecided as to whether to accept Eric Johnston's invitation to send a delegation to Hollywood so it could probe for itself the situation arising from the sale of Yank product to tv. The four trade associations which considered the suggestion felt there was no need for urgency in view of the MPAA topper's trip to the Far East.

The concern felt by all sections of the British film trade as expressed in the original cable to Johnston, was in principle endorsed at the meeting of the general council of the Cinematograph Exhibitors Assn. There was strong feeling in favor of accepting the invite, and a special committee has been charged with formulating proposals for the protection of theatre interests.

Many exhibitors stressed the fact that, while the problem did not relate to up-to-date releases, many oldies sold by American companies to the webs were still in circulation in Britain for Sunday showings. Their screening on British tv would have an adverse effect on the boxoffice.

R. H. Dewes, a delegate to the general council from the Rank Organization, explained his company's policy relating to the sale of British product to American networks. This was done because the pix produced dollars and helped to bring British product to the notice of the American public as never before.

Brit. Lion Studio Ups Common Divvy to 15%

London, March 27.

A trebled dividend of 15% on ordinary stock has been declared by British Lion Studio Co., the outlet which controls Shepperton studios. The distribution for the year ending March 31 will be at the rate of 15% against 5% last year.

The preferred dividend is being maintained at 6%. The company is a subsidiary of British Lion Films, which is now under state control.

Tiajuana Film Studio

Mexico City, March 27.

Construction has started in Tiajuana on a new film studio, having three small stages, a lab, dubbing facilities. Cutting and projection rooms are to follow. Studios will be approximately three miles beyond Tiajuana. Dual version tv shorts on a year round basis will be made.

Heavy push to the entire project has been given by Baja California state Governor, Braulio Maldonado, who arranged for much cooperation from varied government departments, and presumably has offered an extremely equitable tax situation to the financing group.

Drury Lane Profits Off

London, March 20.

A big dip in the profits of Drury Lane Theatre, accompanied by a slicing of the annual dividend distribution is shown in the company's financial statement. Profit has slumped from over $179,000 in 1954 to around $8,800.

Rep's Far East Conclave

Tokyo, March 20.

The Japan office of Republic Pictures has announced the company will hold its first Far East sales convention in Tokyo April 30 to May 5.

Reginald Armour, veepee in charge of overseas sales for Rep, will preside at the conclave to be attended by branch managers from Republic offices throughout Japan and Southeast Asia.

New Arg. Show Biz Czar Shuttering Cinemas Not Showing Native Films

Buenos Aires, March 20.

Despite storms of protest, new Entertainment Board Director Antonio Aita continues shuttering film theatres for violation of the Protection Law which requires all houses to exhibit an Argentine picture a specific minimum number of days a month. Latest ordered closings were the Atlantic and Regina in Mar del Plata; Albeniz, Astor, Gran Rivadavia, Principe, Perla, Palais Royal, Petit Splendid, Gran Norte, Majestic, Rio de La Plata and Mitre here.

What is more the shutterings to date cover penalties incurred for violations in November. Further penalties will be in order, Aita says because of infractions in December, January and last month when the sanctions started.

Exhibitors are incensed at this action. The bigger dailies here have taken up the cudgels in their defense, editorializing and publishing irate letters from readers on the subject.

Many feel that the methods followed by Aita in enforcing this protection law are as disconcerting as his tactics. Exhibs were given neither fair warning nor called in for consultation. Their written objections as to the law's constitutional nature were disregarded and they claim Aita anticipated some of the shutterings before the Supreme Court could be consulted. He followed this up by reorganizing circuits, to suit producers exclusively, changing the release system and dictating to the exhibs on their choice of native material for showing over each chain of theatres. None of this can achieve the main purpose of inducing audiences to shell out coin to see the native product. Aita's main objective could be to recoup some of the $4,500,000 owed the State by the native industry, but indiscriminate methods seem questionable.

Cites Need for Protection

Producers Assn. spokesman, Tobias Efron, cited that the native industry can't subsist without protection, but argues that this is so in all countries except the U.S. It is not a case of having a protected or unprotected motion pictures setup but between protection or no industry at all. Last week, Aita urged producers to improve their quality of pix, otherwise, it was impossible to justify action in their behalf. This plaintive appeal may have been inspired by the failure of AAA's "Blood and Steel" at the Gran Rex, which did not help the cause of the native producers.

Advance information is now available on the new protection law drafted by Captain Efrom with the Committee for Defense of the Argentine Motion Picture industry. A 10% surcharge on all admission scales will replace the 60-centavo tax currently applied on all cinema stubs sold in the country. This elapses April 13 because of the exhibitors' refusal to continue the agreement under which it was instituted.

Foreign Distribs Relieved

The 10% is instead of the tax on all foreign film imports which the committee had recommended, and this is a load off foreign distributors' minds. It is expected to yield nearly $5,000,000 a year. The 60 centavo tax yielded close to $6,000,000 between Oct. 1 1948 and Dec. 31, 1954, or over six years. Major share of the 10% would subsidize feature film production.

The exhibs had asked for outright abolition of any tax, and under the new plan apparently they would get nothing at all. A small proportion of the 60 centavo tax went to them for social security purposes, and complaints by some sectors that it was misapplied have led to the government's recent intervention in the Exhibitors Federation (FADEC).

Par's Dean Down Under

Sydney, March 27.

Albert Dean, veteran Paramount executive, now director of Par publications, is due here from N.Y. in a few days on a vacation. A native son but long a resident of the U.S., Dean is coming over primarily to be here for his mother's 80th birthday.

While here, he will look into tele, since Par Pictures has a stake in the Aussie tv setup. Dean, who will be away from N.Y. four weeks, returns by the way of the Orient.

1st Cuban Pic Prod. In English Being Set

Havana, March 20.

"The Passionate Prisoner," a story by Janet Green, is to be the first Cuban pix production in English for worldwide distribution, according to Carl Dudley, president of Dudley Pictures. Filming is scheduled to begin in June. Dudley Pictures recently set up a Cuban subsidiary to start making full-length features under a joint financing plan with the semi-official Industrial and Agricultural Development Bank of Cuba (BANFAIC).

Carl Dudley and exec veep C. Bruce Newbery were here to complete arrangements for the picture. They were accompanied by Janet Green, on loan from J. Arthur Rank. She is writing the screenplay. Producer of the picture is to be Dick Goldstone, who also did "Time Bomb."

Israeli Distribs Battle Censors

By BERNARD EISMANN

Jerusalem, March 20.

Israeli film-makers this week won five of six rounds in their first major battle with local censors over the content of "Tale of a Taxi," the first all-Israeli fiction feature finished in the country.

A decision on the last part is due to be handed down within the next week. The wrangle revolves around the depiction of a bank teller who plays a modern Robin Hood and distributes stolen funds to poor members of an immigrant camp.

Original action was started to have that part of the picture cut after a complaint from the Ministry of Health alleged that showing the story would affect the mental balance of the true-life embezzler.

The censorship board is expected to hand down a decision calling for full approval of the picture as indicated by its statement this week that "fiction of this type has been filmed and publicized in many variations throughout the world.

"The board sees no reason to believe that this particular scene was based on a true event."

The board chairman added, however, that a strict ban would have been imposed if he and his colleagues decided an actual person had been held up to derision.

The censors said that had Geva Studios, producers of the flick, submitted the shooting script before going before the cameras the hassle could have been avoided.

'Mozart' to Rep Austria At Cannes Film Fest

Washington, March 27.

Technicolor pic, "Mozart," produced by Cosmopol Film Co. of Austria, has been selected to represent that nation at this year's Cannes Film Festival, according to the Austrian Information Service in the U. S.

Significantly, the 1956 Vienna Music Festival will feature Mozart works. Film showings and stage presentations were used extensively in the recent Anglo-American week celebrated in Austria.

U Plans 2 European Films

Frankfurt, March 20.

Alfred Daff, vice-president of Universal International, revealed here that his company is planning to make two major films this year. One is "Unfinished Symphony," with Douglas Sierk directing and R. Hunter producing. Other is a biography of the life of Kemal Ataturk, to be made in Turkey.

Stressing that "no land has a monopoly on talent," Daff announced that he is also searching for foreign stars to add to the Universal roster, joining the recently signed German stars Cornell Borchers, Marianne Koch, Curd Juergens, O. W. Fischer, and German director Helmut Kaeutner.

It's 'Godfrey' Again for U

Frankfurt March, 20.

Top German star O. W. Fischer, who has just signed a contract with Universal, will do "My Man Godfrey" as his first U.S. pic. His name will probably be changed by the time he starts this remake.

Fischer, in town for the opening of his latest German film, "Ich Suche Dich" (I Search for You), said that in his Universal contract he is to be strictly an actor, without any directorial rights which he now has in Germany. Universal is also releasing two of his German films on its U.S. schedule this year, "Picture of an Unknown Woman" and "Ludwig II."

British Major, Indie Pix Prods. Clash on Policy

London, March 27.

A clash between majors and independents on future policy for the British industry highlighted a special meeting of the British Film Producers Assn. last Tuesday (20). At one point in the proceedings, it is understood, Robert Clark, production boss at the Associated British Elstree studios and veepee of the association, threatened to resign.

The meeting was specially called to consider the association's draft reply to a questionnaire sent out by the National Film Finance Corp., which is conducting the first stage in the Board of Trade probe of the British industry. The draft, as submitted to the meeting, was thrown out after a secret ballot, and a new drafting committee was named to prepare an alternative document for future special meeting.

A group of prominent indie filmmakers turned the issue into a struggle between themselves and the production companies allied to the major groups. John Davis, the deputy chairman of the Rank Organization, is the BFPA's president.

The basic difference between the circuits and the indies was on the association's proposed reply to points in the NFFC questionnaire. This covered questions ranging from the future of the fiims bank to its attitude on American production activities in Britain and the quota.

Mex Film Trade Bank Grabs Last Big Indie Distrib of Native Pix

Mexico City, March 20.

Absorption by purchase, for an undisclosed amount, of the Distribuidora Independiente, indie distributor of Mexican pix, by the film trade's own bank, the Banco Nacional Cinematografico, has led to reports that the bank intends to convert Distribuidora into a semi-official company as recently done with Peliculas Nacionales. Latter company sets dates for Mexican pix at home and abroad. Distribuidora mostly had handled the output of such top producers as Mier & Brooks and Roriguez Bros. Whether or not Jesus Sotomayor, who built up Distribuidora, will continue as manager is still in doubt.

The trade regards Distribuidora as the last bastion for a group of producers who operate on their own. The bank, whose prexy is Angel Garvajal, Secretary of the Interior, and Eduardo Garduno, chairman of Cinex, the semi-official distrib of Mexican pix in U. S. and Europe, had no comment in revealing the absorption of Distribuidora.

Cinex has named a commission comprising top producers Ferando de Fuentes, Oscar Dancigers, Gonzalo Elivra, Salvador Elizondo and Jacques Gelman, to plan establishing a Mexican exchange in Paris.

The bank announced that it had paid $24,000 for Distribuidora and that it will be affiliated with Peliculas Nacionales. Blas Fangos, PN manager, will run Distribuidora which will specialize in distributing foreign pix and exploit 16m material.

Distribuidora was owned by two top chain operators, Gabriel Alarcon of the Cadena de Oro (Golden Chain) and Manuel Espinosa Iglesias of 'Operadora de Teatros.

Claim Foreign (U.S.) Pix Imports Cost Britain Over $25,000,000 Per Year

London, March 27.

Imports of foreign films are costing Britain around $26,600,000 annually. This was the estimate given in the House of Commons last Thursday (22) by Henry Brooke, financial secretary for the treasury, answering a parliamentary question on behalf of the Chancellor of the Exchequer.

The import of Hollywood product accounted for the bulk of the total. Remittances to the U.S. were around $25,200,000. The balance of $1,400,000 went to pay for films from the Continent.

The Chancellor had been asked by Eric Johnson, a Conservative M.P., to state cost of importations from America and Europe during the past year, but had to admit that precise figures were not yet available. The totals mentioned were the round figure sums for the previous year and he felt the 1955 totals would be about the same.

A second part of the question related to the earnings of British pix overseas, but the treasury spokesman had no figures available to give the House.

Eric Glass Agcy. Sets 18 Shows for West End

London, March 20.

Three legit openings in London's West End recently, all packaged by the Eric Glass Agency, are the first of 18 shows the percenter has lined up for presentation. The trio were "Ring For Catty," at the Lyric; "Doctor Jo," at the Aldwych, and "Summer Song," a musical, at the Princes.

Among the new plays which the Glass Agency is lining up are a trio by a new British playwright of Italian descent, Dario Bellini. These are "Albertine by Moonlight," which will tour before coming to town, "Paul and Constantine" and "Temple of Minerva."

Other properties are "Pink Elephants," a new play by Hugh Hastings; "Happy Landings" and "Cry in the Night," by Patrick Cargill and Jack Beale (authors of "Ring for Catty"); "Grace and Favour," by Ronald Jeans; "The Cloud-sweepers" by American playwright Alex Samuels; a new Philip King vehicle for Arthur Askey; "Imperial Concubine," by Maurice Collis; "Time Murderer Please" by Raymond Dyer; Charell's "Fireworks," a revival of Richard Tauber's "Old Chelsea" and four first plays by undisclosed authors.

Berlin Legit To New B.O. Heights

Berlin, March 20.

With few theatrical presentations doing well during the past months, West Berlin sees currently an unusually large number of first-rate plays. Most of them are still of foreign origin. Cole Porter's "Miss Me Kate," preemed last December, is still an outstanding draw at Komoedie am Kurfuerstendamm.

"Dame Kobold," a comedy by Don Pedro Calderon, at the Nicholas Stuart Gray's "Beauty and the Beast," a big click at the avantgarde British Centre also won crix approval. Andre Birabeau's boulevard piece, "The Secret Nest," preemed at Hebbel Theater, is regarded as a success. Schlosspark Theatre preemed "Philemon and Baukis," a new play by the young German playwright Leopold Ahlsen, which also received above-average appraisal. Theater am Kurfuerstendamm has "The Way to Salerno" by Milo Dor and Reinhard Federmann, also regarded highly. In fact, currently there are few weak plays around.

Anouilh's "L'Invitation au Chateau," running at Renaissance Theater under the German title, "Schloss im Mond" (Castle in the Moon), looms big. It has received unusually excellent reviews.

Gary Crosby To Join 'Satchmo' Aussie Trek

Hollywood, March 27.

Gary Crosby will join Louis Armstrong when "Satchmo" takes a troupe to Australia April 5, also touring Hongkong, Singapore and other Far East stops.

Bing Crosby said his son will also accompany the Armstrong troupe to London where it opens a concert series May 5.

"I think it will be great experience for him," observed Crosby, who himself began as a band singer.

Tokyo Plans Picture Fest

Tokyo, March 20.

The Japanese Education Ministry announced it will sponsor an international film festival in Tokyo this October. Ministry has set aside coin for the project and expects the Japanese and foreign film distribution companies here to help.

Films to be shown will be selected from those released or scheduled for release from January to December. Japanese motion picture companies will submit one feature and a short each. Foreign films will be represented in proportion to number of films imported during the year.

Court Halts Showing Of Cavalieri Bionic Until 3 Sequences Are Cut Out

Rome, March 20.

Further showings of the top-grossing Italo-production, "The World's Most Beautiful Woman," starring Gina Lollobrigida as Lina Cavalieri were ordered halted by the civil court of Rome until three major cuts can be made on prints of the pic, now in general release in this country. Court acted on complaints by Oreste Cavalieri, who some months ago sued the producers of the film depicting his late sister's life. He termed the film offensive to the memory of his sister and to those relatives still bearing the Cavalieri name.

Three trimmings ordered were the sequence explaining that Miss Cavalieri was an adopted child, the one depicting a duel between Miss Cavalieri and the actress Manolita and the scene implying her seduction by a Russian prince (Vittorio Gassmann). Intricate court phrasings explained whys and wherefores of each cut. Court also ordered immediate suspension of sales of an illustrated booklet published by Star Cineromanzi on the film as well as confiscation of all back copies.

The Lollobrigida starrer, produced by G.E.S.I., is currently still far ahead in the seasons boxoffice race in this country, with over $450,000 grossed in firstrun showings alone. No comment over cuts was issued by the producers.

In handing down his decision, Judge Greco opined that . . . "while we may be interested in learning aspects of the artistic life of an actress, a vaudevillian, or a singer . . . such is not the case with her strictly private life. This is and remains reserved. Publication (of such details) could only be occasioned by a morbid sense of reproachful curiosity and never by an appreciable social demand."

British Film Biz Would Control U.S. Pix on TV

London, March 20.

A united effort is being made by the British picture industry to keep under reasonable control the inflow of American feature pix on tv network. At a special meeting of the four major trade associations last Thursday (15) they set up a special committee comprising the four presidents, plus Robert Clark, veepee of British Film Producers Assn., to probe the situation and to make recommendations for a permanent basis of settlement between British film and tele interests.

At the same meeting it was agreed that an existing committee, headed by Sir David E. Griffiths, the president of the Kinematograph Renters Society, which is at present dealing with requests from tv authorities for film extracts, should become an official panel of the four associations.

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Oscar Derby Run Off Like Clockwork; 'Marty' Gives UA 1st Win in 15 Years

Hollywood, March 27.

With the ease born of long experience, the 28th annual Oscar Derby was run off like clockwork, without upsets, accidents or darkhorse winners, at the Pantages Theatre here last Wednesday (21). For the first time in many years, however, the contest among studios was close and stiff, with Paramount finally emerging victorious with six Oscars to show for its 1955 efforts. Twentieth-Fox tied with United Artists for second place with four each, although the former held a technical edge by virtue of three scientific awards in addition to the four statues.

UA's strong position developed from only one picture—"Marty"—which not only won the Best Picture award, but emerged victorious in the Best Performance, Best Direction and Best Screenplay categories. Win emphasized UA's rebirth in the last few years and marked the first time in 15 years—since David O. Selznick's "Rebecca"—that the distrib had won the coveted Best Picture award.

Four of Paramount's six trophies came via the Hal Wallis production, "The Rose Tattoo," including the statue for Anna Magnani for Best Actress and one to vet lenser James Wong Howe—his first in 10 starts. Other awards were for Best Art Direction and Set Decoration. This year, set decorators won an Oscar instead of the plaque formerly handed out in that category.

The winners in all classes were:

Outstanding Production
"MARTY," Hecht-Lancaster's Steven Prods., United Artists. Harold Hecht, Producer.

Best Performance By An Actress
ANNA MAGNANI, "The Rose Tattoo," Hal Wallis, Paramount.

Best Performance By An Actor
ERNEST BORGNINE, "Marty," Hecht-Lancaster's Steven Prods., United Artists.

Best Performance by a Supporting Actress
JO VAN FLEET, "East of Eden," Warners.

Best Performance by a Supporting Actor
JACK LEMMON, "Mister Roberts," Orange Prod., Warners.

Best Direction
"MARTY," Hecht-Lancaster's Stevens Prods., United Artists. Delbert Mann.

Best Original Film Story
"LOVE ME OR LEAVE ME," Metro. Daniel Fuchs.

Best Written Screenplay
"MARTY," Hecht-Lancaster's Steven Prods., United Artists. Paddy Chayefsky.

Best Story and Screenplay
"INTERRUPTED MELODY," Metro. William Ludwig, Sonya Levien.

Cinematography (Black and White)
"THE ROSE TATTOO." Hal Wallis Paramount, James Wong Howe.

Cinematography (Color)
"TO CATCH A THIEF," Paramount, Robert Burks.

Best Original Song
"LOVE IS A MANY-SPLENDORED THING," 20th-Fox. Sammy Fain, Paul Francis Webster.

Best Score of a Drama or Comedy
"LOVE IS A MANY-SPLENDORED THING," 20th-Fox. Alfred Newman.

Best Scoring of a Musical
"OKLAHOMA!" Rodgers-Hammerstein, Magna Theatre Corp. Robert Russell Bennett, Jay Blackton, Adolph Deutsch.

Art Direction (Black and White)
"THE ROSE TATTOO." Hal Wallis Paramount. Hal Pereira, Tambi Larson.

Art Direction (Color)
"PICNIC," Columbia. William Flannery, Jo Mielziner.

Set Decoration (Black and White)
"THE ROSE TATTOO." Hal Wallis Paramount. Sam Comer, Arthur Krams.

Set Decoration (Color)
"PICNIC," Columbia. Robert Priestley.

Costume Designing (Black and White)
'I'LL CRY TOMORROW," Metro. Helen Rose.

Costume Designing (Color)
"LOVE IS A MANY-SPLENDORED THING," 20th-Fox. Charles LeMaire.

Special Effects
"THE BRIDGES AT TOKO-RI," Perlberg-Seaton, Paramount. John Fulton.

Sound Recording
"OKLAHOMA!" Todd-AO Sound Dept., Fred Hynes, Magna Theatre Corp.

Film Editing
"PICNIC," Columbia. Charles Nelson, William A. Lyon.

Short Subjects (One-Reel)
"SURVIVAL CITY," 20th-Fox. Edmund Reek, Producer.

Short Subjects (Two-Reel)
"THE FACE OF LINCOLN," U. of Southern Calif. Presentation. Cavalcade Pictures, Inc. Wilbur T. Blume, Producer.

Short Subjects (Cartoon)
"SPEEDY GONZALES," Warner Cartoon Division. Edward Selzer, Producer.

Documentaries (Feature)
"HELEN KELLER IN HER STORY," Nancy Hamilton Presentation. Nancy Hamilton, Producer.

Documentaries (Short)
"MEN AGAINST THE ARCTIC," Walt Disney Productions, Buena Vista Film Distribution Co., Inc. Walt Disney, Producer.

Specnal Awards

Best Foreign Language Film
"SAMURAI," Toho, Homel-Fine Arts.

Class I
NATIONAL CARBON CO., development and production of high efficiency yellow flame carbon for motion picture color photography.

Class II
EASTMAN KODAK CO. Eastman Tri-X panchromatic negative film.

PARAMOUNT, Farciot Edouart, Hal Corl, transparency dept., engineering and development of double-frame, triple-head background projector.

Class III
TWENTIETH-FOX, Bausch & Lomb Co., new combination lenses for CinemaScope photography.

TWENTIETH-FOX, Walter Jolley, Maurice Larson, R. H. Spies, spraying process which creates simulated metallic surfaces.

TWENTIETH-FOX, Dave Anderson, improved spotlight capable of maintaining fixed circles of light at constant intensity over varied distance.

STEVE KRILANOVICH, improved camera dolly incorporating multi-directional steering.

PARAMOUNT, Loren L. Ryder, Charles West, Henry Fraker, projection film index to establish proper framing for various aspect ratios.

PARAMOUNT, Edouart, Corl, transparency dept., improved dual stereoptican background projector.

N. Y. Press

Continued from page 7

following the instructions of the lensers, displayed as much of their assets as they possibly could. Said one photographer: "I bet these are the only pictures that will get in the papers."

The New York audience had something to cheer about. Five winners picked up their Oscars at the Century, where Claudette Colbert and Joseph Mankiewicz handed out the awards. Gotham drew first blood when Nancy Hamilton copped the feature documentary award for "Helen Keller in Her Story." Robert Burks was on hand for his color cinematography Oscar and the Japanese consul accepted the award for Toho's "Samurai." The big Manhattan outburst came with the announcements of the Oscars for Paddy Chayefsky and Delbert Mann for the screenplay and direction respectively, of "Marty."

"I never wrote for an award in my life," said Chayefsky backstage. However, he was frank in declaring that "if I didn't get it, I would have been hurt and disappointed. I wanted it." He told photographers to take Mann's picture, because "he's the unsung hero."

For the first time, two of the song presentations originated from New York, with Harry Belafonte and Eddie Fisher providing the vocals.

Wald Sees Theatre-TV For Oscars to Rescue Acad From Hucksters

Hollywood.

Editor, VARIETY:

Commen's in Friday's (23) DAILY VARIETY about Hollywood overlooking one of its greatest promotional opportunities by allowing the telecast of the Academy Awards to be used to sell automobiles instead of its own product, should serve as a cold, hard reminder that we're giving away to our competitors something that took a flock of talented people a long time to build up. The motion picture industry should stop, as you put it, letting its nose be rubbed in its own stupidity.

In reviewing your suggested solution—that the film companies and the exhibitors should get together and foot the bill for the telecast—I've hit upon another idea that I think might even better solve the problem.

The motion picture industry is faced today with a competition of free entertainment in the home. However, we're not, in today's healthy economy, competing for the spectator's money, but only for his time. Even though a more rich and rewarding entertainment awaits the audience in their local theatre, they often enough will stay home simply as the line of least resistance. What we've got to do, in every way possible, is to have a line of persistence and to remind people of the pleasure of theatre-going.

It's about time that we should allow the electronic device known as tv to work for us once, instead of vice versa. Why should the movie industry offer its most publicized event of the year as a surefire device to keep the entire nation at home in front of their television sets? Instead of hurting theatre business, we can help it.

My proposal is that next year we should present the Academy Awards ceremony only on closed circuit television, to be piped to the nation's film theatres. The admission for the occasion can be upped about 50c which would more than cover the costs and expenses involved, and at the conclusion of the Awards the theatre audience can be shown a top feature film.

Treating the Academy Award evening in this fashion will make it exclusively a motion picture event, and much more of a special occasion for the movie audience throughout the country. They will be able to share the theatrical excitement and suspense of the ceremony taking place in Hollywood almost as though they were attending the event itself. In this way the glamour and spectacle of the Awards will be accentuated rather than diminished and there will be no interruptions of irritating and pointless commercials. Let's preserve the importance of the occasion by keeping it, to paraphrase the words of Mr. Lincoln, of Hollywood, by Hollywood, and for Hollywood, U.S.A.—and for what that word means in film theatres throughout the world.

We make films as escapists' entertainment. Why don't we escape to reality for a change and face the facts that you have placed so forcibly before us!

Jerry Wald.

'56 Oscar

Continued from page 7

victory at the polls. These were of the $5,000,000-and-up variety.

But "Marty" never rated as such a blue-chip entry. Thus it has more market to play to—specifically, a greater number of potential customers than its predecessor award winners.

The film has played in 6,200 situations since its world premiere at New York's Sutton Theatre last April. For new dates, UA, in addition to ordering the extra prints, has fashioned a new advertising campaign which focuses, of course, on the Oscar identity.

Mainly for the trade, the most intriguing aspect of "Marty" is the initial investment. It was made by H-L at a negative cost of $350,000, and this at a time when the industry trend was toward more and more budgets in the millions. The percentage of profit for H-L, measuring the returns against original outlay, likely will establish a modern-day high.

DOS Mulls Cinerama for 'Farewell'; SW's Desperate Hunt for Product

TV'S JACKSON SHIFTS TO FIGARO IN DUAL SETUP

In another tv-to-pictures shift, Felix Jackson—for the past three years producer of CBS-TV's "Studio One"—has been signed by Figaro Inc. to produce two pictures a year. Jackson has made arrangements with the network to join the Joseph Mankiewicz indie firm immediately, although his contract will enable him to resume his video chores next season.

Jackson's first picture for Figaro will be David Karp's "Good Old Charley Faye," scheduled for production in New York this summer, with George Roy Hill directing. United Artists will release the film. The property was originally presented on "Kraft TV Theatre."

The Figaro deal marks Jackson's return to motion pictures. A successful European playwright and film scenarist, he came to Hollywood in 1937. His screen credits as a writer include "Destry Rides Again," "Mad About Music," and "Back Street." He produced for Universal from 1942 to 1949.

TV-Pic Shuttle Getting Crowded

The television-to-pictures shuttle is becoming more crowded, in part, as noted previously, because of the tv properties being purchased by screen producers and now, too, because of the number of films being lensed in New York where tv talent is available.

Metro this week began shooting "A Man Is 10 Feet Tall," from the Robert Alan Aurthur teleplay with adaptation by Aurthur. TV thesps nabbed for the film include John Cassavetes, Sidney Poitier, Kathleen Maguire, Ruby Dee and Jack Warden. Paramount has signed Morris Ankrum for "Omar Khayyam."

Lauren Chapin, youngster on tv's "Father Knows Best," is set for a role in RKO's upcoming "Tension At Table Rock." George Gobel's first film, "Birds and the Bees," is now moving into release at Paramount. Brian Keith, who alternates between the two mediums, is due for a featured part in "Nightfall" at Columbia. Going into the same film is Rudy Bond, who's been associated with tv and legit over the past three years.

Edward Binns, who's made 200 tv appearances, has been signed for a role in Bert Friedlob's "Beyond a Reasonable Doubt."

These, of course, are just a few of the performers currently on the shuttle. That more and more can be expected is evidenced by the fact that all film companies, in addition to casing tv for story properties, also are on the alert for casting possibilities.

Settle 9-Month Strike Vs. San Antone Ozoners

San Antonio, March 27.

Settlement of a nine-month strike by projectionists against four local ozoners was announced here on Thursday (22). Strike involved the Alamo, Rigsby, Mission and South Loop 13 Drive-In Theatres, owned by Statewide Drive-In Theatre Corp., of which Arthur Landsman is prez.

One-year pact was signed by Richard Landsman, general manager of Statewide, and Durward A. Taylor, biz representative for Local 407, Motion Picture Machine Operators Union, AFL-CIO. Taylor said union projectionists will begin working at the four ozoners on Sunday.

The nine-month strike had been marked by much violence, culminating last week with orders by Arthur Landsman to "shoot-to-kill" any one prowling around his home.

Taylor said that the strike would continue against three other local ozoners, the El Capitan, Roxy and Fiesta.

Stanley Warner has been holding conversations with David O. Selznick relating to the production by the latter of several pictures in the Cinerama process. Although no deal has been finalized, the talks are continuing, SW confirmed this week.

While no specific properties have been mentioned, there is a possibility that Selznick may agree to make "Farewell to Arms" in the three-strip process. The Ernest Hemingway property has been on Selznick's schedule and he's indicated he has it planned as his next production. Only a short time ago, Selznick appeared to be interested in the Todd-AO process for "Farewell," but his current talks with SW apparently indicates a shift to Cinerama.

If Selznick and SW reach an agreement, it will probably mark the beginning of the production of story-line pictures in Cinerama. The theatre chain, which controls the rights to the medium, has long been seeking a property suitable for telling a story in the wide-screen medium. Its three previous films—"This Is Cinerama," "Cinerama Holiday" and the upcoming "Seven Wonders of the World" (opening in N. Y. April 10)—are all travelogs, although there have been attempts to tie the various segments together with a thin connecting story.

That SW is desperately in search of new product to continue its specialized operation has been no trade secret. Under its present policy, SW anticipates runs of at least a year in its 15 permanent domestic situations. With "Seven Wonders" bowing in a number of spots starting in mid-April, SW will have to come up with a followup film before the b.o. value of the picture declines. It is using its backlog of three films to open new domestic situations which, equipped with mobile equipment, do not have to sustain runs of a year or more.

Nat Lapkin, v.p. in charge of Cinerama production, has made numerous trips to the Coast in an attempt to interest major studios or important indies to undertake a picture in the three-strip process.

Sally DeMarco Resents Oscar's Snub to Choreos; Cites Their Work in Pix

Palm Beach, March 27.

"Why does the Academy continue to brush off choreography as something too unimportant in motion pictures to be considered for an award or even a word of recognition?" Sally (& Tony) DeMarco asks this question and insists that VARIETY should do something about getting an answer.

"Last year, when 'Seven Brides for Seven Brothers' came up for Academy awards there was much talk about what a shame it was that Michael Kidd's terrific choreography got no consideration. It was then said that choreography should be among the arts and talents for recognition and that the oversight would be corrected this year. But what happens, Nothing! Somebody gets an Oscar for the sound recording of 'Oklahoma!' but the wonderful dancing in the picture cannot be given any consideration because there is no choreography category," points out the irate danseuse. "A couple years ago 'An American In Paris' was one of the few musicals ever to be awarded the top Oscar. But the choreography of Gene Kelly got a snub instead of a nod from Oscar. Producers, directors, writers, composers, costumers, editors, sound recorders, effects-men, decorators, performers — everybody! — has a classification under which their good deeds can be recognized. But the hardest working guys of them all—the dance stagers—get nothing but Oscar's cold shoulder."

Similar squawks are being heard from other sources but so far the Academy continues to ignore choreography as an art worthy of an Oscar.

THE LOVE STORY OF A PRINCESS
M-G-M presents
GRACE KELLY • ALEC GUINNESS
LOUIS JOURDAN
in THE SWAN
CINEMASCOPE • COLOR
with AGNES MOOREHEAD • JESSIE ROYCE LANDIS • BRIAN AHERN
LEO G. CARROLL • ESTELLE WINWOOD • VAN DYKE PARKS
Screen Play by JOHN DIGHTON • From the Play "The Swan" by FERENC MOLNAR
Photographed in EASTMAN COLOR
Directed by CHARLES VIDOR • Produced by DORE SCHARY

Harrison Pact as 20th Gen'l Sales Mgr. Part of Home Talent Building Plan

Appointment of Alex Harrison as general sales manager for 20th-Fox, confirmed last week by Spyros P. Skouras, 20th prexy, constitutes part of a larger plan to promote young exec talent from within the company.

Harrison, 40, is one of the youngest sales toppers in the industry, although he's been with 20th since 1935, rising from poster clerk in the San Francisco office to become western sales manager, the position he held when he was named general sales manager.

Position actually hasn't been filled for quite a few years. Al Lichtman, now resigned and on consultant status, was director of distribution, and William C. Gehring was exec assistant general sales manager until he was made v.p. and exec assistant to Skouras two weeks ago.

With Gehring to act as 20th's exhib "ambassador," in the sense that he will put in appearances at the various conventions and take care of other detail, Harrison will be completely free to devote himself to the job of selling. He's expected to announce some changes in the 20th field and homeoffice sales force in the near future.

The Harrison appointment is seen as implementation of a Skouras plan to insure for the company the continuing growth of a new exec cadre to step in when the older men get ready to retire. It's known that Skouras feels strongly that the new blood in the company must be encouraged and nurtured along so that, when responsible top positions at the homeoffice or in the field become open, the situations can be filled from within.

Commenting on the Harrison appointment, Skouras said both Lichtman and Gehring had felt he "was the man who could brilliantly carry on our company's sales policies in the spirit of fair dealing and understanding which has marked our relationship with exhibition."

Skouras also paid tribute to Lichtman "who has served us so valiantly and well." In a separate letter to the sales force, Lichtman announced his resignation. He is currently in Florida and plans to enter production under the 20th aegis as per his contract, which allows him to make one a year for five years for 20th release.

Vic Green Rep's New Brit. Chief

Appointment of H. Victor Green as director of Republic's operations in the United Kingdom and Ireland was disclosed in N. Y. yesterday (Tues.) by Reginald Armour, exec v.p. of Republic International. Green, who flies from N. Y. to London April 4 to take up his new post, formerly was Rep's general manager in Australia, New Zealand and South Africa.

He's being replaced in Australia by William C. Heidenrich, formerly with Metro.

In other changes made by Armour, Ricardo Canals takes over as supervisor of the Caribbean area (he was formerly with RKO in the Far East) and Pedro Teitelbaum, formerly Rep topper in Brazil, has been appointed Latin American supervisor.

Armour, who leaves next week on a tour of the Far East, said Republic's foreign income now runs to about 40% of the company's total revenue and, with the expected rise in foreign business this year, the ratio should go beyond 50% and closer to 60%. He added that he hoped that there would be a corresponding lift in Rep's domestic billings, noting that, with all the restrictions in the foreign market, such dependence on foreign income might put the company "on a hell of a spot."

Rep foreign topper said he hoped to accomplish the rise in foreign revenue via the availability of better pictures from the studio, and the new Naturama anamorphic widescreen process in which several Rep pix are now made. It's compatible with CinemaScope projection equipment.

While at the studio recently, Armour said he saw "Lisbon," Rep film now in the final editing stages.

Fight Censorship

Washington, March 27.

In one offbeat section of its lengthy motion picture report, the Senate Committee advises MPAA to fight Government censorship.

"It should contest the decisions of censor boards which request additional changes or deletions and which the association believes unwarranted." Instead, the report advises tougher self-censorship, asserting:

"The subcommittee feels that the board of the Motion Picture Assn. should utilize its authority to review and propose changes in the Production and Advertising Codes, since at present they do not encourage the screen in attaining its full stature as a civic and artistic medium. The board should seek the consultation of responsible people representing diverse elements, including creative talent from within the industry, as well as educators, religious leaders and people trained in the behavioral sciences."

Distribs Mum But Burned; Awaiting Own Turn in April

Distribution executives, on the basis of a preliminary examination of the exhibitor testimony at last week's hearing before a Senate Small Business subcommittee in Washington, are doing a burn at what they term the "half truths" and "inaccuracies" issued by the exhibitor witnesses. The film companies, it's pointed out, will need at least six weeks to prepare a complete answer to the charges made by the theatremen. "The more time we have," said one distribution official, "the better will be our story."

Meanwhile, film attorneys and sales executives are digesting the reams of testimony and prepared statements entered by the complaining exhibitor leaders. The Senate subcommittee, headed by Sen. Hubert Humphrey, D., Minn., has as yet set no date when the film companies will present their side of the controversy. The distributors, in addition, have not designated officials who will present the film company's answers to the theatremen's beefs. It's considered almost certain, however, that one of the distribution witnesses will be Adolph Schimel, Universal's general counsel who played a leading role in drafting the distribution plan which Allied States Assn. and Theatre Owners of America turned down.

Distribution toppers are confident that the controversy between exhibition and distribution will take on a different complexion "when our side of the story is told." The big job, it's stressed, will be "to educate" the Senate committee by "giving them the facts we have." The film companies this time are determined not to pussyfoot and will not hold back any facts for fear of antagonizing any of their customers.

On one point—the effect of the foreign market in establishing domestic sales policies—the film companies feel certain they can destroy the exhibitor arguments. "When they talk about the foreign market, their views are completely cockeyed," said a distribution official. He pointed out, for example, that the exhibitor reports of the rental ceilings employed in some foreign countries were completely one-sided and that the theatremen failed to note that the regulations were not a one-way device to protect only the theatres. It was emphasized that in many of the countries the ceilings on film rentals were "the floor as well."

N.Y. REGENTS TO HEAR 'EDEN' BAN APPEAL

Albany, March 27.

State Board of Regents will meet here May 3-4 to consider an appeal from the banning of "Garden of Eden," Florida-made film which concerns a nudist colony. Ban was imposed by the Board of Education's motion picture division, whose rulings in some cases are subject to confirmation by Regents.

Appeal was taken by Sol Rosenblatt, as attorney for Excelsior Pictures, distributor of "Eden." He denied charges of "indecent" content of the film and claimed the state's censorship unconstitutional.

Indie Exhib

Continued from page 7

was emphasized again and again; and it was pointed out that the situation had become critical enough to create such strange bedfellows as Allied and TOA.

Witnesses developed the following:

Abram F. Myers, general counsel of Allied, said no arbitration system meant anything without arbitration of film rentals. He declared, in response to a question, that it had to be "one-way" arbitration—downward for the benefit of the exhibitors. Another time he admitted, "the people aren't going to theatres."

Prof. Wesley A. Sturges, member of the board of directors of the American Arbitration Assn., and an expert witness for both Allied and TOA, asserted that film rentals could be arbitrated. Anticipated difficulties would be overcome, he added, 'if the arbitration arrangements were to exclude the admissibility in evidence of prior awards in subsequent arbitrations."

Wilbur Snaper, past president of Allied, said many exhibitor complaints would be satisfied if the Dept. of Justice "would act in a progressive, active way to enforce the consent decree."

Benjamin Berger, former Allied president, testified he thought motion pictures was "equivalent" to a public utility and should be given Government production. He was warned by Sen. Andrew Schoeppel (R., Kan.) that Government control could be a "straitjacket" and that once the Government gets into a business, it never lets go. Berger denied that television can make any further inroads on the film b.o.

Julius Gordon, Allied secretary, attacked the "cupidity" of the distributors. He said this could be corrected by Government regulation. Gordon charged the industry sells abroad on more favorable terms than it extends domestically; that this is the only industry where the distributor refuses to arbitrate with his customer, and that foreign film quotas determine the volume of Hollywood's production.

Rubin Shor, Allied prexy, admitted in response to a question that Allied had never asked the Dept. of Justice whether it would be a violation of the decree for the company presidents to meet with exhibitors on common problems. Some companies have contended they would be violating the antitrust laws.

Herman Levy, counsel for TOA, appealed for an arbitration system including film rentals, with the comment that "everything which could be litigated could be arbitrated."

Levy flatly denied distributor charges that TOA scrapped the arbitration plan earlier approved by its board in exchange for Allied support of a TOA request that the divorced circuits be permitted to produce films. Levy said TOA broke off with the distributors before contacting Allied.

Myron Blank, TOA president, said product shortage is hurting worse than television. He admitted divorcement was a flop from the viewpoint of the indie exhibitors and that efforts to stimulate independent production had failed.

George Kerasotes, vice president of TOA, suggested that the salvation of the exhibitor might lie in a return to a reasonable sliding scale rental system, with flat, high percentage rentals eliminated.

Levy, in an effort to counteract Myers' insistence that film rental arbitration must be a one-way street, offered to permit distributors to "come in and ask for an increase on the same set of facts." This would limit distributors to requesting increases only on pictures for which exhibitors were asking decreases.

Reduced-Cost Gear Opens Lesser Situations to Cinerama 'Backlog' As Stanley Seeks Fresh Product

Interstate's Policy

Fort Worth, March 27.

Only second run features are being shown to service personnel here at Carswell Air Force Base because of a move by the Interstate Theatre Circuit. Formerly, first run pix were shown at the base prior to their appearance at local downtown houses.

It was considered "unsound economically," according to a spokesman for the Interstate circuit, for military posts near large cities to get top product before downtown theatres. Interstate decided not to accept films which had been released first to the military.

Brandt Attack On Myers Livens D.C. Senate Hearing

Washington, March 27.

Abram F. Myers, who for years has attacked other groups and individuals within the motion picture industry, was on the receiving end last Thursday (22).

The chairman and general counsel of the Allied States Assn. was portrayed by Harry Brandt, president of ITOA, as a man "whose main interest is to keep the industry in a constant state of turmoil."

In a prepared statement which took two hours to read before the Senate Small Business Committee hearing on exhibitor problems, Brandt pitched into Myers as a man whose "victories" have, time and again, taken the exhibitors from the frying pan into the fire. Myers called Brandt a "hatchetman" and announced that he will reply in a statement to be filed within the next week. Brandt was the last witness in the two days of hearings.

Climax of the ITOA prexy's pitch was a warning against the Myers' proposal for Government control of film rental prices. This, he asserted, would "put the independent exhibitors out of business."

"Over the course of the years," said Brandt, "Mr. Myers has merely paid lip service to intra-industry efforts seeking a solution of trade problems within the confines of the business.

"The record will clearly demonstrate that his main interest is to keep the industry in a constant state of turmoil and that he has succeeded only too well. The record will show that every time he has won a victory, independent exhibition has sustained a great loss and a worsening of its position.

"The ITOA is on guard with respect to his future activities. We are of the opinion that one more victory for Mr. Myers in the name of independent exhibition will put independent exhibitors out of business, and we do not intend to let that happen. . . .

"Mr. Myers hailed the Supreme Court divestiture decision as an insurance of a victory for free and open competition and fair industry trade practices, stating: 'When the decrees are worked out and become effective, artificial product shortages will end. Competition will force fair dealing by all distributors. And film rentals will reflect the real value of the product and not the rapacity of those accustomed to dealing in a controlled market.'

"Mr. Myers' penchant for litigation has given distribution a bigger club for extracting higher film rentals than it ever thought possible.

"Mr. Myers has declared that this industry can be regulated as a public utility by the Federal Government. This industry is not a public utility. Once the Government steps in there is no telling how broad regulation may become."

Cinerama is now setting its eye on population centers of 500,000. The development of self-contained, pre-wired units which reduces expense of theatre reconstruction has made the new policy possible. The first of the new units will be unveiled at the Roxy Theatre in Atlanta which opens with "This Is Cinerama," first picture in the process, on April 2.

Before the perfection of the new equipment, Cinerama was forced to contain itself in cities of huge population areas where long runs of a year or more could be obtained. This was made necessary by the huge outlay connected with the initial opening. Under the new system, the equipment can be removed and shifted to another theatre once the boxoffice potential of a city has been saturated.

Charged with the task of opening new outlets is Bernard G. Kranze, who shifted from United Artists to become vice-president of the Stanley Warner Cinerama Corp. Kranze has been surveying the U. S. and Canada on the search for suitable theatres for the installation of Cinerama. The Warner Theatre in Oklahoma City has been selected for a May 21 opening.

Stanley Warner's new policy enables it to take advantage of the backlog of three pictures it now has available in the Cinerama process. The new cities will kick off with "This Is Cinerama," follow with "Cinerama Holiday," and then with the soon-to-be released "Seven Wonders of the World."

Meanwhile, circuit is still faced with the problem of providing product for the 15 domestic Cinerama installations operating on a permanent basis. Starting in New York on April 10, it will substitute the long-running "Cinerama Holiday" with "Seven Wonders." After the latter, however, it has no replacement picture unless it makes a deal to exhibit the picture being produced by the Hazard Reeves equipment company (Cinerama Inc.) or makes an arrangement with another producer.

Stanley Warner and Cinerama Inc. are presently involved in arbitration proceedings stemming from disagreements on royalty payments and other policies. The outcome of the arbitration, it's felt, will determine SW's policy in this direction. It's understood, however, that the theatre chain has opened negotiations with Cinerama Inc. relating to the exhibition deal on the picture.

Actual work on Cinerama picture, dealing with the peacetime uses of atomic energy, will begin in April with the start of aerial photography. Producer Grant Leenhouts has overcome a major hurdle in obtaining approval of the story line from the Atomic Energy Commission which is lending its cooperation to the project. He expects to have two camera units working in May and hopes to have the film completed by the end of this year.

Meanwhile, Cinerama Inc., seeking to improve the technical quality of its process, is setting up its own developing and printing laboratory at its Oyster Bay, N. Y., studio.

Cinerama's appeal, meanwhile, remains unabated. The announcement of the closing of "Cinerama Holiday" has caused a new flurry of business for the current attraction as well as hefty advance sales for the incoming "Seven Wonders." Mail orders for the N. Y. engagement of "Wonders" have already hit the $100,000 mark, with $25,700 in for the first week. In addition, the entire house has been bought by organizations for 16 subsequent performances.

At the same time, Stanley Warner is pursuing its own production deals. Nat Lapkin, vice-president in charge of production, has spent several months on the Coast in an effort to work out an arrangement with a major company. Lowell Thomas, who produced "Wonders," is also talking with SW toppers about a followup picture dealing with Africa, with John Gunther's "Inside Africa" being mentioned as possible source material.

M-G Sez 'Raintree' to Meet Demands Of All Screens; No Release Plan Aired

Without revealing its release plans for "Raintree County," the first picture to be filmed in its new 65m process, Metro has indicated—perhaps as assurance to exhibitors—that a single negative filmed in 65m can supply prints in sizes that can meet the demands of any size screens now in the nation's theatres.

It's noted, for example, that the 65m negative can supply superroadshow prints in 3-1 ratio of width to height, filling the largest screens in use today—or even larger ones if they should come into use. In addition, the same negative, it's said, can supply prints in ratios of 2.55-1, 2.25-1, 2.1, 1.55-1, and standard size screens. Although revealing the flexibility of the new process, Metro continues to leave the one big question unanswered—what size prints will it provide for the general run of theatres in the U. S.?

It's generally agreed that it's economically impossible for the film company to provide prints in each of the different sizes it has mentioned. Some decision will have to be reached on the ratio the majority of theatres will receive.

In testimony before the Senate Small Business committee in Washington last week, exhibitors charged that the film companies were employing "the battle of the millimeters" as a new gimmick to circumvent the standard clearance method. For example, Trueman Rembusch, prominent Indiana exhibitor, declared that the use of non-standard equipment is helping the distributor to convert the industry from a "mass" to a "class" business.

Meanwhile, "Raintree County," said to be the highest budgeted film in Metro's history at $5,000,000, goes before the cameras on the Coast on Monday (2). Edward Dmytryk is directing and David Lewis producing from Millard Kaufman's screenplay based on the Ross Lockridge Jr. novel. Montgomery Clift, Elizabeth Taylor and Eva Marie Saint head the cast.

The 65m process is said to give a greatly improved image—with greater clarity and lack of distortion. It is filmed with cameras having a conventional-type mechanism, but modified to handle negative film 65m in width. Special camera lenses, embodying a new optical system, were developed for the system by Robert E. Gottschalk's Panavision Inc.

L'Amour Those Oaters

Oater cycle is paying off for novelist Louis L'Amour who will have five of his recent tomes adapted for films in 1956. Warners has his "Burning Hills" in production now while Columbia has just completed his "Black Jack Ketchum."

L'Amour, who arrived in New York last week accompanied by actress-wife Kathy Adams, also authored "Sitka" which 20th-Fox has slated for fall filming. Still other L'Amour scripts are "To Tame a Land," which Marlon Brando will produce and star, and "Guns of the Timberland." Latter will star Alan Ladd who will produce, too.

Par's Minimum $1,000,000 Sked For 'W&P' Bally

Setting up a special promotion department headed by Arthur L. Mayer, Paramount will spend $1,000,000 in the minimum for the national campaign on "War and Peace." This is exclusive of bally expenditures for any local engagements, it was stated this week by Jerry Pickman, Par's ad-pub director, who joined Mayer at a New York meeting with reporters. Latter returned to Gotham Sunday (25) after a quickie to Rome to view the Ponti-de Laurentiis production.

George Fraser, member of the Par homeoffice publicity staff, has been assigned to work on the picture exclusively under Mayer, Pickman disclosed. Charles Boasberg will concentrate on the selling, at least to the extent of covering the first few hundred dates.

Par has distribution rights to "W & P" throughout the world with the exception of Italy, Russia and Finland. In the case of England, Associated British will release the film under a percentage deal with Par.

Mayer, who's been in both distribution and exhibition over the years, is joining Par on a short-term basis. He had been associated with the company 25 years ago.

Magnani's Oscar

Continued from page 2

leaving it up to the American industry to rediscover her and confirm the fact that she is still . . . one of the greatest actresses of our time. Which is certainly another point in *their* honor."

This piece then goes on to say: "Together with this lesson, another very important one comes to us from Hollywood, and a very important one, too. . . ." It then points out the other prizes given "Marty" and their significance and value, bringing in arguments which must also be current topics in the U. S. in favor of an institution in which a small company and picture is able to beat out "big" productions and producers for the Oscar, and the significance of this for the future of the industry.

On Miss Magnani, while quoted mostly from an indie paper here, the same comments are true also for the Commie press, which for once credits Hollywood, the Yank industry, etc.—hence the p.r. value is immeasurable.

New N. Y. Warner Mgr.

Pat McGarry, formerly at Loew's Theatre, Jersey City, has been named house manager at the N. Y. Warner, where "Cinerama Holiday" now is in its 60th week. He replaces Norman Baruch, who has moved up as an assistant to Danny Davenport, treasurer.

Baruch formerly was assistant manager at the N. Y. Victoria.

Sam Pearlman continues as managing director and as district supervisor for a number of Cinerama theatres in the northeast area.

Cole Porter

Continued from page 1

thrown from a horse and breaking both legs.

During that time, from around 1940-48, Porter turned out a series of flops. He made a smash comeback, however, in '48 with "Kiss Me, Kate," followed by another flop, "Out of This World" and then two more hits, "Can-Can" and "Silk Stockings." The latter two shows are by Cy Feuer and Ernest H. Martin productions. "Stockings" winds up a lengthy Broadway run April 14 to tour, while "Can-Can" is currently on the road.

Porter is second only to Irving Berlin as top royalty earner in the American Society of Composers, Authors & Publishers roster. In his catalog are such standards as "Night and Day," "Begin the Beguine" and "I've Got You Under My Skin," among many others.

Louis B. Mayer

Continued from page 1

Zeckendorf envisions it, would provide access for pedestrians to the 42d St. stations of both the 8th Ave. and IRT Broadway-7th Ave. subways. Moreover, the tunnel would also tap such W. 44th St. theatres as the Shubert, Majestic and St. James. Thus theatregoers may be spared the inconvenience of inclement weather as well as the invariably traffic-choked streets that precede curtain time.

From both economic and aesthetic standpoints property owners and citizens of the theatre district in the Lincoln Hotel area are hailing the Zeckendorf deal, which is scheduled for consummation on May 16. Mrs. Kramer, for reasons peculiar to herself, had operated "less than 100" of the 27-story structure's 1,300 rooms for the past several years.

In contrast to the brightly lit windows of every other hostelry in the area, the Lincoln offered a drab, unkempt facade topped by a sea of dark, unwashed panes reaching skyward. Transaction, which also includes purchase of Mrs. Kramer's Roosevelt Hotel in Washington, involves an outlay of "close to $10,000,000" for the W. & K. subsid.

Prior to the Lincoln's lapse into disuse, the 28-year-old building was noted for its Blue Room which showcased such name bands as Jan Savitt, Isham Jones and Count Basie. Meantime, Zeckendorf indicated that restoration of the hotel's ontime prestige is in the offing since his interests plan a $3,000,000 refurbishing in event the property is not sold or leased.

Webb & Knapp leased the Astor Hotel in 1954 with option to buy. Later, however, it disposed of the Astor to the Sheraton Corp. of America and it's understood that talks have been in progress with the Sheraton chain with view to a possible Lincoln sale or lease.

With hotel rooms in the Times Sq. area already at a premium, it's felt that the Lincoln would particularly cash in on the trade generating from the soon-to-be opened N. Y. Coliseum, 15 blocks north on Columbus Circle. Active operation of the Lincoln obviously would benefit show biz, eafes and kindred interests in its immediate vicinity.

Skiatron Tube Pacted For New Dage Closed TV

Deal for the use of the Skiatron dark trace tube by the Dage television division of Thompson Products Inc. has been closed by Skiatron prexy Arthur Levey. Tube, which has extraordinary pictorial retention, will be used by Dage in a new closed circuit tv system for use in the transmission of business information via regular telephone wires.

Agreement calls for delivery of a minimum of $426,000 in dark trace tubes. Tube makes it possible to retain on a tv screen any information, such as bank records, signatures, exchange data, etc., for as long as desired. Demonstration of the system is due soon.

Philly Bulletin Ups Ad Rate, 1st Time in 7 Yrs.

Philadelphia, March 27.

In its first rate rise in seven years, the Evening and Sunday Bulletin has upped its amusement advertising rates 5c per line, effective last week.

New rate makes daily cost 92c per line and Sunday ads 87c per line. Rise affects local display motion picture theatre ads, legitimate theatres, concerts and other events. Retail, general and classified rates are also being revised.

Pickford Museum Blast

Hollywood, March 27.

Rising Hollywood indignation over failure to establish a film industry museum crystallized last week with a blast from Mary Pickford, threatening to leave her multimillion dollar collection of film memorabilia to three other cities if Hollywood doesn't establish its own museum.

Former actress called the situation "shameful" and declared industry heads who have failed to support the project are "shortsighted." Miss Pickford declared that, apart from being of great benefit to the industry itself, a museum in Hollywood would serve as a major tourist attraction.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (27)

1956 High	1956 Low		Weekly Vol. 'n 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
27⅜	24⅝	Am Br. Par Th	188	27⅛	27¾	25⅞	— ⅞
28⅜	23¾	CBS "A"	139	28⅜	27	28	—
28¼	23½	CBS "B"	54	28	27½	27⅞	— ⅛
26¾	22⅜	Col Pix	36	23⅞	23⅛	23⅛	— ¾
16⅞	14⅛	Decca	84	15⅜	14¾	15⅛	—
86⅞	75¾	Eastman Kdk	103	86⅝	84¾	85¾	— ½
4⅞	3¾	EMI	312	4	3⅝	3⅞	+ ⅜
24¼	18⅞	Loew's	316	23⅞	22	22	—1⅜
9	8	Nat. Thea.	156	8½	8	8⅜	— ⅛
36½	30¼	Paramount	52	33⅜	32¼	32¼	—1
36½	31⅜	Philco	72	35	34⅛	34⅜	—1
50⅜	41⅛	RCA	529	50⅜	48¼	48¼	— ¾
8⅞	8¼	RKO Picts	6	8⅝	8⅛	8⅝	— ½
12	9½	RKO Thea.	340	11⅜	11	11¼	+ ⅛
8⅞	7⅝	Republic	55	7⅝	7¼	7⅜	— ¼
15⅛	14	Rep., pfd	4	14⅜	14⅛	14⅛	— ⅛
17¾	16	Stanley War.	67	16¼	16	16¼	— ¼
24¼	22⅛	Storer	21	24⅛	23	23⅜	— ¾
25½	21⅛	20th-Fox	136	25⅝	25⅛	25⅛	— ½
29½	25⅛	Univ. Pix	9	27¾	27	27½	— ¾
79½	77	Univ., pfd	*140	81	80	80¼	— ¾
24¾	18⅜	Warner Bros.	70	21	20½	20⅝	+ ⅛
141¼	120	Zenith	45	136½	132	133¼	+2¼

American Stock Exchange

6¼	4⅝	Allied Artists	79	4⅞	4⅝	4⅞	—
13¼	10½	All'd Art., pfd.	14	11½	11	11¼	—
10	8	Du Mont	122	8⅜	8⅛	8¼	+ ⅛
3⅝	3	Nat'l Telefilm	38	3½	3¼	3½	+ ⅛
5¾	2¾	Skiatron	103	5⅛	4⅜	4⅜	— ⅞
12⅛	11⅜	Technicolor	108	12⅛	11⅝	12	+ ¼
4½	3⅛	Trans-Lux	10	3⅜	3¼	3¼	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3¼	4	—
Cinerama Inc.	1½	2	— ⅛
Cinerama Prod.	3¾	4½	—
Du Mont Bdcast	7⅛	7⅞	—
Guild Films	3⅛	3¾	— ⅛
Official Films	2	2½	—
U. A. Theatres	9¾	10¾	— ⅝
Walt Disney	42	46	—3

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Techni Print Sales Drop for Second Year Though Color Lab Diversifies

Total 35m positive print footage sold by Technicolor in 1955 continued to drop for the second year in a row even as the color lab was diversifying its activities, the Techni annual report, out last week, showed.

Net profit for 1955 was put at $2,064,820, or $1.03 per share, which compares to a 1954 net of $2,319,160 or $1.18 per share. Total sales last year ran to $32,418,069 against $34,654,980 in 1954.

Report showed total 35m positive print sales running to 488,689,604 feet in 1955. This compares with 529,906,813 ft. in 1954 and 560;550,813 ft. in 1953, the lab's peak year. Noting Techni research looking to improved quality of its color system, the report said special types of prints already shown to customers "will result in an important additional volume of business to be obtained as fast as we are equipped to handle it." It further reminded stockholders of Techni's entry into the field of amateur processing and graphic arts which should bring improvements "later this year and for the long range future."

Techni during 1955 had commitments for 73 features in color by Technicolor and with prints by Technicolor. Lab at the moment has 76 features under contract or in preparation for lensing. In 1954, Techni had commitments for 88 pix and contracts for 92 in 1955. Implication would be that some of the projects originally planned for 1955 didn't pan out.

Meeting On Italy

Techni prexy Herbert T. Kalmus in the annual report confirmed that there had been a "meeting of the minds" with an Italian financing group for establishment of a Techni lab, Technicolor Italiana. Basic agreement between the U.S. lab and the Italian backers, I.F.I. Institute Finanziaro, has been drafted. While approval from Washington is expected, Kalmus said there was "still considerable discussion about the whole matter in Rome."

Techni's British plant, while selling a record volume of 209,452,836 feet in 1955, nevertheless showed a decline in profits from £362,756 in 1954 to £316,975 last year. Kalmus explained the drop was due to new materials, new procedures and new controls which had to be introduced to meet the adoption of new types of negative and the introduction of large screens.

Techni French plant near Paris has been operating since September, but has been faced with "unusual difficulties" arising from changes in the Techni system and shortages of the required raw materials.

British plant produced 40 in 1955 and has commitments for 14 this year. It remitted $297,469 to Technicolor last year, of which $131,108 was deducted for British taxes.

15 NEW DRIVE-INS FOR MPLS. TERRITORY

Minneapolis, March 27.

Work already has started, or is about to begin, on 15 new drive-in theatres in this territory. They will bring the area's total to approximately 120, considered a highly respectable number considering the shortness of the season and the fact that are usually many cold summer nights.

Some ozoners even are planning to open on Easter Sunday, although currently there's plenty of snow on the ground and the thermometer has been flirting with zero. It's pointed out that there apparently is no lack of outdoor theatre investment funds, even though weather conditions generally are unfavorable for open-air entertainment.

ORDERED TO TRIAL

Appeals Court Rules Dismissal Against Mrs. Steiner Wrong

San Francisco, March 27.

Ninth circuit Court of Appeals has reversed the dismissal of a $1,356,300 treble damage antitrust suit against 20th-Fox, Fox West Coast Theatres and others and sent it back to the Federal court in Los Angeles for trial. Action brought by Mrs. Selma Steiner originally was filed five years ago.

Plaintiff filed suit as the owner of the Larchmont Theatre in Hollywood, claiming the defendants violated the antitrust laws by obtaining a lease on the house at an allegedly inadequate rental. Suit contended the plaintiff was pressured into a low rental lease extending to 1962 on threat of opening a competing theatre.

United Artists

proudly congratulates

The Hecht-Lancaster Companies

and

Producer Harold Hecht

on the

ACADEMY AWARDS

to **HAROLD HECHT**
"Best Motion Picture of the Year"

to **ERNEST BORGNINE**
"Best Performance by an Actor"

to **DELBERT MANN**
"Best Achievement in Directing"

to **PADDY CHAYEFSKY**
"Best Screenplay"

for

"MARTY"

Hecht-Lancaster presents "Marty" starring Ernest Borgnine and Betsy Blair
Story and Screenplay by Paddy Chayefsky • Directed by Delbert Mann
Produced by Harold Hecht • Associate Producer: Paddy Chayefsky

THRU UA

Brit. Pic Trade No One-Way Street, Sez Wilcox; U.S. Coin Must Flow Back

The American film companies have been "unintelligent" in allowing trading with Britain to become a one-way street, British producer Herbert Wilcox said in New York last week.

"The adverse balance is just too great," he added. "The Americans have exposed themselves in a manner that just isn't very good statesmanship. A one-sided deal, with all the money coming out of Britain and so little flowing back, is bound to collapse sooner or later."

Acknowledging that resistance against British pictures did exist among American audiences, Wilcox deplored the fact that the U. S. industry did not take the view that at least 10% of what it earns in Britain should go back to that country via British film earnings in the U. S. "The basic concept of trade today is barter," he commented, "and barter means a two-way traffic. If Metro makes a lot of money in Britain, and derives dollar revenue from our country, why couldn't it then turn around and make a real effort to sell British pictures in its own market?" Wilcox said this held equally true of other American distribs.

Asked about reports of moves afoot in Britain to restrict Eady Plan benefits to British producers only, Wilcox stated emphatically: "We can't do anything in England that hurts the American industry. You can be assured that we will not discriminate against American interests in any way."

Wilcox Dickers

Continued from page 3

an indie distributing outfit "because they can do the specialized selling we require."

George Schaefer is being appointed Wilcox's representative in the U. S. If a deal is made with an indie, it'll cover not only "Teen-Age Daughter" but a regular flow of Wilcox product, amounting to three a year.

Wilcox said he made a coproduction deal with Columbia for "H.M.S. Clay Pidgeon," the story of the British gunboat Amethyst which, in 1948, was trapped up the Yang-Tse River by the Communists but escaped. Franklin Gallings is writing the screenplay and Wilcox hopes to get Trevor Howard to take the starring role.

20th Huddles

British producer also has been huddling with Spyros P. Skouras at 20th-Fox with a view to making two coproductions with 20th. One is a remake of the French, "La Bataille," and the other is "Eastern Approaches," another was story. If the deal with 20th jells, Wilcox will get world rights with 20th handling the films in the UK. In addition, Wilcox has been talking to United Artists about its release of his "King's Rhapsody," on which UA has given a guarantee, and to Guild Films about a possible tv film series. Wilcox denied reports that Miss Neagle, his wife, would appear in the tv films.

Wilcox said Miss Neagle's only tv plans involved an NBC spectacular. That deal is currently in negotiation with the web.

Wilcox has no details on the possible dual launching of "My Teen-Age Daughter" on tv and in the theatres, but noted that it was a wholesome, family-type picture. Apart from "Richard," the only other British film that has followed the tv pattern was "The Constant Husband." It was poorly received, and a theatrical distribution deal for it has yet to be set up.

Bout Shows

Continued from page 5

successful "The Champion" came before video was bringing so many real bouts to the public. He says he'll watch with interest, however, the boxoffice fate of the impending "The Harder They Fall" which is advance touted as probably one of the year's major grossers.

The previous Audie Murphy picture here, "To Hell and Back," had a long run and chalked up sensational grosses, but that fact didn't help "World." Recent Tony Curtis pictures also have been boxoffice clicks locally and yet "Jungle" did the brody.

LESS THAN 600 UNITS FOR UPT VIA DECREE

United Paramount, exhibition division of American Broadcasting-Paramount Theatres, will wind up with less than 600 houses in the United States. This comes as a result of both the film industry's antitrust suit and the corporation's policy of lopping marginal operations.

Decree entered in the antitrust action forced the circuit to reduce to a maximum of 651 units. The company prior to the Government suit had 1,450 situations, a majority of them held in partnership with other exhibitors.

Reason for cutting holdings to less than the level demanded by the decree is the "changing complexion of the business." This entails undesirable locations and size of theatres, population shifts and earnings potential.

AB-PT houses numbered 605 as of the end of last year and 25 of these must be dropped by next June.

Midwest Exhib Meet a Ripley; Just No Gripes

St. Louis, March 27.

Not a single gripe was made against producers of motion pictures and distributors at a regional meeting of the Missouri Illinois Theatre Owners Assn. at Louisiana, Mo., last week. Chief theme was ways and means for profitable merchandising of new films being released by Hollywood producers.

L. J. Hill, Mexico, Mo., prez of MITO, sounded the keynote when he declared, "We're not here to gripe about anyone. Nothing good ever comes out of name-calling. We must get back to basic fundamentals and realities to sell our pictures and get the people to come back to our theatres."

Some of the ideas suggested to hypo b.o. activity included co-op newspaper advertising with local merchants with current films; direct mail calendars with cuffo theatre ducats of passes if accompanied by a cash customer; kiddie shows; tie-ins with the Humane Society when a canine film is shown; radio and tv stations accepting ducats for spot announcements; juries to pass on the merits of forthcoming pix; bathing beauty contest; juke boxes playing on sidewalks in front of theatres, etc.

The only film branch manager who attended the shindig was Harry Haas, Paramount, St. Louis.

Library Sale

Continued from page 4

no doubt that both Matty Fox, who bought the RKO backlog, and Elliot Hyman, who'll distribute the WB library, will make a strong effort to collect all the foreign coin possible on their acquisitions.

Company execs, while keeping in mind the age of the releases, say that neither Fox nor Hyman is bound by any joint policies adopted by the MPEA. In Denmark, for instance, where the companies have been hoping to gradually create a real supply shortage to force better rental terms, release of the WB films might offset the pressure.

In quota countries, even when there are age restrictions, a good many of the RKO and WB films haven't played off, since imports are limited and the companies of course ship in their best product. While the age limit is definitely enforced, it's feared that, should nationals acquire all or part of the films, a way might be found to release them anyway.

Deny Prejudice

Continued from page 3

important for the Continental industries to understand."

He went on to say that there undoubtedly was something akin to prejudice against foreign films in the U. S., and that it was probably stronger in some sections of the country than in others. "I'd prefer to call it 'resistance' rather than prejudice," he said. "It really is a reluctance to make the effort to appreciate something that may be new or different. It would be completely foolish to pretend that even a good foreign film has the same enjoyment and boxoffice potential in this country as an ordinary good American picture."

What confuses the situation in the view of some observers who have experience on both sides of the Atlantic is that the taste differential between the U. S. and Europe is so considerable.

"When I hear a Paris audience whistle and boo at a French picture, I'm almost 100% certain that the picture will be a hit in the U. S.," an indie importer commented last week.

There are, of course, dissenting voices. Britain's Peter Craig-Raymond, commenting on the frequent British "prejudice" charge vs. the U. S. trade, notes: "Nobody—least of all British producers—mentions the salient fact that quite a few British films attain a rather sluggish gross . . . in Britain. Yet even these quite frequent flops are given headlines if they are not granted Broadway openings, circuit bookings, etc.

"Let's stop flaunting the Union Jack and patriotically selling 'British film' in bulk. Sell a film as a film—if it is a moneymaker, who asks the point of origin? As an excuse 'prejudice'—even in London—rings steadily hollower and hollower."

Pix-Minded

Continued from page 5

noticeable that the list of "test" markets boils down to a dozen or so cities—and most of the companies select the same spots time after time. For instance, Cleveland has had as many as 25 or 30 "premieres" in a year, staged by various distributors. There is no secret that Cleveland has become a "pet" of the advertising directors because each of the three dailies there has film editors who enthusiastically cover the local film beat and who are given liberal space in which to do a bangup job. The city desks of Cleveland, reflecting the views of top editorial echelon, believe in news coverage for visiting stars, newsworthy ballyhoo or publicity stunts. Taking a cue from the newspapers, the Cleveland radio and tv stations are highly cooperative also. How much extra advertising revenue has poured into Cleveland annually is hard to estimate but it must run into hundreds of thousands of dollars above normal.

When a city is chosen for a "test" premiere, the rubberband is taken off the distributors' bankrolls and budgets are doubled or tripled. A normal campaign which might run around $1,000 for an opening, skyrockets to $3,000 or even $5,000.

Being human—and having jobs to hold down—the film advertising heads naturally pick their spots—where their campaigns have the best chance of showing exciting results. They dump in extra effort and money to give the new picture every chance to get off on the right foot.

There are a number of socalled key cities which seldom grab off these "test" campaigns. There are others that get them regularly from all the companies. The answer is the editorial attitude of the newspapers in the town. Usually, that attitude is city-wide, so far as the papers are concerned; when one paper has good film coverage, they all do, usually—so the city becomes known as a "good movie town."

Of course, New York, Chicago, Los Angeles and Philadelphia get premieres because of their size and geographical importance. There are other isolated cases where the premiere goes to the spot where the picture was filmed or for some other local reason. But, by and large, the tryouts, backed by big budgets, are sent to the cities which can be relied upon to give enthusiastic cooperation. Among such cities are Houston, Texas; Richmond, Va.; Boston, Detroit, Minneapolis, Columbus, O.; Syracuse, Rochester, Miami, Buffalo, New Orleans, Atlanta and others.

At the other end of the line, where extremely few "premieres" take place are such "tight" newspaper situations as St. Louis, Kansas City, Norfolk, Nashville, Providence, Memphis, et al.

Not only do these "cold" spots on the film map fail to dip into those bloated premiere budgets, but they are nearly always eliminated from the itineraries of touring stars and other traveling ballyhoo attractions used to promote a new pic. The fish-eye given visiting players, publicity-wise, cause the promotion chiefs to route their expensive emissaries to other cities where the promotion path isn't so rough and unresponsive. A city like St. Louis, for instance, is often bypassed by touring celebrities simply because the visit would be embarrassingly unprofitable.

Parliamentary Debate Not Anti-Yank

[Cryptic Cablese Misled U. S. Views]

By HAROLD MYERS

London, March 27.

As a postscript to the recent House of Commons debate on the problems of British films in the Yankee home market, it ought to be said that the original excerpts as cabled to the States were chosen for dramatic highlights and gave a wrong slant. Hence Americans are poorly informed as to what was actually said and the reactions of American film men have been based upon sketchy and misleading cables.

This VARIETY representative sat through the entire debate and was pleasantly surprised to find that it did not develop into an anti-American wrangle. On the contrary, it was a fairly balanced survey of the problems besetting the British motion picture industry—and in any such survey the lack of support in the American market must be noted.

The debate lasted over five hours and in that time most of the speakers adopted a healthy and constructive outlook. Admittedly, there were some suggestions that imports from the United States should be restricted to give more scope in the domestic market to British pictures. This point, as a matter of interest, was made by the mover of the original resolution, John Rankin, towards the end of a speech lasting about an hour, but it was by no means a major issue. The same applies to comments by Stephen Swingler and one or two other M.P.s.

It is particularly interesting to note that Harold Wilson, who, as a former president of the Board of Trade, replied for the Labor front bench, devoted most of his speech to an attack on the Rank Organization and to criticism of the government for breaches of faith in their relations with the Rank Organization. Neither Wilson nor the Minister winding up the debate made any reference to the American situation.

Inside Stuff—Pictures

Bill Diehl, St. Paul Dispatch, sounded off in his column that a major film company exploiteer during a recent visit "impugned his (Diehl's) integrity and that of his newspaper" by intimating both were "for sale." He further stated he's notifying the exploiteer's homeoffice, but didn't publicly name the exploiteer or the actress whom the latter had in tow for blockbuster promotion of an upcoming release. Lashed out Diehl:

"A Chicago-based press agent we have known for three years or so came to town last week with a no-name actress and got into a not-so-merry hassle at the St. Paul Auditorium when Shrine officials wouldn't let his little prize appear on the circus program there. In the course of his vocal fireworks (and, dad, he was crackling, according to several witnesses), he accused one Shrine official of being drunk (about the time the official was probably wishing he were) and when it was suggested that Bill Diehl perhaps would give him some publicity on the actress (which actually we had refused to do because she was no news), he snorted: "Why, we buy guys like Bill Diehl."

To which the columnist appended, "To put a bug in his ear, you may buy guys LIKE me, but your batting average with me is the lowest, bud. We ain't not never for sale—and there's more truth than grammar in that sentence . . ."

Morris Helprin, Korda rep in the U. S., voiced "emphatic objections" to a claim by Jay Williams, v.p. of Theatrical Enterprises, that Williams had conceived the "Richard III" pattern of simultaneous tv and theatrical release and had helped set the deal between NBC and the Korda-Olivier combine as "an indie agent."

Helprin said he alone had originated the idea of a tv preem for "Richard" and had approached the web with the proposition, asking $1,000,000 for a single showing. NBC nixed that figure and made a counter offer. Later on, Williams, according to Helprin, served as go-between, introducing him to someone in the NBC legal department. "For this he received a fee, and it was just about his only connection with the whole deal," Helprin claimed.

He said that, after this introduction, agreement was reached and he (Helprin) and the NBC legalites then worked out the contract which gave the Korda group $500,000 for the first showing, with options on two additional showings at $100,000 each and participation by NBC in the theatrical film rentals after a theatrical gross of $1,200,000.

Total of 50 field exploitation men are now on the payroll at United Artists to bally "Alexander the Great." Additionally, seven were at work on the Robert Rossen production's upcoming bow at the Capitol Theatre, New York today (Wed.). Operating under exploitation chief Mori Krushen, the fieldsters are assigned to local commercial tieups with exhibitors, personal appearance tours and various other promotions.

"Alexander" also will have homeoffice department heads on the hop. Set for various treks to the key cities concerning the campaign are Roger Lewis, ad-pub director; Al Tamarin, assistant ad-pub chief; publicity director Mort Nathanson and Krushen.

British Technicolor, which normally utilizes six months to process prints, is establishing a new speed record on Robert Rossen's "Alexander the Great" for United Artists. Rossen approved final cut, running 157 minutes, on Nov. 29. First prints for the three American premieres are slated to be ready Friday (16), three months and 16 days. As a result of the speedup, UA has been able to go ahead with booking the big production into key cities in April. It opens in N. Y. March 28, in Los Angeles and in San Francisco the following night.

Alec Guinness is regarded as a top boxoffice in Minneapolis, but for the second time in recent months one of his starring pictures was unable to land a downtown firstrun and is going into a local neighborhood "fine arts" theatre for its initial local engagement. This time it's "The Ladykillers," due this week at the Suburban World. Previously "To Paris With Love" opened at three local non-art neighborhood theatres.

RKO Radio, as stated last week, has a deficit of $18,647,229 which can be applied against future profits for tax purposes. But it must be emphasized now, because of some confusion that developed, that this is unrelated to the old RKO parent (holding) company's capital-loss-carry-forward benefits of about $30,000,000.

READY.... and RARIN' TO GO when school vacation starts!

TOY TIGER

U.I.'s Family-Appeal treat for the Big Summer Season!

SEE IT!
TAKE YOUR WIFE...FAMILY... OR SWEETHEART TO THE SPECIAL EASTER WEEK SCREENINGS your U-I EXCHANGE IS ARRANGING!

Universal International presents

PRINT BY *Technicolor*

TOY TIGER

STARRING
JEFF CHANDLER · LARAINE DAY *and* **TIM HOVEY**
with
CECIL KELLAWAY · RICHARD HAYDN Directed by JERRY HOPPER Screen Story and Screenplay by TED SHERDEMAN Produced by HOWARD CHRISTIE

Chi Judge Reverses Master on 'Game'; Sez Pic Obscene, Censor Law Okay

Chicago, March 27.

In an unusual reversal of his own Master-in-Chancery, Chi Federal District Court Judge J. Sam Perry last week ruled that the controversial French film, "The Game of Love," distributed by Times Film Corp. of New York, is "obscene" and that the Chi censorship ordinance is not unconstitutional.

He thus overruled Master David J. Shipman who, several weeks earlier in his report, had recommended that the film be shown in Chicago since it was not "obscene." Shipman also stated his view that the operation of the Chi Police Censor Board was unconstitutional as was, he said, the city censorship ordinance. Judge Perry later used an advisory jury to help him reach a decision, and the panel, picked at random from the jury rolls, voted that the film was "obscene and immoral."

In his ruling, Judge Perry said: "The dominant tone of the film is sexuality," and continued: "The film appears to casually write off unconventional behavior as a mere interlude in the maturing process of the hero." Referring to the Chicago censorship ordinance, he stated: "If this ordinance were to be voided for the reason that the terms obscene and immoral are too vague and indefinite, the state's police power in the area of health and morals, which has always enjoyed sanction, would be seriously invaded and reduced by the film industry, which currently presents one of the most popular and effective media of communication."

After the decision was announced, Times Film attorneys Felix Bilgrey of New York and Abner Mikva of Chicago conferred on plans for an appeal to the U. S. Court of Appeals.

Kingsize Telefilms

Continued from page 1

to turn out an entire series of 39 hourlength films. A couple of studios proved differently this year, and as a result the roster of 60-minuters for next season already has zoomed and viewers will get their first taste of 90-minute shows on film on a regular basis in the fall.

ABC In Vanguard

Among the networks, ABC-TV has the most ambitious plans in this direction. Its schedule calls for a regular series of 90-minute pix to be produced on the Coast, in Bermuda and in Europe by John Gibbs' Meridian Productions, with either 26 or 39 of the pix to be made for the first year. (Meridian, incidentally, turned out the pilot film in the series in 10 days, giving an indication of the speed at which the telefilm houses can work.) Besides its "Command Performance," as the Meridian series is titled, the web has scheduled two new hourlong series. "International Theatre," to be produced on the Continent by Sheldon Reynolds, and "Wire Service," to be filmed by Don Sharpe in Paris, London and on the Coast. Web is also considering going into an hourlong western, but hasn't found a producer yet and this isn't included in the totals. Holdovers in the filmed-hour class next year will be "Disneyland" (26 hours) and "Warner Bros. Presents" (39 hours). The totals above, incidentally, do not include the 100 hours of "Mickey Mouse Club" which will produce on films ;the totals cover dramatic features only.

CBS-TV's schedule, though less ambitious, has all the earmarks of being more definite. Web has scheduled "Playhouse 90" as a 90-minute stanza for the fall, with 13 of the dramas to be put on film, eight of them by Screen Gems, the Columbia tv-film subsid, and five more by the network itself. Then, there's a 60-minute "Perry Mason" series to be filmed either in 26 or 39 episodes by Paisan Productions on the Coast.

Finally, NBC, which via RCA chief Gen. David Sarnoff and NBC prez Bob Sarnoff has indicated an aversion to the use of film, is in discussions with 20th-Fox over a projected series of eight or 10 90-minute filmed spectaculars with the tentative title of "Writer's Croice." As far is known, this would be NBC's only venture into the 60- or 90-minute filmed area.

GASTON HAKIM SAYS FRENCH TRADE TOPS

Both French film production and attendance are at their peak, according to importer-distributor Gaston Hakim, who's just returned from a six-week hunt for fresh product in Paris. Upswing at the wickets, he said, can largely be attributed to sharp improvement in quality of Gallic films.

Europe's recent cold wave, reportedly the worst in a century, was another factor in raising grosses and getting the public back in the filmgoing habit. For Hakim pointed out in New York this week that thousands of Frenchmen, whose heating equipment was inadequate for subzero weather, flocked to theatres not only to see what was on the screen but to keep warm.

While French producers are emphasizing quality, Hakim noted "at the same time they, as well as other European filmmakers are striving for something different, something unusual. For the public isn't interested in the ordinary, they're looking for the bizarre—the informal that gets away from everyday convention."

He conceded, however, that this formula cannot always be relied upons, since "Rashomon," a Japanese import a few years back, was an "out-of-the-ordinary" film in every respect, but failed to click with the exception of a few big city runs.

While abroad, Hakim acquired four French films for U. S. distribution. They include "Milord L'Arsouille" (His Excellency, the Tramp), "Les Premieres Outrages" (Young Desires), "Maternite Clandestine" (Forbidden Passion) and "Faith, Hope and Fidelity." Latter is based upon two Guy de Maupassant stories and one of Maurice Dekobra.

Hakim plans to dub "L'Arsoille" for the American market and envisions release through a major distributor. Produced by Florida Films, it's said to be the first all-French production in CinemaScope and Eastman Color. Andre Hagiuet directed from a story by Jacques Benac. Yarn concerns Lord Seymour, founder of the famed Jockey Club, and depicts the period immediately prior to France's 1848 revolution.

Following a brief trip to the Coast to arrange the "L'Arsouille" dubbing, Hakim returns to France the end of April to attend the Cannes Film Festival. Fest, incidentally, has developed into an international market place for buying and selling of product, aside from its primary function as a centre for distribution of pix prizes.

Briefs From the Lots

Hollywood, March 27.

Metro assigned **Anne Francis** to play opposite **Robert Taylor** in "The Power and the Prize" . . . Taylor also assigned to the top role in "The 32nd Day" on the same lot . . . Meanwhile **John Mantley** is scripting "The 27th Day" at Columbia . . . **Forrest Tucker** joined the cast of "The Maverick" at Paramount . . . **Joan Collins** assigned by 20th-Fox to play opposite **Richard Widmark** in "The Last Wagon"

Film Reviews

Continued from page 6

Escuela De Musica

bers amply sell this very light operetta. It has proved the new longrun champ of Mexico.

Whole cast helps to put, across this yarn about a prim spinster (Miss Lamarque), music school proprietress who strives for the longhair type of music, and a breezy young man (Infante). Latter is a hep cat who drinks too much and sees too many girls. He features old folklore songs of Mexico, Puerto Rico, Cuba and Venezuela. The blemish is the inexpert coloring and focusing of these dance numbers. But it doesn't wreck a highly entertaining pic.

It can be said that Mexican pix are fast perfecting topdrawer tinting. That perfection is looked for long before 1956 is ended. It is the first Mexican made pic with dance numbers all in color.

Doug.

Les Salauds Vont En Enfer
(Heels Go To Hell)
(FRENCH)

Paris, March 20.

Discifilm release of Champs-Elysees Film production. Stars Marina Vlady, Serge Reggiani, Henri Vidal; features Robert Hossein, Jacques Duby, Robert Dalban, Guy Kerner, Martha Mercadier. Directed by Robert Hossein. Screenplay, Rene Wheeler, Hossein from play by Frederic Dard; camera, Michel Kelber; editor, Charles Bretoneiche; music, Andre Gosselin. At Colisee, Paris. Running time, **90 MINS.**

Film falls into the category of a Gallic prison film with the added fillip of a couple of escaped convicts killing each other over a strange, vengeful girl whose lover they have killed. Strong U.S. influences in prison scenes, plus general naivity in treatment of the female and the gangsters, limits this for art houses. It has some exploitation possibilities.

Two convicts are suspected of being informers by the rest of the inmates. Only one of them is but the two of them escape together. Their friendship and hardship weld them together. They slay a painter but keep his mistress, and both grow enamored of her. However, she stays only for revenge.

For a first film, director Robert Hossein has given this a rugged mounting. Marina Vlady is a delectable morsel and plays the mistress with photogenic appeal if lacking thespian experience. Serge Reggiani and Henri Vidal are competent as the friends. Lensing and editing are acceptable. *Mosk.*

Long Pix

Continued from page 7

to give the public the true value of the story.

Some theatremen claim they cannot afford to play some of the long-running films, and several maintain that they have bypassed certain pictures because of the excessive running time. They feel they're not worthwhile to play if they can't obtain the necessary turnover and if, in addition, it costs them overtime pay for employees.

As examples of recent pictures considered too long, the theatremen point to "Anything Goes" (106 minutes). "The Benny Goodman Story" (116 minutes), "The Rose Tattoo" (117 minutes), "Guys and Dolls" (150 minutes), "The Conqueror" (111 minutes) and "Carousel" (120 minutes).

It's charged that even pictures slotted for the lower half of the program are also running longer, and on many occasions an exhibitor is faced with the problem of putting together a program with two films each running over 100 minutes.

Noel Meadow on (Blurb) Lark

New York indie operator Noel Meadow (who leans towards foreign imports as well) bombards his patronage with the following catch-phrases in his promotion pieces:

Your local theatre has a "spectacular" every day.

The nice things about the "commercial" motion picture is—no "commercials."

Your motion picture theatres serves but one master—*You!*

The film theatre gives you *uninterrupted* entertainment.

The Theatre had had no legitimate offspring sinces the movies.

Your local movie theatres offers something better than the 17-inch screen.

Off all entertainment forms, movies are the least limited.

Can your entertainment needs be confined to a 20-inch screen?

Of all entertainment forms, only the movies keep getting better.

The movies are more than a thing to see—it's a place to go!

Your entertainment, like your food, should be fresh. Go to the movies!

The best movie channel is the one leading to your favorite movie theatre.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 5
This Date, Last Year 8

"THE INTRUDER"
Prod.—Lindsley Parsons
Assoc. Prod.—John H. Burrows
Dir.—Irving Rapper
Edmund Purdom, Ida Lupino, Ann Harding, Jacques Bergerac, Gloria Talbott, Donald Murphy, Douglas Kennedy, Mimi Gibson, Eric Anderson, Ruby Goodwin
(Started Feb. 24)

"THE YOUNG GUNS"
Prod.—Richard Heermance
Dir.—Albert Band
Russ Tamblyn, Gloria Talbott, Scott Marlowe, Wright King, Walter McCoy
(Started March 19)

COLUMBIA

Starts, This Year 5
This Date, Last Year 5

"NIGHT FALL"
Prod.—Ted Richmond
Dir.—Jacques Tourneur
Aldo Ray, Anne Bancroft, Brian Keith, Frank Albertson, James Gregory, Rudy Bond
(Started March 20)

"REPRISAL"
Prods.—Lewis J. Rachmil, Helen Ainsworth
Dir.—George Sherman
Guy Madison, Felicia Farr, Kathryn Grant, Wayne Mallory, Michael Pate, Otto Hulett, Ralph Moody, Frank DeKova, Phillip Breedlove, Robert Burton, Edward Platt
(Started March 20)

"SHAKEDOWN ON BISCAYNE DRIVE"
Prod.—Sam Katzman
Dir.—Fred F. Sears
Lee J. Cobb, Patricia Medina, Edward Arnold, Chris Alcaide, Alan Napier, Hugh Sanders, Harry Lauder, Eleanor Tanin, Michael Granger
(Started March 26)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 1

"WESTWARD HO, THE WAGONS"
Exec. Prod.—Walt Disney
Prod.—Bill Walsh
Dir.—William Beaudine
Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward, George Reeves, Doreen Tracey, Tommy Cole, Cubby O'Brien, David Stollery, Karen Pendleton, Iron Eyes Cody, Jane Liddell, Jon Locke
(Started Jan. 16)

METRO

Starts, This Year 5
This Date, Last Year 4

"SOMEBODY UP THERE LIKES ME"
Prod.—Charles Schnee
Dir.—Robert Wise
Paul Newman, Pier Angeli, Eileen Heckert, Sal Mineo, Everett Sloane, Harold Stone, Sammy White, Tony Zale
(Started Jan. 26)

"OPPOSITE SEX"
Prod.—Joseph Pasternak
Dir.—David Miller
June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Jeff Richards, Leslie Nielsen, Carolyn Jones, Harry James & Band, Vivienne Segal, Barbara Jo Allen, Sandra Descher
(Started Feb. 6)

"SOMEWHERE I'LL FIND HIM"
Prod.—Jules Schermer
Dir.—Roy Rowland
James Cagney, Barbara Stanwyck, Betty Lou Keim
(Started March 5)

PARAMOUNT

Starts, This Year 3
This Date, Last Year 1

"GUNFIGHT AT THE OK CORRAL"
Prod.—Hal Wallis
Dir.—John Sturges
Burt Lancaster, Kirk Douglas, Rhonda Fleming, John Ireland, Jo Van Fleet, Lyle Bettger, Frank Faylen
(Started March 12)

"THE MAVERICK"
Prod.—Hugh Brown
Dir.—Rudy Mate
Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett
(Started March 26)

RKO

Starts, This Year 4
This Date, Last Year 2

"TENSION AT TABLE ROCK"
Prod.—Sam Wiesenthal
Dir.—Charles Marquis Warren
Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Joseph De Santis, Royal Dano, Edward Andrews, Angie Dickinson, Lauren Chapin
(Started Feb. 29)

"BACK FROM ETERNITY"
Prod.-Dir.—John Farrow
Robert Ryan, Anita Ekberg, Rod Steiger, Keith Andes, Gene Barry, Phyllis Kirk, Fred Clark, Jesse White, Beulah Bond, Cameron Prud-homme, Jan Provost, Adele Mara

"BEYOND A REASONABLE DOUBT"
Prod.—Bert Friedlob
Dir.—Fritz Lang
Dana Andrews, Joan Fontaine, Barbara Nichols, Arthur Franz, Robin Raymond, Sidney Blackmer, Philip Bourneuf, William Leicester, Sheppard Strudwick, Rusty Lane
(Started March 21)

REPUBLIC

Starts, This Year 4
This Date, Last Year 8

"WARDENS OF ARIZONA"
Assoc. Prod.-Dir.—Joe Kane
Skip Homeier, Kristine Miller, George Macready, Wallace Ford, George Keymas, John Doucette, John Compton
(Started March 26)

20th CENTURY-FOX

Starts, This Year 4
This Date, Last Year 6

"BUS STOP"
Prod.—Buddy Adler
Dir.—Joshua Logan
Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Eileen Heckart, Hans Conried, Casy Adams, Robert Bray, Hope Lange
(Started March 15)

"THE DAY THE CENTURY ENDED"
(Shooting in Honolulu)
Prod.—David Weisbart
Dir.—Richard Fleischer
Robert Wagner
(Started March 19)

UNIVERSAL

Starts, This Year 5
This Date, Last Year 7

"FRANCIS IN THE HAUNTED HOUSE"
Prod.—Robert Arthur
Dir.—Charles Lamont
Mickey Rooney, Virginia Welles, Paul Cavanaugh, David Janssen, Mary Ellen Kaye, James Flavin, Ralph Dumke
(Started Feb. 13)

"ISTANBUL"
Prod.—Albert J. Cohen
Dir.—Joseph Pevney
Errol Flynn, Cornell Borchers, John Bentley, Leif Erickson, Martin Benson, Werner Klemperer, Peggy Knudsen
(Started Feb. 20)

"KELLY AND ME"
Prod.—Robert Arthur
Dir.—Robert Z. Leonard
Van Johnson, Piper Laurie, Martha Hyer, Onslow Stevens, Douglas Fowley, Herbert Anderson, Frank Wilcox
(Started March 7)

"BATTLE HYMN"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Rock Hudson, Dan Duryea, Martha Hyer, Don DeFore, Anna Kashfi, Jock Mahoney, Alan Hale, Philip Ahn
(Started March 12)

WARNER BROS.

Starts, This Year 2
This Date, Last Year 7

"THE BURNING HILLS"
Prod.—Richard Whorf
Dir.—Stuart Heisler
Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Claude Akins, Earl Holliman, Ray Teal
(Started Feb. 10)

"TOWARD THE UNKNOWN"
(Toluca Productions, Inc)
Prod.-Dir.—Mervyn LeRoy
William Holden, Lloyd Nolan, Virginia Leith, Charles McGraw, L. Q. Jones, Paul Fix, James Garner, Murray Hamilton
(Started Feb. 17)

INDEPENDENT

"JULIE"
(Arwin Production)
(For Metro Release)
Prod.—Martin Melcher
Dir.—Andrew Stone
Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy
(Started March 12)

"THE LONELY GUN"
(Robert L. Jacks Production)
(For UA Release)
Prod.—Robert L. Jacks
Assoc. Prod.—Richard Carruth
Dir.—Harry Horner
Anthony Quinn, Katy Jurado
(Started March 19)

"THE SHARKFIGHTERS"
(Samuel Goldwyn Jr. Productions)
(For UA Release)
(Shooting in Cuba)
Prod.—Samuel Goldwyn Jr.
Dir.—Jerry Hopper
Victor Mature, Karen Steele, James Olson, Phil Coolidge, Claude Akins, Rafael Campos, George Nelse
(Started March 19)

"HOT ROD GIRL"
(Nacirema Production)
(Shooting at California Studios)
Exec. Prod.—David Yokozeki
Prod.—Norman Herman
Dir.—Leslie Martinson
Lori Nelson, John Smith, Chuck Connors

"BLOOD BROTHERS"
(Grand Productions)
(Shooting at KTTV)
Dir.—Sidney Salkow
Buster Crabbe, Neville Brand, Ann Robinson, Lita Milan, Walter Sande, Michael Ansara
(Started March 19)

Now that the reviews are all in... Thanks for taking care of my boy!

"Steve Allen is remarkably good in his first screen role . . ." FILM DAILY.

"Steve Allen fans may not know it, but their hero can act. His performance is perhaps the best thing about the Benny Goodman story . . ."
J. N. TUCK, *New York Post.*

"Allen . . . delivers a fine performance . . ." MOTION PICTURE DAILY.

"Due to Steve's integrity and selflessness as an actor this is not a picture for Allen fans but for Goodman fans. It's a great performance . . ."
HOLLYWOOD REPORTER.

"In a superb job of acting Allen sheds his TV personality and perfectly plays the part of . . . Goodman."
GERALD ASHFORD, *San Antonio Express.*

"Steve Allen's performance . . . is quiet, easy, and convincing."
VIRGIL MIERS, *Dallas Times Herald.*

"Steeped in Goodman mannerisms . . . Allen is as convincing as James Stewart was in the Glenn Miller role."
MILDRED MARTIN, *Philadelphia Inquirer.*

"Allen's performance is one that completely captures the flavor and feeling of his subject . . ."
FRANCES MELROSE, *Denver News.*

"Steve plays Benny beautifully with an economy of gesture, word and movement that is Benny to the life."
JESSE ZUNSER, *Cue Magazine.*

"Steve Allen . . . does an excellent job. Mr. Allen is a man of so many talents he could have done the picture by himself but he subordinates his acting to what is good for the whole production and the result is admirable."
PITTSFIELD, MASS., BERKSHIRE EAGLE.

"Steve . . . portrays Goodman with uncanny realism."
HOUSTON, TEXAS, CHRONICLE.

"Allen . . . contributes a fascinating naturalness . . ."
PORTLAND, ORE., OREGONIAN.

"As Goodman brother Allen does a fine job. Being a professional musician himself Steve understands the professional pitfalls and skirts them with insight."
WASHINGTON, D. C., NEWS.

"There is Mr. Allen . . . and watching him perform is quite a rewarding experience in itself."
PITTSBURGH, PA., POST GAZETTE.

"Allen does himself proud."
MIAMI, FLA., HERALD.

"Allen's ability to duplicate Goodman's fingering on the clarinet . . . is a pure delight . . . Love scenes strike a warm, sentimental note." DETROIT, MICH., TIMES.

"Credit is due to Steve for creating an accurate portrait of the shy, sincere . . . musician." BOSTON, MASS., POST.

"Steve . . . projects the role with competence. He makes us, the audience, like Benny." SAN FRANCISCO, CALIF., NEWS.

"A real goodie is Steve Allen as Goodman. Allen is quite an actor. Reminds one of a sophisticated Charles Ray, if one has a long memory."
SAN FRANCISCO, CALIF., EXAMINER.

"It was a stroke of genius, casting Allen in the role of Benny . . . Allen merits high praise." CHICAGO, ILL., NEWS.

"Allen does a fine job of making understandable the character of the shy inarticulate musician."
PHILADELPHIA, PA., BULLETIN.

"The Goodman role is played rather handsomely by Steve Allen, whose resemblance to Goodman is close enough to make other subjects of screen biographies wish they had had it so good."
WACO, TEXAS, TIMES HERALD.

"Allen looks the part and gives it the correct touch of underplaying which, incidentally, is a tougher assignment than chewing the draperies."
MINNEAPOLIS, MINN., TRIBUNE.

"Mr. Allen gives a thoughtful and musicianly performance . . . his unassuming manner strikes one as being faithful to the Goodman character."
CHRISTIAN SCIENCE MONITOR.

"Steve . . . proves himself very much the actor here . . ."
LOS ANGELES, CALIF., EXAMINER.

"Allen is wonderful . . . it would be hard to find a more attractive performance . . . This is no TV star going through the motions . . . Allen seems to have buried his own personality and he seems literally to have become Benny Goodman."
NEW YORK, N. Y., HERALD TRIBUNE.

"TV's Steve Allen, bespectacled and relaxed, is remarkably good . . ."
BOSTON, MASS., AMERICAN.

"Allen . . . contributes a fascinating naturalness to the part . . . Allen is surprising in his picture role. Known as a TV funster, he switches to a serious screen-story and gives an excellent performance."
PORTLAND, ORE., OREGONIAN.

"TV's celebrated Steve Allen handles his first major film assignment with remarkable poise and conviction. It's a natural and engaging performance . . . in every sense a winner." FILM BULLETIN.

"Steve Allen wins raves . . ."
OAKLAND, CALIFORNIA, TRIBUNE.

"The Benny Goodman Story owes a good deal more to Goodman—and Steve Allen, who plays him—than it does to Hollywood . . . Allen's impersonation of Goodman is not only pleasant but relaxed and generally believable."
DORIS ARDEN, *Chicago, Ill., Sun-Times.*

"Steve Allen employs his own natural poise and likeable personality in his portrayal of Goodman."
ANN MARSTERS, *Chicago, Ill., American.*

"Allen . . . does a wonderful job in the title role. He carries out his . . . assignment with poise."
ATLANTA, GA., CONSTITUTION.

"Allen gives a strong portrayal . . ."
TOLEDO, OHIO, TIMES.

". . . All lovers of popular music will be thrilled . . . with Goodman's choice of the man to portray him, for rarely, if ever, has there been such perfect casting . . . Allen's fine delineation . . . is sure to send his popularity zooming to even greater heights." SHOWMEN'S TRADE REVIEW.

"The B. G. Story is easily as entertaining as . . . the Glenn Miller Story, with Steve Allen doing an amazingly apt job of miming the famous maestro of jazz."
AMARILLO, TEXAS, DAILY NEWS.

"Steve Allen . . . gives a believable performance." LIFE MAGAZINE.

"Allen gives a very credible performance . . . and makes the character sympathetic and likeable."
HARRISON'S REPORTS.

"A heartwarming story beautifully underplayed by Steve Allen . . . If it does nothing else it exhibits another distinguished facet of Allen's constantly growing hold on the public."
ALBANY, N. Y., TIMES UNION.

"Perhaps it is Allen's experience with the intimate technique of a late night TV show which brings so much warmth and appeal to the characterization."
SCHENECTADY, N. Y., GAZETTE.

"Completely captures the flavor and feeling of his subject . . ."
DENVER, COLO., ROCKY MOUNTAIN NEWS.

"Allen is impressibly natural and sincere . . ." DENVER, COLO., POST.

Sorry we haven't room to quote 'em all. But, Sincerely, THANKS!

JULES L. GREEN
Personal Management

Picture Grosses

BROADWAY

(Continued from page 9)

(Times) (4th wk). Third stanza concluded Sunday (25) was good $5,000 after $7,800 in second. Holds again. "Naked Night" (Times) opens April 9.

Baronet (Reade) (430; $1.25-$1.50)—"Return of Don Camillo" (IFE). Opened Monday (26). In ahead, "Adorable Creatures" (Cont) (11th wk-6 days), $3,600, but very healthy longrun.

Bijou (Lopert) (603; $1.50-$2.50)—"Richard III" (Indie) (3d wk). First holdover stanza ended Sunday (25) night was smooth $14,300 after $15.000 opening week, hurt obviously by storm. Now geared to play 17 shows per week.

Capitol (Loew) (4,820; $1-$2.50)—"Alexander the Great" (UA). Opens today (Wed.). In ahead, "Goodman Story" (U) (5th wk), slipped to mild $12,000 after $14,500 for fourth week.

Criterion (Moss (1,700; 75-$2.20)—"Slightly Scarlet" (RKO) (2d-final wk). Goes eight days to bring in "The Conqueror" (RKO) on Saturday (31), but only slow $9.500 in extended week despite some previews. First was $11,000.

Fine Arts (Davis) (468; 90-$1.80)—"Diabolique" (UMPO) (19th wk). The 18th round ended Monday (26) pushed to big $7,300 after $6,900 for 17th. Continues on indef.

Globe (Brandt) (1,500; 70-$1.50)—"Sins of Borgias" (Indie) (4th-final wk). Final week being cut down to five days to open "On Threshold of Space" (20th) tomorrow (Thurs.). Last five days looks like mild $6,000 despite previews nearly every day after $7,500 in for third week, over hopes.

Guild (Guild) (450; $1-$1.75)—"Touch and Go" (U) (2d wk). First session finished Sunday (25) was good $6,500. In ahead, "Golden Demon" (Indie) (7th wk), $3,000.

Mayfair (Brandt) (1,736; 79-$1.80) "Patterns" (UA). Opened yesterday (Tues.). In ahead, "All Heaven Allows" (U) (4th wk), mild $7,200 after $9,500 in third week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Fantasia" (BV) (reissue) (8th wk). Seventh stanza ended Monday (26) was solid $5,000 against $4,000 for sixth. Holds. "Lovers and Lollipops" (Trans-Lux) opens April 16.

Palace (RKO) (1,700; 50-$1.60)—"Hot Blood" (Col) with vaudeville. Week ending tomorrow (Thurs.) likely will reach okay $17,000. Last week, "Timetable" (AA) plus vaude, $16,500.

Paramount (ABC-Par) (3,664; $1-$2)—"Anything Goes" (Par) (2d wk). Initial week ended last night (Tues.) was fine $41,000. In ahead, "Court Jester" (Par) (7th wk-6½ days), $20,000, but winding up a very nice run.

Paris (Pathe Cinema) (568; 90-1$.80)—"Letters From My Windmill" (Indie) (15th wk). The 14th frame ended Sunday (25) was solid $5,300 as compared with $4,800 for 12th week. "Ballet of Romeo and Juliet" (Tohan) opens April 2.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Serenade" (WB) and annual Easter stageshow. Climbing to sock $155,000 in opening week winding up today (Wed.). Holds at least through Easter week, with doors opening at 7:30 a.m. last Saturday, with like schedule for Easter week. In ahead, "Picnic" (Col) with stageshow (5th wk), dipped to $100,000 but rounding out a solid longrun.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (24th wk). Current stanza ending today (Wed.) is heading for fine $27,400 or near after $28,000 in 23 week. New scale but still with reserved seat policy goes into effect April 8. This makes night scale $1.75 to $3 and matinees $1.25 to $2.25. Gives house more seats at a lesser price.

Roxy (Nat'l. Th.) (5,717; 65-$2.40))—"Carousel" (20th) and ice-show onstage (6th wk). Present session finishing tomorrow (Thurs.) is heading for fine $52,000. Fifth week was $53.000. Set to stay through Easter at least, with "Man in Gray Flannel Suit" (20th) coming in next.

State (Loew's) (3,450; 78-$1.75)—"Last Hunt" (M-G) (5th wk-3 days). The fourth week ended last night (Tues.) was okay $11,500. The third was $12.500, a bit over expectancy. "Miracle in Rain" (WB) opens Saturday (31).

Sutton (R&B) (561; $1-$1.80)—"The Ladykillers" (Cont) (6th wk). Fifth session ended Monday (26) pushed to smash $12.700. Fourth was $11,000. Stays on indef at this gait.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Doctor At Sea" (Rep) (5th wk). Fourth stanza finished last night (Tues.) climbed to sock $8,500 after $6,500 in third week. Continues on indef.

Victoria (City Inv.) (1,060; 50-$2)—"Golden Arm" (UA) (15th wk). Present week ending tomorrow Thurs.) looks to push up to big $15,500. The 14th week was $14,100, over hopes. "Man Who Never Was" (20th) pencilled in to open April 3.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (60th wk). The 59th round ended Saturday (24) climbed to great $43,600 after $41.400 in 58th week. "7 Wonders of World" (Indie) opens April 10, with closing notice on "Holiday" of course helping it currently.

World (Times Film) (385; $1-$1.50)—"Dark River" (Times) (5th wk). Current stanza ended is heading for oke $2,700 after $3,100 in fourth week. Stays. "Last 10 Days" (Col) comes in April 11.

LOS ANGELES

(Continued from page 8)

$13,000. Last week, plus Ritz, $21,700.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"Ladykillers" (Cont) (4th wk). Fair $7,000. Last week, $8,000.

Warner Beverly (SW) (1,612; $1-$1.75)—"Picnic" (Col) (5th wk). Pleasing $14,000. Last week, off to $15,800.

Chinese (FWC) (1,908; $1.40-$2)—"Carousel" (20th) (6th wk). Neat $14,000. Last week, $17,000.

Fine Arts (FWC) (631; $1-$1.50)—"Trouble With Harry" (Par) (7th wk). Good $4,000 in nine days. Last week, $3,300.

Four Star (UATC) (868; $1.25-) $1.80) "Cry Tomorrow" (M-G) (14th wk). Up to big $7,500 in final week. Last week, $6,800.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (19th at Egyptian, 14th at UA). Sturdy $41,000. Last week, $42,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (20th wk). Into this frame Sunday (25) after smooth $30,000 last week.

Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.25)—"Creature Walks Among Us" (U) "Price of Fear" (U). Fair $13,000 or near. Last week, "Backlash" (U) and "Kettles in Ozarks" (U), $13,200 plus $45,800 in one nabe and eight ozoners.

BUFFALO

(Continued from page 9)

Blood" (Col) and "Track Man Down" (Indie), $10,000.

Center (Par) (2,000; 50-80)—"On Threshold of Space" (20th) (2d wk). Lean $6,000. Last week, $7,500.

Lafayette (Basil) (3,000; 50-80)—"Square Jungle" (U) and "Red Sundown" (U). Nice $10,000 or near. Last week, "Blacklash" (U) and "Uranium Boom" (U), $11,000.

Century (Buhawk) (3,000; 60-85)—"Body Snatchers" (UA) and "Indestructible Man" (Indie). Heading for good $9,500, or over. Last week, "Man Who Never Was" (20th) and "Cash on Delivery" (RKO), $9,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinema Holiday" (Indie) (8th wk). Big $10,500. Last week, $13,000.

BOSTON

(Continued from page 9)

queror" (RKO) opens Saturday (31).

Metropolitan (NET) (4,357; 60-$1)—Went to second-runs this week. Last week, "Come Next Spring" (Rep) and "Fighting Chance" (Rep), $10,900.

Pilgrim (ATC) (2,100; 65-95)—Went to second-runs this week. Last week, "Wiretapper" (Indie) and "Please Murder Me" (DCA), $10,500.

Paramount (NET) (1,700; 60-$1)—"Invasion of Body Snatchers" (AA) and "Indestructible Man" (AA). Fair $9,000. Last week, "Our Miss Brooks" (WB) and "Steel Jungle" (WB), $7,000.

Orpheum (Loew) (3,000; 60-$1)—"Forever Darling" (M-G) and "Fury at Gunsight Pass" (Col). Sluggish $10,000. Last week, "Picnic" (Col) (4th wk-9 days), $14,000.

State (Loew) (3,000; 60-$1)—"Forever Darling" (M-G) and "Fury at Gunsight Pass" (Col). Mild $6,000. Last week, "Three Bad Sisters" (UA) and "Timetable" (UA), $4,500.

TORONTO

(Continued from page 9)

(4th wk). Academy helped to $11,000. Last week, $13,000.

Imperial (FP) (3,344; $1-$1.50)—"Carousel" (20th). Wham $25,000 at upped prices. Last week, "Man Who Never Was" (20th) (2d wk), $9,000 in 4 days at 60-$1.

International (Taylor) (557; $1.50-$2) — "Richard III" (IFD) (4th wk). Still turnaway biz at $7.000.

Loew's (Loew) (2,096; 75-$1)—"Last Hunt" (M-G). So-so $12,500. Last week, "Benny Goodman Story" (U) (2d wk), $9,500 in 5 days.

Shea's (FP) 2,373; 60-$1)—"Picnic" (Col) (6th wk). Hotsy $9,000. Last week, $11,000.

Uptown (Loew) (2,745; 75-$1)—"Goodman Story" (U) (3d wk). With former two-house combo now down to itself, Uptown will do big $11,000. Last week, $12,000 when with Loew sister-house.

KANSAS CITY

(Continued from page 8)

Loose" (UA) and "Postmark for Danger" (RKO), same.

Paramount (United Par) (1,900; 75-$1)—"Rose Tattoo" (WB) (3d wk). Awards helping to get nice $7,000. Last week, $11,000.

Roxy (Durwood) (879; 75-$1)—"Kettles in Ozarks" (U) (2d wk). Fair $2,500. Last week, $4,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Man Who Never Was" (20th) and "Please Murder Me," (DCA). Light $10,000. Last week, minus the Tower "Kettles in Ozarks" (U) got $8,500. Tower "Asphalt Jungle" (M-G) and "Battleground" (M-G) (reissues), sparse $3,200.

Vogue (Golden) (550; 75-$1)—"Doctor at Sea" (Rep). On mid-America preem, splendid $2,500; holds. Last week, "Bringing Up Baby" (RKO) and "Informer" (RKO) (reissues) (2d wk), $1,000.

SAN FRANCISCO

(Continued from page 9)

ama Holiday" (Indie) (34th wk). Big $16,000. Last week, $16,200.

United Artists (No. Coast) (1,207; 70-$1)—"Marty" (UA) and "Summertime" (UA) (reissues). Fancy $9,000. Last week, "Invasion Body Snatchers" (AA) and "Atomic Man" (AA), $9,500.

Stagedoor (A-R) (400; $1-$1.25)—"Guys and Dolls" (M-G) (19th wk). Oke $5,500. Last week, $6,000.

Larkin (Rosener) (400; $1)—"Diabolique" (UMPO) (13th wk). Big $5,000. Last week, same.

Clay (Rosener) (400; $1) — "Samurai" (Indie) (3d wk). Okay $2,300. Last week, $3,000.

Vogue (S. F. Theatres) (377; $1)—"The Prisoner" (Col) (4th wk). Nice $2,400. Last week, $2,700.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"Beachcomber" (Indie) (2d wk). Oke $1,500. Last week, $2,000.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (5th wk). Great $22,000 or over. Last week, $24,000.

MPEA Program

Continued from page 4

Twice a month, Corwin's articles are distributed to newspapers overseas. In such markets as Germany, France, Italy and Scandinavia they are translated by the local MPEA offices and spotted with the local journals. The response, according to Tim Claggett, the MPAA-MPEA p.r. topper in N.Y. has been gratifying.

Topics covered by Corwin have a "fan" slant. Among his articles, which have received a wide pickup, are "Hollywood Lures Royalty," "Hollywood Looks for Fresh Talent," "Plight of the Movie Extra," etc. In many instances the papers run the pieces with his byline. In Britain, particularly, they've been given big play.

When Corwin recently did a piece on "Your Movie House and the Man Who Runs It," it was distributed to key exhibs in the U.S. The response, said Claggett, has been strong, with many theatremen writing in for additional copies to place with local newspapers. It's indicated that, in the future, the Corwin literature may increasingly be channeled to domestic as well as foreign outlets. Also, MPEA may add other services to its current overseas activities, such as a rundown on local reviews of foreign attractions, etc.

Senate Warns H'wood on Sadism

Continued from page 7

the part of young people, must be counteracted with a strong insistence on the part of the motion picture producers to adhere to the principles of the Motion Picture Production Code, which outlaw this type of film content.

"The motion picture people must assume the responsibility of helping young children form opinions and attitudes that will help them meet the problems of living in our complex society to the best interests of both."

The committee report is based on three things—Hollywood hearings on June 16-17; 1955; committee staff viewing of certain films denounced by witnesses, and questionnaires sent to the members of the Medical Correctional Assn. and the American Academy of Forensic Sciences. Sen. Estes Kefauver (D., Tenn.) heads the subcommittee.

Following recommendations are offered:

1. The Production and Advertising Code Administrations should consult professional people in the field of behavioral sciences, plus citizens groups and clergy.

2. The MPAA board should inaugurate Code changes "warranted in the light of social changes" since the codes were written.

3. The industry should recognize the value of adhering to Code policies. It should "assume its proper place as an intelligent, objective reporter of social problems to better prepare the viewing audience in understanding and coping with them."

4. "The public should recognize the potential they have in shaping the policy of film makers who are very sensitive to the demands of the motion picture audience."

5. Universities should develop research projects on the effects of the mass media. They should seek ways for the media to make the nation's young citizens productive and law abiding.

6. The studios which also produce films for television should submit their product for the production code seal.

Crime Pix Hit

"When the motion picture is viewed in relation to the other media of mass communication," commented the report, "certain conclusions may be drawn. On the one hand, movies are less attainable than comic books or television . . . Discussions with professional people indicate that it may not be the saturation point that is the most important factor, but the degree of sadism, brutality and violence that is portrayed in any one motion picture presentation. However, the more presentations of this type available, the greater chance they have of being seen.

"It has been definitely established at the hearings that, while there has not been a substantial increase in quantity of the type of film under consideration—the western, or modern crime variety—there has been a change in the ratio of crime and western movies to non-crime movies. That is, while the production of crime and western movies has remained constant or increased slightly, the production of non-crime movies has decreased greatly, making a greater proportion of the crime and western variety available on the market in the long run.

"The fact that producers and directors have increasingly emphasized sadism, brutality and violence in their pictures was also established. Although in terms of availability the viewing of a motion picture is more difficult in relation to comic books and television, in terms of total impact it may be said to be much greater.

"With the advant of superior technical devices, such as the wide, screen, stereophonic sound, and Technicolor, the impact of a single motion picture is many times that of a single presentation in either a comic book or on a television screen."

TV Impact

The committee reported the following as the cause of increased violence in pix:

"With the increased threat of encroachment on boxoffice receipts by television, that movie people feel that their presentations must be on a par or superior to television, an therefore they take greater license in their efforts to meet the new competition.

"The feeling on the part of many motion picture people that these types of presentations are indeed what the public desires to see. This may, in part, have been supported by the boxoffice successes of certain foreign films which dealt with the intimate or sensational or sordid type of content.

"The increasing resistance on the part of certain Hollywood producers and directors against what they feel to be unfair restrictions and limitations as put forth by the Motion Picture Production Code."

"The feeling that television today appeals to more of the very young people who used to dedicate themselves to the movies. Therefore, the same kind of responsibility to safeguard this very young audience, as existed heretofore, has been relaxed. The more mature audience is given consideration.

Report feels that the Code Authority should be given teeth to do more than merely "suggest" scene and script changes. Such changes as the committee found in the current trend, it claims, came about because of fear the boxoffice might be hurt, rather than any "sudden social awareness."

The committee says of some film advertising that it "has definitely gone too far and is not excusable."

Paris Encourages

Continued from page 2

in "Folies-Bergere" with Zizi Jeanmaire.

Dassin was established as a director here with his "Du Rifif Chez Les Hommes" (Brawl Among Men) which won him an award at the Cannes Festival. His next pic will be "Christ Recrucified," based on the book by Nikos Kazantzakis, depicting the effect of playing roles in a Passion Play on the ordinary lives of the characters who are to play the Disciples and Christ. Berry has made two of the Constantine pictures in which his knowhow gave these parodies firm film treatment.

Sturges made "Les Carnets Du Major Thompson" based on the book of essays concerning a retired English Major's reactions to France. Other Americans, mainly actors, who have become regulars are Jesse Hahn, now in the hit play "Love of Four Colonels"; Joe Warfield, Jeff Davis and Peter Walker who do character parts in Gallic pix. Evelyn Keyes, who made a pic here three years ago, "It Happened in Paris," now feels her French is good enough to do a play or Gallic pic. Betsy Blair, who scored in "Marty" at the last Cannes Fest, made a Gallic pic here, "Rencontre A Paris," and is now in Spain finishing a French-Spanish pic, "Calle Mayor" (Main Street), being directed by Juan Bardem. Yvonne De Carlo made a pic here, "La Castiglione," which, however, did not help her career. Gene Kelly is now prepping to produce an indie pic, which Noel Coward will direct. About some runaway kids from a Swiss boarding school who bring together their estranged parents.

Other Hollywoodites in-and-out of the French studios have included Anatole Litvak, John Huston, Kirk Douglas, Orson Welles, Mel Ferrer.

Bella Darvi, who broke into films via 20th-Fox in California, is here now making pictures. Other French stars who did a hitch in Hollywood, but are now back include: Michele Morgan, Danielle Darrieux, Micheline Presle, Fernand Gravey, Jean Gabin. Martine Carol, one of the top French femme stars, recently broke a commitment with 20th-Fox to stay on here.

O Seas Names

Continued from page 5

where the American industry at the moment is having its difficulties. They noted, too, that the featuring of Chevalier would be acknowledged in France.

While it is thought unlikely that the Academy had gone out of its way to pick Miss Magnani for reasons other than purely artistic ones, it was commented that—in any case—the choice was a happy one from the international point-of-view. Some thought the award might go to Susan Hayward for "I'll Cry Tomorrow."

NEW YORK COP BLOWS HIS TOP!

Anything can happen when VARIETY CLUBS INTERNATIONAL pours into the BIG TOWN May 9th to 12th. This conclave promises to be the best and greatest party ever staged. Get a load of a few highlights:

MOONLIGHT CRUISE

'Round Manhattan Isle . . . FUN . . . Entertainment . . .
ROMANCE . . . Buffet Dinner on Boat

MANHATTAN MARDI GRAS

Cocktails . . . Dinner . . . Dancing . . . Entertainment
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HUMANITARIAN AWARD DINNER

The top Variety Award of the year . . . Who will be the winner?
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WB Stock Status After Video Deal Surprises Trade

Failure of Warner Bros. stock to rise in the wake of the $21,000,000 tv deal for its library, has observers in New York puzzled.

Stock closed at 21 Friday (23) after reaching a year's high of 23¾ in the wake of the deal. On the basis of 2,000,000 shares outstanding (including the 600,000 held by the Warner brothers), the $21,000,000 cash works out to $10 a share and, sooner or later, should show up.

Some insiders are wondering whether the price of WB stock is being deliberately kept down while a group is purchasing shares in anticipation of a later rise.

It's recalled that WB has a lot of money currently tied up in advances for three big productions—"Giant," "Moby Dick" and "Spirit of St. Louis" — and that, when these pictures are released, the returns should have an effect on the stock.

At the recent Universal stockholders meet in N.Y., prexy Milton Rackmil, replying to a query re the sale of U pix to tv, noted the failure of the WB stock to go up following the deal.

SPG BARGAINING AGENT FOR METRO HOMEOFFICE

The N. Y. Screen Publicists Guild received certification Monday (26) as the bargaining agent for Metro homeoffice pub-ad staffers as the result of an election conducted by the National Labor Relations Board. With 21 staffers eligible to vote, the union received 19 votes. One staffer voted against the SPG and another abstained from voting.

As soon as Metro receives formal notification of the results from the NLRB, the SPG will request a date to open contract negotiations.

The Metro pub-admen have been without union representation for several years and the SPG's prime aim will be to bring the M-G shop up to industry standards. The SPG also represents the homeoffice units at Warner Bros., Universal, 20th-Fox, Columbia and United Artists.

SPG Proposals

Continued from page 3

20th and U terminate on April 14. The SPG, seeking to speed up the talks, has decided "to trim" certain of the demands which the film companies have termed "unrealistic." The SPG will not alter its money demands—it is seeking a $150 weekly minimum for senior publicists and a 15% general increase—but it will change its demands regarding security provisions.

Following today's bargaining meeting, the SPG will hold a general membership meeting to decide what its next step will be. The deciison, of course, rests on the answers it receives from the film companies.

KASSON Roto-Sho ELECTRIC TURNTABLES
The action display way to boost your sales!

$8.95 List Price F. O. B. L. I. City, N.Y.
Model SM-10. ROTO-SHO JR. Costs only 1½¢ a day to run! Revolves 3 times a minute. Holds build-up display fixture permitting full use of display space. Carries 10 lbs. A.C. only.
Delivery out of stock in 24 hours!
Get FREE illustrated literature showing build-up fixtures, prices. Write today!
KASSON DIE & MOTOR CORP.
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Makers of fractional horsepower motors; skeleton and ceiling turntables for display industry use. Quantity discounts available.

Studio-By-Studio TV Check-List

Tides turn swiftly and run deep in showbusiness. Only a short year ago, Hollywood studios were still holding themselves aloof from television. Today, the two are dancing cheek to check, irrevocably committed in both theory and practice to the kind of collaboration that could easily spell out ultimate integration.

The production and talent side of the film biz has stepped into the video arena with both feet. Vast sums are being spent in Hollywood on the making of tv film, and there's barely a screen actor left who hasn't been before the tv cameras. In fact, many have learned to depend for major income on the home medium.

Two important companies have sold their entire libraries to tv and the rest, to varying degrees, are moving in the same general direction. Apart from that, the top film outfits are in tv in other ways, via the production of commercials and the ownership of processing labs.

Within an incredibly short period, the whole producer-distributor psychology has undergone a drastic change. Without renouncing their traditional loyalties to the exhibitor-customers, company execs today feel that Hollywood can be a fountainhead of celluloid entertainment, and of talent, for both media. They now argue that the studios could not afford to ignore the huge demand for filmed tv shows, just as stockholders find it difficult to discount the lure of vast coin for the sale of old pix to video.

Exhibs, while still kicking, appear to have resigned themselves to the inevitable. They still warn distributors not to "kill" the theatres for the sake of a fast buck. But, on the whole, they seem to have accepted the Hollywood-tv link. To make things worse for them, the one obvious tiein between exhibition and tv—theatre television—has been found wanting as a steady diet. It's expensive and it lacks program material. The theatres realize that tv plugging does bring in customers, and they are aware that some good properties have been picked up from tv by Hollywood.

Distribution execs, while conscious that tv has done damage to the theatres, are convinced that, however good tv gets, exhibition on the large screen will survive. Yet most are willing to admit that they expect the theatrical market to shrink quite a bit in the next couple of years. Meanwhile, inexorably, the tv-film bond firms up, and tv is taking up more and more of the companies' thinking. Following is a rundown where each one of them currently stands with respect to tv:

Allied Artists: Has released a number of its feature pictures to tv via its subsidiary, Interstate Television.

Columbia: Has been in the tv field for several years via the very successful subsid, Screen Gems, one of the most successful in the business with a reported $11,000,000 gross. Col originally released 22 Westerns and 151 cartoons to tv via Hygo TV. It recently turned over to Screen Gems for distribution a batch of 104 feature pix. Screen Gems produces films for tv.

Disney: Among the first to enter tv, outfit continues very active in the field, producing two major shows.

Metro: Has been negotiating for the sale of its entire library evaluated at $110,000,000. Outfit reportedly is on the verge of closing a deal for the limited lease of 37 features. Its shorts library is for sale. Metro has its own tv show on ABC, but the web may cancel out.

Paramount: Has sold some 1,600 shorts for $3,000,000 and has 34 Pine & Thomas films on the block. Some time ago the studio gave Dorothy Lamour an option to sell 14 of her features to tv. Option has expired, but interest in the pix is said to be alive again. Has put "Bells of St. Mary" and "Good Sam" on the block. Par controls DuMont, has a 50% interest in Chromatic Labs, which produces a color tv tube, and controls the Telemeter pay-as-you-see system. It also owns station KTLA in Los Angeles.

Republic: Via Hollywood TV Service has 350 features in syndication. Through Studio City Television is making tv pix. Rep studio is also being leased out for tv production.

RKO: Sold domestic tv and overseas theatrical and tv rights to Matty Fox for $15,200,000. Plans to go into tv film production. RKO keeps all remake rights, also holds 150 pix for one-shot tv rights for two years.

20th-Fox: Is heavily in tv film production and plans to make four to six series this year. So far hasn't sold off features to tv, but may do so via limited packages when a good deal comes along. Outfit owns Movietone Studios in N. Y., much used for tv production and DeLuxe Labs, which do a lot of tv work. 20th still plans to bring out the Eidophor color theatre-tv system.

United Artists: Was in tv until two years ago but, being a releasing channel for the indies, isn't really a factor in the video field today.

Universal: Has leased quantities of westerns (97) and shorts to tv as well as some more recent features. Some time ago tried tv film production but gave it up. Its subsid, United World, ranks among the most active of the tv commercial producers.

Warner Bros: Has just sold its entire library of features and shorts for $21,000,000. Prior to that handed 191 black-and-white shorts to Guild Films on a lease arrangement. Produces its own tv show.

WB Stock Swap For 'Mr. Roberts'

Warner Bros., in an unusual arrangement, has acquired the rights to "Mister Roberts" from the Joshua Logan - Leland Hayward Orange Productions in exchange for WB stock.

Deal calls for the indie unit to receive 37,000 shares of WB treasury stock, plus another 13,000 shares to be purchased by the company on the N. Y. Stock Exchange. The Warner stock is currently listed at 21, so the value of the stock runs to $1,050,000.

According to a WB spokesman, the stock deal presumably served the producers' tax purposes. He said, too, that it took in all profits accruing from the release of the successful picture, which had been financed by Warners.

Soundtrack

Continued from page 3

All for the purpose of ballying the films involved.

James C. Petrillo, AFM president, granted the concession in the course of talks with Charles Boren, industrial relations chief for the Assn. of Motion Picture Producers. It was regarded as a boon to the pic outfits' ad-pub departments, who theretofore were unable to use tv to the best promotional advantage. Soundtrack music often is important in dramatic scenes and, of course, is essential in musical productions. To use it would have meant entire re-recording sessions at prohibitive costs.

Petrillo, however, is now said to be doing a burn over "abuses" of the privilege he had given the film-makers. The latter, according to pic distribution sources, should accommodate the union in some other way, such as contributions to the union's welfare fund, in Petrillo's opinion, and so far they haven't done this.

Flaud Rap On French Pic Bookings Draws Another Indie's Ire, As Illogical

Rap against independent distributors in the United States, which was voiced by Jacques Flaud, has now drawn the fire of Edward Harrison, veteran in the field of indie distribution. Flaud had beefed that the distribs can't provide 500 bookings for a French feature, whereas this figure should be the minimum. Flaud, who was in the U. S. recently and is now back in Paris, is head of the French government's Centre National de la Cinematographie.

Harrison's rebuttal is that in the entire history of the business there haven't been 10 French films to receive 500 bookings in the U. S. There simply aren't enough outlets to provide 500 runs, except in rare cases. This is not the fault of the distributor, states Harrison.

For an import to reach 500 situations, it must be a "powerhouse," he insists. Either that, or the distributor must license the product on small, flat rental deals. Harrison is now selling "Gate of Hell" strictly on a percentage basis.

Encouragingly, though, the number of theatres running on an art film policy is growing, the exec said. He cited numerous situations where a switch to imports has been made. There are now five art spots in Detroit alone, for example. And it was the indie distributor who opened the door to imports in the first place, Harrison underlined.

M-G May Do

Continued from page 3

its regular first-run showing. In Switzerland, "Invitation" has been booked in five key cities.

The same policy, it's expected, will be followed in the U. S. and Canada regardless whether M-G decides to accept or reject the NBC offer. It's understood the film company is assembling a staff to handle the film in a manner similar to its treatment of "Julius Caesar" two years ago.

AB-PT '55 Gain Up 74% From '54

American Broadcasting - Paramount Theatres had net operating earnings of $8,218,000, or $1.89 a common share, for 1955, Leonard H. Goldenson, president, disclosed in New York this week. This represents a gain of 74% over the 1954 operating profit of $4,722,000, equal to $1.06 a common share.

Big upbeat, said the chief exec, was not due to theatre operations. The exhibition end of AB-PT experienced an income drop to $110,503,000, compared with $115,916,000 in 1954, due partially to the disposition of some houses and a faulty year end. Theatre earnings held up "very well" for the first eight months of the year, said Goldenson, but the final four months cut the entire year's revenue below the 1954 level. He attributed this to a lack of top-quality pictures during the period.

On the other hand, the broadcasting division showed a profit for 1955 after losses in 1954 and 1953. Of AB-PT's total income in 1955 of $194,662,000 (an increase of $5,866,000 over the previous year), ABC contributed operating income of $81,117,000, compared with $70,424,000 in 1954. The television network had a 53% increase in gross time billings and "should continue to show further improvement from this point on," according to Goldenson.

Profits statement showed capital gains of $155,000, or 4c per common share, in 1955, bringing the combined-net earnings to $1.93 per share. Cap gains in 1954 were $210,000, or 5c per share, bringing combined net earnings to $111,000 a share.

Reading Drive-In Resumes

Reading, Pa., March 27.

Sinking Spring Drive-In, a $300,000 ozoner on Route 422 near here, opened last week for its second season.

Handling some 1,200 cars, site is operated by Pavilion Drive-In Inc. of Batavia, N.Y.

550G Damage Suit Over Film Rights To 'Mitchell' Book

Trophy Productions, which is suing the Wall St. banking house of Lazard Freres & Co. over film rights to "Mitchell—Pioneer of Air Power," authored in 1943 by Isaac Don Levine, itself was named defendant in a $550,000 damage suit brought in N. Y. Federal Court last week by Mrs. Roslyn Fisher. She asks that the court declare her true owner of the rights to the Levine work.

Mrs. Fisher, who claims indie producer Samuel Bronston assigned rights to the "Mitchell" tome to her late husband, John Fisher, seeks $500,000 from Trophy and its president, Barnett Glassman, for allegedly interfering with her lawful ownership. She also wants $50,000 which she asserts Trophy and Glassman received from Milton Sperling, United States Pictures and Warner Bros. for their purported "rights" to "Mitchell."

Trophy and Glassman, in answering the charges, deny Mrs. Fisher has any rights at all to the Levine property. Her suit, incidentally, was previously brought in N. Y. Supreme Court, but was moved to Federal Court upon motion of the defendants. They also counterclaim for $50,000 damages, charging that Mrs. Fisher's suit was brought solely for the purpose of harassment and annoyance.

Counterclaim further contends that Mrs. Fisher "maliciously and fraudulently" represented that she is the owner of the "Mitchell" literary rights, when she "knew that her late husband assigned those rights to Glassman." It's also contended that Trophy and Glassman recorded the assignment from Fisher with the U. S. Register of Copyright.

Trophy has a $1,500,000 damage suit pending in N. Y. Supreme Court against Lazard Freres on the claim that the banking house falsely represented to the film industry that the plaintiff has no rights to the "Mitchell" work. Lazard was involved in the case through partially financing Bronston's production of "Jack London," which United Artists released in 1943. Producer pledged his rights to the Levine yarn with Lazard as partial collateral to secure the loan.

Meantime, the story in question has already reached the screen as "The Court Martial of Billy Mitchell." Gary Cooper stars in the Warner release.

Legion Wooed

Continued from page 3

This sequence had been originally shot, but was left out of the American version now showing at the Paris Theatre, N.Y.

Pagnol's letter said that, should the Legion find these additions satisfactory, he would then scrutinize the dialog in the second sequence of the picture, also objected to by the Catholic group. However, he emphasized that he was opposed to cutting and mutilating the work of the original author.

"Letters" also has been refused a Code seal. It was shown in France without any difficulties whatever, and in fact was recommended there by the Catholic Cinema Centre.

THE HOLLYWOOD KNICKERBOCKER

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
MARIO LANZA
in
"SERENADE"
co-starring JOAN FONTAINE
A Warner Bros. Picture
and THE MUSIC HALL'S GREAT EASTER SHOW

THE HIGH COST OF TV ADS

What Price Money

Talent prices being exacted for one-shots on tv spectaculars are causing increasing anxiety among the networks. Chiefly their main gripes are directed toward the talent agencies, notably William Morris and MCA, which, it's claimed, are upping their fees for top stars at an accelerated pace.

One network exec last week ventured the opinion: "It would appear on the surface that the specs are here to stay. But now we're not so sure. If anything hastens their demise, it will be the exorbitant fees demanded for talent."

Apparently the gripes go beyond fee extractions, for the charge was also labelled that the sympathies of the talent houses only lie with packages where they can get 10% off the top. It's an open secret that Showcase Productions, the Jaffe & Jaffe operation responsible for "Producers Showcase" on NBC, regards the coin demands for talent out of the Morris stables as way out of line. In this connection it's reported that Brian Aherne was turned down for the Katharine Cornell "Barretts of Wimpole Street" upcoming "Showcase" production (with Anthony Quayle substituted) because the Morris office demanded $25,000 for his one-shot services.

Miss Cornell and her husband, Guthrie McClintic, who will produce and stage, have been brought in as a "package" for $40,000.

Snafus of a Safari

'See It Now's' Penetrating African O.O. Hurdles Lotsa Roadblocks

The Ed Murrow-Fred Friendly document on Africa for "See It Now," filmed on that continent for the last six months, may be the most penetrating in the history of the CBS-TV show. It's due April 23 in the Monday "Studio One" slot.

African opus covers 12 countries, with a minimum of one week devoted to each and some of them taking three weeks, with crew using every conceivable means of travel and operating in contrasting climates from cold to heat. Out of it will come, it's reported, a view of Africa seldom heard about and never seen.

The "African Story" is said to go heavily in for the subject of self-determination and racial color bars, major problems on the Dark Continent. Covered in this connection were Egypt, Ethiopia, the Sudan, Uganda, Kenya, Northern and Southern Rhodesia, South Africa, Belgian Congo, the Gold Coast, Liberia and Algeria. All the leaders have been interviewed—and they speak out.

Some trouble was experienced in the Union of South Africa. No Nationalist made himself available for an interview, obliging the program to go to the opposition for material. There's a story behind this. In Johannesburg there was a rumor that the reason Alcoa cancelled "See It Now" relates to the show's report last year on that country, one of Alcoa's important customers. Apparently the South African government was not so much concerned over the television; it resented the theatrical version distributed over the United Kingdom. That did it. The crew's visas were held up for three months and there was no cooperation from Pretoria.

One report is that plainclothesmen kept track of the crew's movements and activities, making their lives "miserable" all down the line.

Sid Lumet's 75G J & J Exclusive

Taking a leaf from the major networks, which have been pacting writers-producers-directors to exclusive contracts, the Jaffe & Jaffe-helmed "Showcase Productions," responsible for both "Producers Showcase" and the Alcoa-Goodyear dramatics on NBC-TV, is dittoing in inviting top personalities into the J&J stable.

Initial exclusivity was pacted last week when Sid Lumet was signed to a $75,000-a-year contract. Mostly his directorial services will be utilized on the Sunday night Alcoa-Goodyear show, but he'll also be available for "Producers' Showcase" assignments.

Jaffe & Jaffe are currently dickering a similar deal with director Bob Mulligan, who, like Lumet, has been operating on a freelance status but devoting most of his time to the Alcoa-Goodyear program.

Garroway Sets Up Phone Service for Show Bizzers

Dave Garroway, the NBC-TV contractee, is establishing a telephone answering service for show people. Headman of the "Today" show has put up $105,000 to launch the East Side Answering Service.

Named as manager of the company is Arthur Goodman, from a rival answering service.

NBC-TV Envisions 20-Spec Series As Sun. Aft Tinters

If present plans materialize, NBC-TV will open up Sunday afternoons next season for a 20-week series of additional 90-minute specs. These will go into the 4 to 5:30 periods. They will be in color.

Shifting of Hallmark to a nighttime segment (possibly Friday nights for a weekly full-hour series) would pave the way for the new entry, which would alternate with 26 "Wide Wide World" displays (on an every-other-week basis) and six NBC Opera productions, thus leaving the remaining 20 weeks clear for the specs.

Discussions have been going on with the Jaffe & Jaffe Showcase Productions entrepreneurs with an eye toward J & J assuming the production burden on the new spec series. This would give them a total of three major displays on the web since they are now responsible for bringing in "Producers' Showcase" and the Alcoa-Goodyear Playhouse. Jaffe & Jaffe are playing around with a new idea for the 90-minute presentations, though details are being kept under wraps.

DICKER CHAMPIONS AS BENNY ALTERNATE

Negotiations are on for Marge & Gower Champion to alternate with Jack Benny next season as the American Tobacco entry in the Sunday night 7:30 slot on CBS-TV. If deal is finalized, it would mean the bowout of the Ann Sothern "Private Secretary" film series. However, latter is enjoying considerable rerun success under the title of "Susie."

Benny himself is reported on top of the deal since it's of considerable concern to him what the alternate show will be. Champion format has yet to be fully resolved.

FORD'S 43G FOR ONE-TIME BLURB

By GEORGE ROSEN

Staggering cost of television commercials, particularly those on tint, has now become the industry's No. 1 major headache. A Ford color commercial done earlier this season on NBC-TV's "Producers' Showcase" represented a cost of $43,000. This was for a one-show exposure and since it was a live commercial there are no residual benefits. The 43G as such is far beyond the overall program cost of a major half-hour program entry on the tv networks and even approximates the cost of some of the full hour shows on the air.

While the one-shot Ford "production" is the exception, spread over a season's span the auto company's commercials for '55-'56 will average about $26,000 per show. What makes it all the more intriguing — and expensive — is the fact that just as much creative effort and ingenuity go into the three-minute "hard sell" as in the program proper, it sometimes not more.

(To get the Ford commercials on the air necessitates taking over the Armory at Columbus Ave. and 62d St., N. Y., day before telecast for a series of dry-runs, just as though it were a full-fledged video production.)

Some of the other vital statistics attending the high cost of tint plugs testifies to the mounting apprehension of the clients. A filmed commercial made by RCA (which, like Ford, is out of the Kenyon & Eckhardt shop) for the same "Producers' Showcase" cost between $95,000 and $100,000. This particular film will get a total of four exposures this season in the one-a-month Monday night series. Cost per show: $25,000.

Oldsmobile's first commercial of the season for its Saturday night spec series on NBC-TV cost $20,000. Done live, it, too, like the Ford commercial, has no residual value. Whirpool, which sponsors the Milton Berle Tuesday night NBC-TV segments, spends $10,000 for each of the two-minute live commercials which utilize Kukla, Fran & Ollie. Sunbeam's tinted messages on both the Sunday night NBC-TV specs and the Tuesday night Berle show have been averaging out to $12,000.

All of these are exclusive of "hidden costs" which crop up when the first of the month bill shows up from NBC. These are service costs from which black-and-white clients appear to be exempt for reasons that are even bewildering to some of the sponsors.

Sunbeam, for one, has pulled out of the color shows, at least for the time being, having dropped the Sunday night specs and participation in the Tuesday Berle segments in favor of co-sponsorship of the NBC political conventions and the NCAA gridcasts next fall. However, since the Sunbeam tint "sells" have been translated into a major success story for the company, in this instance the programs, rather than the plugs, take the rap for the defection.

The rising cost of tv commercials has brought in its wake a new approach on the part of network sponsors anxious to cash in on the residual benefits of their expensive filmed blurbs—an approach that is creating a lot of unrest and anxiety among station managers around the country. The clients are now peddling these already-exposed commercials as station break spots. Ordinarily, the stations would grab them, not only because of the fancy prices the clients are willing to pay the stations, but also for the high-voltage entertainment quotient of some of these commercials which were originally designed for major network entries.

However, there's one serious hitch. The clients are asking for more than the one-minute time allocated for station breaks. Since any appreciable acceptance of these blurbs could throw a whole programming pattern out of kilter, it's something that is being eyed intensively by broadcasters and the whole ad fraternity.

Ford's Spec Future on NBC, CBS Still Iffy As Client Wants Control; Two-Way Breach Seen Widening

Frustrated Prexy

Frank Stanton, CBS prexy, moved into his new town house in Manhattan's east 90s last week. New domicile has everything, and then some, that a gadget-happy broadcasting exec could wish for—except that there's no tv.

For the past couple of weeks engineers have been wrestling with antenna troubles. So far no luck.

Ford Motor Co., which has one of the major stakes in the tv spec pattern of programming through its co-sponsorship (with RCA) of "Producers Showcase" on NBC-TV and "Ford Star Jubilee" which it bankrolls solo on CBS-TV, appears to be doing some soul-searching in regard to next season. Whether it continues with either entry seems to be a moot point at the moment. The networks, for one one, aren't too concerned over the ultimate decision, since the potential sponsor line forms to the right on both of the one-a-month presentations.

From all indications neither network would be particularly grieved should Ford decide to pull up stakes since there have been disquieting reports that, as a client, Ford hasn't been too easy to live with. In regard to "Producers Showcase," considered by far the most successful of the various NBC spec entries, Ford would prefer having a series of its own so that it would have a more commanding voice on decisions, applies to the CBS "Ford Star Jubilee" specs. On the other hand, there are reports emanating from the NBC camp that the network wouldn't be at all averse to General Motors moving in and sharing the 90-minute "Showcase" with RCA.

As for the CBS "Jubilee" series, that network has been anything but immune from the Ford people speaking up and trying to exercise control over the show. The motor company hasn't been too happy with some of the later entries, such as "High Tor," "The Day Lincoln Was Shot" and the two Noel Coward spects, and put Lent on for the yanking of the third Coward show despite protestations from other quarters.

Particularly since the Bing Crosby "High Tor" entry, regarded for the most part as a fiasco (and representing an investment of about $450,000), it's said that the Ford-CBS relationship has been anything but a happy one.

Whichever way Ford decides to go, the Saturday night CBS-TV series and the NBC-TV Monday night productions will be "back in business as usual," according to spokesmen from both webs.

NBC, 20th Dicker $2,000,000 Deal On Spec Flickers

Hollywood, March 27.

Approximately $2,000,000 is involved in a deal NBC-TV is negotiating with 20th-Fox, whereby its tv subsid, TCF Productions, would film eight to 10 specs for the network's 90-min. weekly series being planned for next season.

Web and 20th brass are now discussing the deal in N. Y., and it's reported 20th-Fox prexy Spyros Skouras favors the project as a prestige venture for TCF. Thus far, the subsid has confined its production to the "20th-Fox Hour" for GE and "My Friend Flicka" series, both on CBS-TV.

The 90-min. vidfilms would be spotted once a month in the series, with live shows the other weeks, along same lines as CBS' "Playhouse 90" series, for which Screen Gems is filming eight shows.

NBC has already approached such writers as Rod Serling, Gore Vidal, Paddy Chayefsky and S. N. Behrman to script its new series. No time slotting has been set as yet.

Not Even Heaven Can Protect Liebman Spec Against CBS-TV Rivalry

Max Liebman's NBC-TV spec, "Heaven Will Protect the Working Girl," got a Sunday (25) drubbing on the Trendex from CBS-TV, averaging 15.2 against the rival's 31.9 for the 90 minutes. It was 17.6 vs. 28.8 for Jack Benny, and clusters of 15.4 and 12.7 vs. 32.5 and 34.3 for Ed Sullivan, with the Liebman specola going downward over the route. ABC-TV's "Famous Films" averaged out at 7.

In the Saturday shuffle, NBC's "Big Surprise" made it 22.8 to 17.4 over CBS' "Beat the Clock"; Perry Como dropped a bit behind Jackie Gleason, 25.1 to 26.1, and then went to work on "Stage Show," 35.8 to 16.3. ABC's "Ozark Jubilee" averaged 6.8 for the hour and a half.

NBC's 10:30 p.m. to 12:15 a.m. Oscarcast last Wednesday (21) was measured at 37 from 10:30 to 11 (Trendex doesn't go beyond that time). CBS' "20th-Fox Hour" drew 10.8 and ABC's Boxing Bouts an 8. Previous Oscar telecasts rated 47.1 last year, 43.9 in 1954 and 35.7 in 1953. NBC claimed 46,000,000 viewers for the ceremony.

Tony Gets Sponsor, Too

Pepsi-Cola will sponsor the first telecast held for the presentation of the Antoinette Perry (legit) awards on WABD, N. Y. this Sunday (1). It'll be a 90-minute show from the Plaza Hotel with Helen Hayes femceeing the American Theatre Wing annual event.

Tony awards will be made by Walter Slezak and Nannette Fabray. Show starts at 9 p.m.

Fredric March Into 'Dodsworth'

Fredric March goes into the lead of "Dodsworth" as the April 30 "Producers' Showcase" entry on CBS-TV. Previously the network had negotiated for Gregory Peck to play the role created on the stage by Walter Huston, but Peck turned it down with the assertion that, at least for the present, he was not interested in playing an elderly man.

Vehicle was agreeable to March, but with the proviso that the show be given a Coast origination. Negotiations are now on for Claire Trevor to play opposite March. Alex Segal will produce and will ditto on the May "Showcase" presentation of "Bloomer Girl."

June entry is still being dickered. In July "Showcase" will pick up Ed Lester's touring legit unit of "Rosalinda." The Monday "Showcase" time gets preempted in August for a pickup of the Republican political convention out of San Francisco.

GRADLE'S CHI-TO-L. A.

Chicago, March 27.

Michael Gradle is replacing veep Frank Pittman as manager of Needham, Louis & Brorby's Hollywood office.

Pittman, who has helmed the Coast shop the past 10 years, is resigning at the end of May.

AB-PT's Big Net Earnings in '55 Came Out of TV; 53% Biz Hike

ABC Division of American Broadcasting-Paramount Theatres operated at a profit during 1955, the first time it has contributed black-ink figures to the company since the 1953 merger of the web and United Paramount Theatres. While not specifying the exact contribution of the network to the AB-PT net earnings of $8,218,000, the annual AB-PT stockholders report stressed the black-ink aspect of the web's operations and pointed up its operating income increase of $10,693,000 in 1955 to a total of $81,117,000. (Full details of the AB-PT stockholders report in the Pictures Section.)

Webs television network in particular showed growth, with a 53% billings increase in 1955 over that of 1954. With the company showing a 74% increase in profits over last year and the report specifying that theatre earnings were down for 1955, it is clear that the network provided the big earnings boost for the company. Report also showed the web now has inventories at $7,023,000 and receivables of $14,680,000. Viewing of ABC-TV was up during the year from 51,000,000 home hours during December of 1954 to 80,000,000 home hours in December of 1955, a 56% increase.

Another indication was the fact that the web had 25 hours a week sold commercially in the fall of '55, compared with 13¼ hours in 1954 and 10¼ hours in 1953, with the net's new daytime programming accounting for part of the increase but involving a heavy gain in nightime programming as well.

Report also stated that ABC Film Syndication Inc., now a subsid of the parent company rather than of the network, had doubled its billings during the year.

CBS' NEW HIGH INCOME

Net Profit of $13,400,000 Represents 17.4% Hike

The volume and profit columns made records for CBS Inc. during 1955. Net revenue and sales attained $316,600,000, a hike of 12.9% over 1954, the previous high mark. Consolidated net income was $13,400,000, compared to $11,400,000, or 17.4% up.

Earnings per share were $1.83, compared to $1.62. Figure is based on the 7,311,000 average number of shares outstanding and reflecting last April's three-for-one splitup. Cash dividends of 76¾ cents per share were paid during the year and a stock divvy of 2% was also paid in December.

Spector Angling 'Quiz Kids' Time

Whitehall Drug wants out on "Quiz Kids" pronto, with result that the Thursday night 10:30 to 11 period goes on the availability list after the April 12 show. In any event, the time will be taken over by CBS-TV in the fall to slot the new hour and a half "Playhouse 90" series, which goes into the 9:30 to 11 period.

For the interim period, however, Hazel Bishop is casting enviable eyes at the time slot, which would give it a back-to-back parlay with its 10 o'clock rotation with Toni on the "Arthur Murray Party" entry. However, it has not picked a show as yet for the 10:30 period. It won't be "Quiz Kids," which has been a disappointment since its resurrection (although years back a click radio-tv staple).

Hazel Bishop factotum Raymond Spector has been playing around with a bingo-type show, but this has been rejected by CBS.

'WHAT BOYCOTT?'

Columbus Station Denies Negro Protest, Hiring of Drummer

Reports of a Negro viewing boycott of WLW-C in Columbus because of the station's refusal to accept a package offered it are without foundation, the station declared this week. A story in VARIETY had reported that a Jimmy Rogers fan club of 4,000 members were conducting a telephone campaign to boycott the station because of its refusal to accept a program featuring the local drummer.

Boycott never existed, says the station; neither does such a fan club. Moreover, Rogers was "never a part of the show" turned down. Station had been offered a quarter-hour local show which it had auditioned as "unacceptable from a programming standard" and not measuring up the station's levels. Its turndown provoked nothing, declares the station, except the packager who was turned down.

ABC-TV Kodak Bid In Tues. Revamp

ABC-TV has nearly firmed up its Tuesday night lineup for the fall, what with having finalized a spot for the new Alan Ladd show being brought in by General Electric and making a strong pitch for the Eastman Kodak business which is due to leave NBC at the end of the season. The Ladd filmed series will go in at 9 p.m. Tuesdays, with the network's pitch at Kodak being for the 9:30 spot following.

Should ABC succeed in luring Kodak away from NBC—film company is letting its pact on "Screen Directors Playhouse" run out and is shopping for another property, though not necessarily another network—it would have its Tuesday lineup firmed through 10 p.m. "Warner Bros. Presents" would start the evening at 7:30, following the co-op "Kukla, Fran & Ollie" and the limited-network "John Daly & the News," with "Wyatt Earp" continuing at 8:30 followed by the Ladd opus and Kodak. Danny Thomas' "Make Room for Daddy" is set to move to Mondays at 8, opposite Sid Caesar and Burns & Allen, following long efforts by the web to get it into an earlier spot to capture the kids, while "DuPont Cavalcade Theatre," currently in on Tuesdays at 9:30 following "Daddy," goes to a Sunday early-evening time.

GEN. CIGAR PACTING NBC-TV BOWLING SEG

Chicago, March 27.

General Cigar is dickering with NBC-TV for a test whirl on "Championship Bowling." If the deal goes through, the stogie firm will underwrite the kegler display for a minimum of five weeks starting April 8 in the Sunday night half-hour vacated by American Tobacco's "Justice" series.

Tenpin contest will originate from Chi and will be a somewhat dressed-up version of the pioneering bowling format which caught on fast locally after being launched as an experiment on WNBQ two years ago.

Jock Whitney Dickers For $4,000,000 Buy Of KGUL-TV in Texas

Galveston, March 27.

Negotiations for the sale of KGUL-TV to the J. H. Whitney Co., of New York for about $4,000,000 are under way.

According to Paul E. Taft, prez and general manager of the outlet, some of the stockholders of KGUL-TV have had negotiations with the Whitney group, but nothing has been finalized.

Taft would not comment about the reported sales price or a proviso that would give him a 10-year contract to manage the station at an annual salary in the neighborhood of $50,000.

J. H. "Jock" Whitney is brother-in-law of William S. Paley, chairman of the board of CBS. KGUL-TV is local CBS outlet. Whitney's company already owns KOTV-TV, Tulsa.

Taft is the largest stockholder in KGUL-TV; but with 40.5% he does not have a majority of the stock. Next largest stockholder is R. Lee Kempner, Jr., with 20%. James Stewart, the film star, is also a stockholder.

KGUL-TV only last month won approval of the FCC to relocate its tower closer to Houston over protests of KTRK-TV, Houston, after more than a year of litigation.

'Film Festival' Coin

ABC-TV has latched onto three more sponsors for its combined "Film Festival" package, comprising the Sunday night "Famous Film Fest" and the cross-board "Afternoon F.F." New bankrollers are Pearson Pharmacal, which via Donahue & Coe, will use one participation weekly on "Famous" for 13 weeks; Carter Products, which via Ted Bates and SSC&B has signed for five "Famous" and nine "Afternoon" spots; and Beltone Hearing Aid, via Olian & Bronner, two "Afternoons."

'Big Story' No Invasion of Privacy

Washington, March 27.

There is no invasion of the right of privacy when television, and inferentially motion pictures, dramatize stories of persons whose experiences have been a matter of public record. So the U. S. Court of Appeals has ruled in upholding a decision by District Judge Richmond B. Keech throwing out a $1,000,000 damage suit against NBC by Charles Bernstein, a Government employee.

Bernstein sued NBC for carrying a fictionalized version of his prison experience and subsequent pardon in "The Big Story" program. He had been saved from a death sentence for a murder conviction through evidence uncovered by Martha Strayer, a reporter of the Washington Daily News.

A panel consisting of Judges E. Barrett Prettyman, Charles Fahy and Walter M. Bastian held that Bernstein's privacy was not violated by the program which was presented in 1952, seven years after Bernstein was freed. It pointed out that his name was not used and that nothing derogatory to him was carried other than that which appeared in court records or in the press at the time of the event.

Bernstein contended that he had established himself in the community after release from prison, that the program was seen by neighors who were able to identify him with the story and that he suffered great mental anguish. His attorneys argued that the "passage of time" entitled him to privacy.

'More Charges Than Substance' Keynotes Probe on Web Pressures

Washington, March 27.

So far, the House Small Business subcommittee inquiry into alleged network and political influence over FCC policies seems to be built more on charges than substance. The probe, headed by Rep. Joe L. Evins (D-Tenn.), a former Federal Trade Commission attorney, held two hearings last week and developed practically nothing. The sessions have recessed indefinitely, apparently pending examination of a mass of correspondence subpoenaed from RCA-NBC and CBS and the possibility that something juicy will be discovered.

Highlighting the first hearing was a lengthy statement by Evins outlining the aims of the inquiry and a charge by Rep. William M. McCulloch (R-O.), a member of the subcommittee, that Evins appears to be off on "a partisan fishing expedition". Evins said he has received "disturbing reports" that FCC is not "in fact" an independent agency, that is is under the influence or control of the White House and the industry it is supposed to regulate, and that the FCC told the subcommittee that the major networks have the power to "hire and fire" Commission personnel.

At the second hearing, the principal development was a letter from FCC Chairman George C. McConnaughey, which was inserted in the record, saying he was "astounded" by Evins' interpretation of a conference he and his aides had with Evins regarding FCC operations. McConnaughey said he and his assistants had searched their recollections and they could not recall even discussing any subject relating to al-

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TVB'S 700G BUDGET; $300,000 INCREASE

The 1956-57 budget of Television Advertising Bureau will go to $700,000, a $300,000 increase over last year's. Increase and the appointment of W. D. (Dub) Rogers as new chairman of the TvB board of directors was okayed at the board meeting in N. Y. last week.

Rogers, of WDUB, Lubbock, Tex., replaces Richard Moore of KTTV, L. A., as chairman. Rogers last year was board secretary, a job taken over by Roger Clipp of WFIL, Philly. Lawrence (Bud) Rogers, WSAZ, Huntington, W. Va., returns as treasurer.

Craig Lawrence's Upped CBS Status

With Hubbell Robinson Jr., and Merle S. Jones upped to the status of executive vice presidents by CBS-TV last week, already in the hopper for advancement to chevron level had been the name of Craig Lawrence. Lawrence, director of station administration since being pulled out of his general manager's post at WCBS-TV, the New York owned & operated, becomes v.p. over the owned stations. In that niche, he'll relieve Jones of the burden of routine duties, inclusive of the general services department, and also ride herd on Spot Sales, with Clark George the general sales manager of the latter sector.

The exec v.p. appointments having fortified the network at the top programming and all other administrative firmaments (Robinson and Jones, respectively), and with some other high designations yet to come, Lawrence steps into a key post in the web's "march of progress."

Lawrence was recruited from the N. Y. flagship some 18 months ago, with Sam Cook Digges replacing him there. Before taking hold of Channel 2, Lawrence supervised KSO and KRNT (Des Moines), WNAX (Yankton, S. D.), WHOM (Jersey City) and WCOP (Boston). In 1942 he was tapped as a v.p. of Cowles Broadcasting and executive striper of its subsid companies, Atlantic Broadcasting and Massachusetts Broadcasting.

Reruns Replace Reruns

With "Topper" going off the air this week, ABC-TV is installing a filmed rerun package, still untitled, in its place starting Monday (2) in the 7:30 slot. Films will be pulled out of such previously run packages as "Pepsi-Cola Playhouse" and "Studio 57," all out of the MCA-TV stable. Series will run through the summer, with the web's upcoming "Frontier Judge" slated to take over the time slot come September.

"Topper" run on ABC-TV this year was an all-repeat operation, the originals having played CBS-TV the year before. Web had the reruns half-sponsored, with Standard Brands carrying them on an alternate-week basis.

Two More 'Inside TV' Novels: 'Tubie' A Gentle Fantasy; 'God' About Godfrey

The flock of novels on the advertising business over the past few years and on television in particular in the past few months have all had had one common characteristic, their bitterness and ferocity in "exposing" an industry and its prototypes. Now, along comes Peter Keveson, former agency v.p., with a different sort of book, a serio-comic fantasy with a prevailing undercurrent of gentleness. It's called "Tubie's Monument" (E. P. Dutton & Co., $3.50).

"The "Tubie" of the title is a character named Benson Tubrovich, a television copywriter who verges between the genius and the insane. His "monument" is Joe Lavingo, an Italian butcher boy from the Bronx who looks like a younger edition of George Raft and whose gentle voice combined with his looks, it turns out, can sell soup by the supermarket-load. Joe, unlike his fictional predecessors, is a decent and unassuming kid, and remains that way; yet, he's as interesting a central character as the egocentric figures of many another book. It's Tubie on whom Keveson lays the burden of the eccentricities of Madison Ave.

Keveson's principal interest is in telling a story, and this he does very well. The adventures of Joe and Tubie have bizarre and eerie overtones that put them into the category of fantasy. And for the

(Continued on page 46)

This is evidently the enlightened era of the enlarged ego of ether entertainers. One man, in particular, appears to be the subject of the peak hour under electron microscope examination by a score of novelists, essayists, radio-teevee columnists and other probing social historians.

Though the adjective jockeys deny they are writing about one Arthur Godfrey, it is as plain as a hustling huckster's message that their prose concerns this much-discussed, much-abused and multi-sponsored cathode-ray character. First came "The Great Man," by Al Morgan, a shrewd, stabbing appraisal of a revolting American hero of the airlanes.

Now, in a new novel tagged "The God of Channel 1" (Ballantine Books; 35c) dashed off by Donald Stacy (a pseudonym for two fraidy-cat writers) there is the usual disclaimer about the characters being fictional and no reference to real persons intended. This is as ridiculous as a daytime soaper.

"The God of Channel 1" is a poorer tol'd tale than "Great Man." It lacks the insight and dialog of Morgan's dissection. It does, however, manage to entertain the reader largely because of the inside studio stuff. This is the yarn of Danny Dahl, the Machiavellian redhaired, crinkly-eyed, drawling idol of 50,000,000 American fami-

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Pulse in 22-City Overnight Rating

Pulse is planning to go into regular competition with Trendex on delivering overnight network television ratings. The Sidney Roslow firm, which has been experimenting in "personal coincidental" methodology for the past few weeks in order to iron out any kinks in its variation on the short order service, is using a 22-city sample to arrive at the quickie ratings.

Pulse is guaranteeing subscribers to the overnight system a minimum sample of 1,500 interviews. The number of interviewers to be used was not disclosed, but they will ask their questions while the particular tv showing being measured is still on the air. Company is using 18 major cities on its basic radio-tv measurement list, and four tv-only towns—Charlotte, Cleveland, Columbus and Dayton.

'Pulse measured President Eisenhower's "I will run again" speech as the first overnighter. It has also done the Emmy and Oscar shows. Sunday (25) the service covered NBC-TV's "Heaven Will Protect the Working Girl," giving it 19.4 against Jack Benny's 28.7, and 15.2 vs. Ed Sullivan's 43.8.

DICK MOORE VS. TV NETWORKS

Lewis & Pearson Package

A series of public debates which Music Corp. of America hopes will rival the historic Lincoln-Douglas discourses is being offered to sponsors. MCA is packaging a series of spontaneous gabfests between conservative radio pundit Fulton Lewis Jr. and radio and videoite Drew Pearson, whose views are usually diametrically opposed to those of Lewis. Both are understood to have given their okay to the project, and presently, the talent agency is going after select sponsors who have desirable time segments.

As currently envisioned, MCA is planning to take advantage of the pre-election period for presentation of these polemics, with a summation by both on the eve of the Republican convention. It's planned to have an impartial arbitrator bait both Lewis and Pearson. The blueprint calls for both participants to steer clear of each other until they meet to exchange views so that the spontaneous character of the debates can be maintained.

According to the present prospectus, it's indicated that not even the subject matter will be discussed in advance. The moderator is likely to throw out a few choice statements, and the participants can be depended upon to fight it out no matter what the subject matter might be.

'Mr. Wizard's' 'Now We Are Five'

Anni Milestone Cues a Return to First Show In Updating of Subject

After five years (as of this month), Don Herbert, video's "Mr. Wizard," is planning his first "repeat" telecast. Having done some 200 separate shows over the five-year span on NBC-TV, Herbert has run not out of material but out of context. Show, which translates science into everyday terms using household objects for its "experiments," can range far and wide for topics, but Herbert has finally run into the problem of the limitations of his approach and now must start backtracking.

First repeat, for example, scheduled for next month, is the topic of the very first "Mr. Wizard" when it went on as a local show on WNBQ, Chicago, five years back, that of air pressure, explained in household terms. "We've got no problem in finding all kinds of topics centered on air pressure," Herbert states, "but the trick is to explain them within our own limitations, and that's why we're repeating the show. But we've learned a lot, and the repeat will be quite an improvement on the original. Anyway, five years is a long time, and we can assume that those 12-year-olds who were watching then are now interested in other things and we've got a new crop of youngsters."

"Mr. Wizard's" financial setup continues to be unique—it's got a semi-sponsored status and has had this from the beginning, with the Cereal Institute picking up the tab for the program and line costs, and NBC-TV carrying it as a sus-

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Rebuttal in May

Washington, March 27.

The Senate Interstate Commerce Committee deferred rebuttal questions on testimony of Richard Moore, Los Angeles indie station owner, until May, when it's expected that prexies of the three networks will testify.

Committee hearings resume tomorrow (Wed.) for testimony by Joseph Heffernan, NBC financial v.p.

L&M Preps New Budget; Dancer Biz at $65,000,000

L&M Cigarets, in the wage of shifting from Cunningham & Walsh to Dancer-Fitzgerald-Sample a few weeks ago, is now reported about to jump its $4,000,000 budget to twice that amount to plug the increasingly important Liggett & Myers filter brand. David Nyren was named DFS production chief and veep, in a move to strengthen the agency radio tv team that began before the L&M transfer.

DFS, which expects $65,000,000 in '56 billings, is following the pattern along agency row of spreading broadcast responsibility among several men. Nyren, presently serving as exec assistant, moves up directly under Jim Neale, radio-tv veep, in the line of broadcast command. Beneath him

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Coca & Wayne For Juve Spectacular?

There's a "juvenile spectacular" in the works which may shake down into a regular series heavy on the merchandise angle and with possibility of Imogene Coca and David Wayne fronting the talent side. Out of the CBS-TV "Capt. Kangaroo" morning crossboarder packaged by Keeshan-Miller Enterprises (with Bob Keeshan as the Kangaroo-man) has come another license-tagged show titled "Raggedy Ann." The K-M firm has obtained exclusive tv rights to "Raggedy Ann" and all other associated juve characters created by Johnny Gruelle, who died in 1938.

"Raggedy Ann" is virtually a generic term. The original book versions have sold in excess of 75,000,000 all over the world since debuting in 1918. Residuals include RA records, including tunes written in collab with the late Will Woodin, Secretary of the Treasury under FDR, and dolls, one of the hottest sellers of its type.

Miss Coca and Wayne would appear, in the guise of "Raggedy Ann" and "Raggedy Andy," should negotiations jell. Otherwise, it'll be two other actors for the roles.

Gleason, Sullivan, Et Al. Mulled for Guest Stints In Silvers '56-'57 Series

Phil Silvers is looking ahead to his 1956-57 "sophomore season" on CBS-TV. On top of the comedy heap in his baptismal year, with awards and kudos streaming in steadily, Silvers and his producer-director-writer, Nat Hiken, are leaving nothing to chance in meeting the challenging "second season" with some new ideas to be woven into the click format.

Silvers and Hiken are convinced that a few names here and there will not hurt on maintaining the ratings. One of the gimmicks being thrown into the hopper is a series of guestar stints from those in the Columbia talent roster. For instance, there's a gleam in their eyes that spells out Jackie Gleason, who'd be woven into the GI series as "will positively appear" star of a "benefit performance" at the camp for which money-mad Sgt. Bilko (Silvers) would be selling tickets. Another guest would be Ed Sullivan.

L. A. INDIE HEAD ASSAILS WEBS

By JACK LEVY

Washington, March 27.

The NBC and CBS networks, the Senate Interstate Commerce Committee was told yesterday (Mon.) are dominating the flow of programs to tv stations, including the independents, and are engaging in practices which are in violation of the anti-trust laws.

In testimony considered the most important presented before the Committee's current inquiry into tv problems, Richard A. Moore, president of KTTV in Los Angeles, declared that time option and "must buy" arrangements are illegal and urged that the FCC network rules be amended to forbid their use. Moore submitted a legal opinion in support of his contentions.

Ernest Lee Jahncke, ABC veepee, who followed Moore on the stand, said he "completely disagreed" with Moore's testimony, which included an assertion that high quality programs cannot reach the public unless given release by one of the three networks. Program problems, Jahncke said, are not caused by network practices but by insufficiency of outlets, particularly in the first 100 markets.

Members of the Committee displayed great interest in Moore's testimony, indicating that veepees of NBC and CBS who are scheduled to testify tomorrow (Tues.) will be closely questioned. Sen. John W. Bricker (R-O.), who has introduced a bill giving the FCC direct authority to regulate networks, was particularly attentive. At one point, he remarked that "the networks have so much power, I cannot see why they should not be regulated as a public utility."

Under questioning by Bricker, Moore said that the FCC now has power to outlaw "must buy" deals and that legislation is not necessary.

When Moore asserted that "must buy" agreements between networks and affiliates make it impossible in many cases for an independent film producer to sell or an advertiser to buy certain programs, Sen. Charles E. Potter (R-Mich.) remarked: "It sounds like economic blackmail."

Questioned by Committee Counsel Kenneth Cox whether advertisers have been forced to choose inferior programs in order to get network time, Moore said "There are such experiences." He suggested, however, that the committee call for testimony by advertisers.

Moore testified that KTTV, owned by L. A. Times and Mirror-

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CBS: Need More V's

Washington, March 27.

William B. Lodge, engineering v.p. of CBS-TV, today (Tues.) urged addition of a limited number of VHF drop-in channels, thus increasing nationwide tv competition by widening the public's choice of service. Lodge, who testified before the Senate Interstate Commerce Committee, warned against the "dangers" either of continued inaction or "ill-advised" action in current tv allocation problems.

Lodge said that the CBS Plan, as presented to the FCC, provides a practical improvement in the present system without cost to the public or loss of service, that it did not reduce opportunity for community stations and would step up competition to the web itself.

Lodge also said that deintermixture—each community all-VHF or all-UHF—while at one time considered attractive, no longer seems practicable, declaring it would reduce national tv service and involve a "tremendous" cost to the public.

Pinky's Kidspecs in New NBC-TV Deal; 'No More Torture for Me'

Hollywood, March 27.

Pinky Lee and NBC-TV have agreed on a new tv deal for the diminutive comedian next season, whereby he will be star of a weekly, hour-long show instead of his cross-the-board tv series. Lee said here the daily show has him in a state of nervous and physical exhaustion, and that's why he asked out of his present deal. Next season he will be star of a "miniature spectacular" aimed at the kiddies, he said.

Lee said after finishing his 629th show, "I don't want them to be saying, 'Gee, he was a great little guy until he dropped dead'." Lee collapsed from nervous exhaustion during a show last September, and he says now "I don't know if I can make it through June, when my season ends."

NBC has added two years to his pact, which now runs through 1960, but the comic is mainly interested in a new telesked, and he flatly told NBC weeks ago he could not continue on his present schedule. "I have no family—I never see my boy or daughter. I've neglected my children. I get home late at night and immediately begin working on the next day's script. I'm a human being, but you wouldn't know it, from the work I'm doing. From now on, it's going to be different; my family comes first, with my work in the backg.ound.

"My program is selling the product even if it doesn't have the rating which Mickey Mouse Club has in the competing slot. I refuse to barnstorm the supermarkets to build up a rating. I may not be a world-beater, but I'm doing a good job, and my sponsors are very satisfied.

"But doing a show every day Monday through Saturday is physical torture, and I just can't take it. On my hour show next season I will combine whimsy with fantasy and humor. I've already signed Hal Belfer to do the choreography; we will have guest stars and lots of surprise. There will be no more seven-day work weeks, 14 hours a day for me," declared Lee.

Dignified Easter

Blurbs will not bounce off announcers, name passersby and sundry characters to lend a commercial taint to the Easter Parade next Sunday, because the networks are not telecasting New York's Fifth Avenue processional. Instead, they'll cover the event for inclusion on news stanzas, plus putting the cameras on religious services.

WPIX, the Daily News station, will cover the parade over a two-hour period starting at 11:30 a.m., with Jack Barry as curbstone emcee under auspices of Peerless Camera Stores.

Nesbitt TV Show Adds Confusion To 'Omni' Status

Interest in the up-for-grabs status of "Omnibus" next season is heightened by CBS-TV turning over the Sunday 6 to 6:30 period to the Bell Telephone System for the new John Nesbitt film series, to be called "Telephone Time." A variation on Nesbitt's ex-"Passing Parade" radio series, "Time" premieres April 8, week after "Omnibus" winds up its 26-week seasonal run.

What happens to "Omnibus" next season apparently is in the laps of the gods. All the networks obviously would covet the 90-minute entry (which has been slotted in the 5 to 6:30 Sabbath period on CBS). Whether the Nesbitt show will be extended beyond 26 weeks; whether the Sunday afternoon pro football schedule on CBS-TV from September to December will spill over into the 5 to 6 period, particularly when midwest and Coast games are slotted, are factors that will have a bearing on whether the "Omni" producers, the TV-Radio Workshop, will continue their allegiance with the web or invite bids from the other networks.

"Omnibus" winds up the current season this coming Sunday (1).

Workshop's 'Exurbanites' Gets Pre-B'cast Bally For Admen Commuters

This Friday (30) evening's treatment of A. C. Spectorsky's "The Exurbanites" on CBS Radio Workshop figures to hold special impact for Madison Avenue hucksters. Book deals with America's symbol-manipulators who come in daily from Darien, Stamford, Westport, etc., and who publish the slick mags, oversee radio and tv shows, and shape nation's buying habits from their ad agencies.

Paul Roberts, Workshop producer for this one, is himself an exurbanite, having lived in Westport and Wilton. Program, incidentally, disregards cleavage between two networks. Spectorsky is one of editors for NBC-TV's "Home" stanza which factor has not deterred CBS from doing its mike treatment of his tome.

Public relations department of New Haven's Railroad which runs between Grand Central Station and the Darien-Greenwich-Stamford-Norwalk circuit has been approached by CBS Radio's exploiteers and has indicated its willingness to put time and date of "Exurbanite" stanza on loud speaker so that commuting hucksters traveling either way are alerted to program which should hold special appeal for them. CBS staff writer Charles Monroe is doing radio adaptation. Ben Ludlow is writing special musical background for show, one of his themes tagged "Charcoal Gray Suite."

Skelton Setback On 1-Hour Show

CBS-TV's ambition to convert the Red Skelton show into a full hour Tuesday night (9 to 10) weekly offering has received a serious setback, with result that the whole idea may be scrapped, with Skelton continuing in his present 9:30 to 10 niche.

Apparently Skelton's sponsors, Johnson's Wax and Pet Milk, take a dim view of the enterprise and have told the network, in effect, "we're very happy so why not leave well enough alone." In expanding the Skelton show, CBS wanted to invite two additional sponsors to participate. The present clients, on the other hand, want Skelton to themselves.

N.Y.-TO-H'WOOD ROUTE FOR KRAFT FOURSOME

Sale of "The Fool Killers" to Metro for filmization brings to four the number of "Kraft TV Theatre" entries sold to film companies since Kraft initially embarked five months ago on its $50,000 prize contest for the best video scripts. However, "Killers" alone of the four properties is not eligible for competition since it is not an original, having been adapted by Dale Wasserman from a novel by Helen Eustis.

The other Kraft entries involved in sales are Louis Pelletier's "Number Four With Flowers," presented last Nov. 2; "Devil As A Roaring Lion," by John Gay, presented on Jan. 10, and "Good Old Charley Fay," which was the Feb. 1 offering. "Fool Killers" was presented on Kraft March 7.

ACADEMY AWARDS
With Jerry Lewis as m.c. in Hollywood; Claudette Colbert in New York
Producers: Robert Emmett Dolan for the Academy; William Kayden (Hollywood) and Herb Braverman (N.Y.) for the network
Directors: George Seaton for the Academy; William Bennington (Hollywood) and Richard Schneider (N.Y.) for the network
Writers: Melville Shavelson, Jack Rose and Richard L. Breen
Music director: Andre Previn
105 Mins., Wed. (21), 10:30 p.m.
OLDSMOBILE
NBC-TV, from Hollywood and N.Y.
(D. P. Brother)

No alibis are required from the talent; the Oscar show last Wednesday (21) came off respectably. Not smash, but considering the standards set by previous award programs, this one looked and listened fair enough. Jerry Lewis, who almost went straight (for Jerry Lewis), gave it pace and evenness with emcee gavel in hand.

Steve Allen, who came on following the Academy airer, had a word about the sponsor. He told his audience: "I was late coming to the studio because I was caught in an Oldsmobile commercial." The crack was fitting, for rarely have both the trade and the public been given so much cause for rebellion. The "sell" was hard and repetitious with no effort toward easing the pain for the spectator. Oldsmobile cut in bluntly and abruptly, showing no savvy in the way of segueing from the Acad material to the spiels about "rocket" engines, etc.

To date, the best-of-this-or-that shows have been loaded with names—personalities who do little more than show up. It's this programming approach that has invited and kept the dialer-iners. Which seems to run contradictory to those intra-show business voices which are raised in (1) horror, or (2) hallelujah, over the public's discernment anent entertainment values.

This is contradiction because, and look close now, where's the genuine entertainment? It is inevitably a non-creative job of communicating to the people the winners over marathon running time. The stars open envelopes, name-drop the victors and exchange some patter with the ring master.

The formula, to repeat, has clicked to date in terms of the ratings but the payoff in the future likely will lessen unless some changes are made. It's not just theory that the public wants entertainment. This is attested to by the ups and downs in all branches of the show world. It follows that viewers eventually will grow weary of award outings with the same, tired format.

Last Wednesday's session emerged okay, relatively, largely because of Lewis. It was cut from the familiar pattern but was managed with a show of skill. The comedian abandoned his usual zanyisms, deported himself with dignity and made with humorous commentary. His dialog-swapping with James Cagney, Ernest Borgnine, Dean Martin and Grace Kelly came off amusingly.

Chevalier came through particularly well with a rendition of "Something's Gotta Give," a tune that's especially suitable for him. Cut in from New York, Harry Belafonte handled "Unchained Melody" with marked sensitivity. Jane Powell's "I'll Never Stop Loving You" was a minor contribution, Dean Martin's "The Tender Trap" was a colorful item (along with his "Side By Side" duet with Lewis) and Eddie Fisher scored fine with "Love Is a Many-Splendored Thing." Backing by an orch batoned by Andre Previn was good all the way.

As usual, there were some miscues, a glaring one being the failure to identify Sammy Fain (music) and Paul Francis Webster (lyrics) as writers of the winning "Many-Splendored" song.

Claudette Colbert femceed in N.Y. with Joseph Mankiewicz lending an awkward assist.

The program, to wrap it up, was too long, the technical credit awards should be scuttled, ingenuity in design is needed, and the zealousness of the sponsor was tough to put up with. *Gene.*

Axe 'Choose Sides'

"Choose Up Sides," post-noon Saturday quizzer for juves, is being dropped by NBC-TV at the end of this month. Goodson & Todman package had failed to lure a sponsor since launching a few months ago.

The 12:30 time goes dark on the network, with the slot turned back to stations.

Tele Follow-Up Comment

Studio One

Jackie Gleason came up with a good offbeat story idea and Howard Rodman stretched it into an hour's adaptation for "Studio One." But "The Tale of St. Emergency" suffered in the stretching—it would have made a solid, tightly written parable in half-hour form; as an hour drama, it wandered and lagged, dissipating itself in the telling and the making of its point.

St. Emergency, as capably played by Red Buttons, is a "freelance" saint called down to help St. Barnabas (Henry Jones) do something about the wicked town which Barnabas has in his trust. Rather than wipe the town out, they seek the one honest man in the corrupted city and find him in the local drunkard, James Barton. Latter, in the end, gives the people humility by holding himself up to shame as their example. Interspersed between is a demonstration of the political corruption and blindness of the populace, plus some mildly funny scenes with Barton as the "interim mayor" of the town. The story could and should have been told more concisely, for so much of the drama was mere filler material that served to dilute rather than enhance the theme.

Buttons, in as offbeat a role as the story itself, handled himself commendably, occasionally lapsing but on the whole imparting a sense of sweetness and saintliness. Jones fared even better as the hometown saint, pleading for a last chance for the town but unable to come up with a reason for saving it. Barton was more than up to his own standard, which means he was top-flight in an entirely believable performance as the rigidly honest lawyer-turned drunkard. And the supporting cast, Russel Collins, Cliff Hall and Paul Ford, all turned in excellent jobs as the crooked politicos.

Apart from the story, the presentation missed also in the staging. Franklin Schaffner, apparently called in at the last minute to direct, couldn't avoid a certain amount of confusion in a tricky staging job that at times looked like something out of "Skin of Our Teeth" without the latter's organized confusion. Nor could Shaffner overcome the lags in the script. 'Twas a good try, but the script would have been better suited to a half-hour show. *Chan.*

Omnibus

What with the Ford Foundation's high interest in education, it was only a matter of time before "Omnibus" got down to campus cases, the campus in case being that of Harvard, as "covered" with some 17 cameras, three remote units and 100 technicians in the 90-minute CBS-TV spread Sunday (25). The outing was tabbed a "general look at higher education" with Harvard as the pinpoint.

Show lived up to its billing: it was a "general" survey, leaving for the most part the specific problems attending the higher education field for the specialists and devoting itself by and large to a tremendous color job on the institution. One is tempted to call the treatment superficial, but it was hardly that, so huge in scope and earnest in approach was the effort. The camera teams, under the direction of Oscar winner Delbert Mann, covered virtually every aspect of the school, with perhaps a greater stress on the extra-curricular activities, while a lineup of graduates that included Leonard Bernstein, Sens. John Kennedy and Leverett Saltonstall and John Hopkins v.p. Dr. W. Barry Wood expounded the philosophical aspect of what a college does for a student.

The pickups included such extra-curricular activities as hockey and baseball practice, rehearsals of the Hasty Pudding Club and a Shakespearean drama society, figure skating courses and a glee club session. In the curricular vein, there were oral exams, private tutoring, a mock trial in the law school, a session on labor relations in the business school and a conference of deans discussing the balance between "practical work" by their schools and pure research. The sum total of these, plus pickups of individual students expressing their feelings about school and Harvard and brief expressions of the function of various phases of the educational process by the guests added up to an "in-depth" coverage of the function and achievements of modern higher education.

There were particular areas which "Omnibus" could have tackled in an overall survey—the problem of overcrowding, the current controversy over whether higher education should be made available for all or the gifted few, whether its standards are being lowered by the increase in student bodies, whether the liberal arts and humanities are occupying a place of lesser importance in an automation society, etc. Many of these questions are no doubt of more pressing nature in the field of higher education than the probvalues discussed by the deans, for example.

But the general nature of the entire program's approach served to point up the values stressed by institutions of higher learning—gave the public an idea of what the educators are trying to accomplish and the students trying to achieve. In this sense, it was a fine public service and yet a highly interesting program that was far more than just a mere sightseeing tour of the campus. Producer Robert Saudek and director Mann turned in a topflight job, both technically and creatively. Host Alistair Cooke (or "Cookie," as Jimmy Durante called him) was fine in bridging the various elements. *Chan.*

Wide Wide World

"Eating — that great national pastime," as Wide Wide World emcee Dave Garroway aptly expressed it on the NBC-TV 90-minute show Sunday afternoon (25), was the main course for this General Motors sponsored stanza. Lest the program's gustatory elements be a bit too heavy for viewers, producer Robert Bendick also tossed in scenes from a Dodger-Yank exhibition ballgame at Miami, coupled with pickups of the Dodgers' spring practice sessions at Vero Beach, Fla.

Roving live camera remotes, in spotlighting the flavors of "this land of plenty," focussed on Hollywood's Farmer's Market and such famed eateries as Romanoff's in Beverly Hills, Luchow's in New York, Antoine's in New Orleans and the Sirloin Room of Chicago's Stockyard Inn. Not only did it whet viewers' appetites but the pickups obviously added up to priceless publicity for the respective cafes.

Still another remote was from Syracuse U., where the virtues of cookies (baked from cat-tail flour) were outlined betwixt blasts emanating from a Dixieland jam sesh on the campus. In keeping with the overall dietary theme, it was conveniently pointed out by Mark Stevens that "the flow of food from farm to table is powered by A. C. Sparkplugs." That GM division, as well as GM's United Motors System, Delco Batteries and Guide Lamps share the tab on the first 60 minutes.

Final half-hour, under aegis of GM's Pontiac, aired scenes from the Paul Masson Winery near Fresno, Cal., and emphasized the bounty of "the good earth" via shots of a picnic of Basque shepherds in California's San Joaquin Valley. Withal, it was an appetizing dish that admirably displayed America's culinary values. Rating accolades was the fine technical work of NBC-TV and its affiliates that, of course, made the show possible. Unfortunately, in this electronic age most of it is taken for granted. *Gilb.*

Kraft TV Theatre

In its surge toward a new vitality as oldtimer among tv's dramatic showcasers, credit "Kraft TV Theatre" with trying to breathe life into the Wednesday NBC-TV series. The 9 to 10 p.m. spot is too cushy to have even a bluechips sponsor like Kraft luxuriate in "the same old stuff." So last week's (21) "The Lost Weekend" is symbolic of the cheesemaker's attempts, through agency J. Walter Thompson, to get out of the conventional groove in which it's been trapped for some years and into a more realistic atmosphere in terms of latterday viewgers' appetites. A tipoff, too, to Kraft's newly ordained drive toward greater prestige in the drama arena is tonight's (Wed.) "A Night To Remember," the Titanic story from the bestselling book by Walter Lord.

"Lost Weekend" was straight from the Charles Jackson click book of a dozen years ago, and not from the Paramount film which shot Ray Milland and Jane Wyman into the monied and prize-winning class. Adaptation for "Theatre" was by Will Lorin although Jackson himself is a script editor of the series and undoubtedly nursed his brainchild for the crossover to tv. What can be said about the homescreen edition is that it pulled no punches right up to the downbeat ending, as set against the film version's more "interesting" playout along with a happy finale.

Joe Maross, in the Don Birnam booze-fighter's role, gave a grim performance of a sot in torment over the whole route, eliciting sympathy in his attempts to remove the yoke. Mary Fickett, portraying the dedicated girlfriend, lent dignity and pent-up emotion to the difficult part. The other roles, particularly some bits by Lenka Peterson, the Fielder Cook direction and all technical credits were well handled, with Birnam's fall down the staircase done on film. Average viewer may have found this straight-shootin' "Lost Weekend" a bit tough to take at times, which may be a plus for tv at that. *Trau.*

Ed Sullivan Show

Talent lineup on last Sunday's (24) Ed Sullivan Show was generally entertaining. The CBS-TV stanza moved along at a nice gait, with all the acts registering some degree of appeal.

Show had a novel opener in the Jackson (Mich.) Zouaves American Legion drill team. The Legionnaires did some fancy strutting and rifle maneuvering, winding up with a slick demonstration on how to get a group over a high wall without benefit of rope or ladder. Some funny bits were provided by Tony Reese and Pepper Martin in their takeoff on "The $64,000 Question," while Jack Carter, currently appearing on Broadway in "Mr. Wonderful," also nabbed a few yocks with his rapid-fire gagstering.

Helen Traubel, who's costarring on Broadway in "Pipe Dream," delivered three vocals for strong effect. The numbers were "I Believe" and "Autumn Leaves," followed by a trick intro into "St. Louis Blues." Also scoring solidly in the song department was Nat (King) Cole, with renditions of "Nothing Ever Changes My Love For You" and "Never Let Me Go." His workover of "Kee-Mo Ky-Mo" for the kids in the studio audience was another plus factor.

In the classical idiom, Andre Segovia clicked with his expert guitar work. For a topical touch, Academy Award winning songsmith Sammy Fain ("Love Is a Many Splendored Thing") was spotted in a vocal medley of his past hits. Fain accompanied himself at the keyboard for an impressive stint. In the windup slot, Montez D'Oca and his femme partner demonstrated acro agility in their hand-to-hand and trampoline stunts. *Jess.*

Gen. Electric Theatre

Musical comedy star Ethel Merman chose the "General Electric Theatre" on CBS-TV Sunday (25) to try a change of pace via a dramatic role. It was an unhappy experiment.

Title of the play was "Reflected Glory," telescoped version of the George Kelly legiter and adapted for this occasion by Arthur Arent. Vehicle was woefully inadequate and Miss Merman's contribution, a mixture of her old-style brashness and strenuous overacting, didn't improve things any.

Character she was supposed to portray was that of a successful aging actress who wants to give up the theatre and retire to family life where she can be loved "for herself" rather than the glamor of her stage personality. Her producer loved her, and she loved him, but didn't know it. Then her old suitor turned up to introduce his wife, and Miss Merman ended up with her producer after all.

Walter Matthau as the harried producer stood out with an engaging performance that almost saved the show. Phillip Bourneuf as the suitor more or less walked through his part. Augusta Roeland showed reasonable animation as Miss Merman's friend, but was weighed down by impossible lines. Don Medford directed and must share the blame for this second-rate effort. *Hift.*

Jack Benny Show

Dore Schary, Metro production chieftain and an accomplished public speaker from 'way back, was by no means also-ran to Jack Benny in this past weekend's CBS-TV half-hour which served the purpose (1) of trailerizing the comedian's upcoming film stint in a Culver City production and (2), trailerizing Metro's "The Swan."

Show was an unusual funny semester with Joe Besser making every second count as a temperamental interior decorator, and ditto for Artie Auerbach (Mr.

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HEAVEN WILL PROTECT THE WORKING GIRL
(Sunday Spectacular)
With Bert Lahr, Nancy Walker, Janet Blair, Tony Randall, Helen Gallagher, Connie Russell, Bob Carroll, Tommy Grimes, Patricia Hammerlee, Art Linkletter, Charles Sanford Orch
Producer-director: Max Liebman
Writers: William Friedberg, Neil Simon
Choreographer: James Starbuck
U.S. RUBBER, MAYBELLINE, U.S. SAVINGS & LOAN, AMERICAN RADIATOR & STANDARD SANITARY CORP.
90 Mins.; Sun (25) 7:30 p.m.
NBC from N.Y. (Color)
(Fletcher D. Richards, BBD&O, Gordon Best)

Max Liebman's venture into divine protection for laboring ladies proved a spotty affair, but with several items on the agenda that made the outing seem worthwhile. Primary object of interest was Nancy Walker, of the legiter "Fallen Angels" who comes close to being the most gifted girl buffoon around. Miss Walker's participation in several skits which included a funny subway bit with Tony Randall, and the girls' shower skit were hilarious bits of business. Miss Walker hit the show's peak in these scenes and seemed to be ample reward for staging this colorspec.

There were some other rewarding moments, particularly that of Bert Lahr in his rendition of "Poor Young Girl," and Connie Russell's "Ten Cents a Dance" provided respectively a serio-comic and a straight rendition. Both of these held up extremely well.

From the title of the piece and from its beginning it was assumed that the entire session would be a sort of turn-of-the-century rib on the working gal. The show strayed far from its original premise during its 90-minute running time. The bits and satire inherent in the situation didn't come off in many of the sequences, and nothing as good as the original premise was substituted.

Some of the talent needed material body. Performers of the calibre of Tony Randall, Helen Gallagher, Bob Carroll and Janet Blair seemed to be wasted for the greater part of the show. The hosting role assumed by Art Linkletter was a bit of unnecessary boondoggling.

The show was most distinguished by a lot of wasted opportunity. However, in a narrower sense, there were a lot of bits that either came off excellently, or weren't bad enough to be a total waste. Liebman seemed to have hit a better overall entertainment average with this show than some of his predecessors this season, and he elevated the level of tele comedy by giving Miss Walker a couple of skits that resulted in yocks. *Jose.*

DIAMOND JUBILEE
With Guy Lombardo Orch, Kenny Gardner, Bill Flannagan, Elice Rhodes; Bob Shepard, Dwight Weist, announcers
Producer-writer: Gordon Auchincloss
Director: Charles Dubin
30 Mins.; Tues., 9 p.m.
PHARMACEUTICALS INC.
CBS-TV, from N.Y.
(Edward Kletter)

Finding a fresh video format for a band show is one of the medium's toughest problems and this new series with Guy Lombardo is another stab at a solution. The recipe for this show is one part straight orchestral, one part giveaway and one part, "This Is Your Life," set to music. If there is any potential in this grab-bag formula, subsequent shows will have to prove it since the preem was too badly marred by a series of technical errors.

Under format's setup, Lombardo's repertory is determined by winners of a letter-writing contest in which "the song of my life" is described. The contestants appear to read their letters and collect a ring valued at $1,000. If a Geritol boxtop is included, they can win an additional $1,000 in cash. The Geritol banner, incidentally, is very much in evidence since it's inscribed on the backdrop curtain against which the show is shot.

Lombardo is a savvy, affable personality, but failed to contribute any original points to the opening stanza. For one thing, the corny letters were against him; and for another, the orch seemed to play loudest when Lombardo was talking. It could be that the best quips were drowned out; the comments that were overheard, however, were stereotyped. No doubt the technical errors, like Lombardo forgetting the name of Cornel Wilde's wife during the couple's guest stint, will be ironed out. The script also could stand considerable sharpening.

Musically, the Lombardo crew

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STATION REP: TV'S 'MR. BIG'

JWT: N. Y.'s Top Casting Office

J. Walter Thompson agency, it would appear, is almost single-handedly solving the unemployment problem among actors in N. Y. A total of 150—count 'em—150 thesps went on the JWT payroll for last week's "Kraft TV Theatre" presentation of "Lost Weekend" and tonight's (Wed.) production of "A Night to Remember." For a two-week span, that's probably tops for any single dramatic series.

All told, 105 actors will appear in tonight's dramatization concerning the sinking of the Titanic, while 45 performers paraded before the cameras on last week's "Lost Weekend" production.

Kraft weekly budget will be doubled for tonight's entry. Kraft show is one of the few agency-produced dramatic showcases.

TV's 'Hellbent for Leatherjackets'

NBC's Scissorman Has Some Gripes of His Own On A Variety of Issues

In one of his more penetrating reports, NBC's censor-in-chief, Stockton Helffrich, takes up the case of "cliche" and "special interests" aspects of programmatic fodder, among a load of miscellaneous subjects under his radio-tv continuity acceptance wing. Describing himself as "in a mean mood" against the so-called "special interests" fraternity, Helffrich let loose a barrage of his own against letter-writers "who thought we were risking establishment of a cliche on uses of the leather jacket as the hallmark of hoodlums and gangsters."

It's the scissorman's view that "it does get into the area of damage to some honest interest if you highlight some 'difference' in association exclusively with evil." But, he says, "the answer obviously is a free expression of ideas which in this case boils down to avoiding misuse of the leather jacket: putting it on heroes as well as villains—and equally to the degree it is possible.

"Jumping from the leather jacket to wider issues, this is to say in so many words that part of our responsibility as ethical broadcasters is to reflect with balance the real world around us. The radio and television media are going to be awfully dull ones if we don't and competitively we'll get

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Straight Entertainment Back to ABC Radio As 'New Sounds' Gets Axed

ABC Radio will return to a pattern of straight entertainment in its nighttime programming within 30 days, this programming to consist of mysteries, variety shows and live dance music featuring top name bands. Straight entertainment pattern was finalized at last week's meeting of the web with its eight-man Station Planning & Advisory Committee, which greenlighted the heave-ho of the "New Sounds for You" pattern and strenuously suggested the entertainment format.

Web is now working on specific properties and expects to get them rolling within 30 days, which means "New Sounds" will be out within a month. Mysteries would probably be stripped at 7:30-7:55, followed by variety segments and closing with live dance band pickups. In the whodunit genre, web is dickering for properties with track records starring at least one top name in each. As for the variety stanzas, they would star a top "selling" personality who can move the sponsor's goods, a band, vocalists and frequent guesters. Band pickups would feature only top name combos, but would get more production trappings than the ordinary band remote.

"New Sounds" was inaugurated last October as a drastic departure in nighttime programming, capsuling five-minute segments into thematic half-hours and using remotes, tapes and pickups from affiliates. High cost of the project, plus a total lack of sales, caused a shift in ABC's thinking, and the SPAC feeling that entertainment would serve the affiliates best at night caused "New Sounds'" final demise.

Fernhead Helms WINS

Jock Fernhead has stepped in to head radio indie WINS as a consequence of former veep-general manager Rob Leder's switch to the helm of WOR-AM, also in N. Y. Fernhead was veep and g.m. of another Elroy McGay station, KYA, Frisco, before the station owner moved him east last week.

Irv Phillips, sales head and station manager of KYA, has become acting general manager in lieu of a Fernhead replacement.

Balking Witness Axed by WDSU-TV

New Orleans, March 27.

Herman Liveright, fired by WDSU-TV as program director after appearing before the U. S. Senate subcommittee about possible Communist connections, said Friday (23) that if he had answered questions his testimony "might have cost the jobs of four or five people who were friendly to me in the past."

Liveright refused to discuss whether he was or is a Communist.

"If I told you I might as well have told Senator Eastland (subcommittee head)," Liveright told newsmen. Two days before, however, he told newsmen it was "ridiculous" for anyone to suggest he had been or is a Communist.

Liveright said he had been active in a number of "progressive" causes in the past, including the 1948 Progressive Party campaign of Henry Wallace for President.

He added he had been arrested during that campaign while making a speech for Wallace at White Plains, N. Y., where he lived at the time.

The charge, he said, was disturbing the peace.

Liveright again defended his refusal to answer the Senate questions. He said it was a matter of "personal belief" and he felt that "as long as I am not violating any law nobody had a right to inquire into my personal beliefs."

NBC'S 'WIDE WORLD' EDICT: 'KEEP IT LIVE'

"Wide Wide World" will stay in the live groove next season, according to NBC-TV's present thinking. There have been rumors that the skip-week Sunday 90-minute series would be put on film, at least in part. This may have stemmed from an idea put in the hopper some time ago for a European unit to provide the show with filmed inserts. This might still be done, but probably not during 1956-57.

Show's entire concept is based on "see it as it's done," and hence going on celluloid would upset the original pattern that launched the Sabbath afternoon skein last summer under executive producer Barry Wood.

Incidentally, the show's plans to pick up the Ringling circus arrival in New York Sunday (1) were grounded. This may relate to fact that CBS-TV has tied up the circus for next Tuesday's (3) preview, sponsored by General Foods.

HE'S ALL THINGS TO LOTSA PEOPLE

A marked change has come over the station representative business from days of yore. Most of the principal reps have decided, after years of operating as loosely developed bodies comprising salesmen and secretaries, that they've "gotta organize." Consequently they have been developing large promotion, publicity, sales service and traffic staffs to hold their stations and attract new ones. At best "supplementary units" in the spot sales field not too long ago, these specialists equal or surpass the salesmen proper in importance.

The reps' swing from straight selling was motivated by three changes in the needs of stations from the early days of video and certainly from what they were in radio's heyday, the way the reps delineate it. First, programs are in a constant state of flux. The rapidity and confusion of stanza switching far outweighs the busiest days of audio. Secondly, the stations are in surprising need of bigtime consultation on how to handle their biz dealings, especially in "network relations." No. 3, it was pointed out just a few months ago how a number of out-of-town outlets had been hiring N. Y. flackers to bring their importance home to Madison Ave., but most of the stations have come to depend on their spot reps to handle part of their publicity for them.

The fourth factor in the evolution of the spot rep industry is due to the reps themselves. They are keenly aware of the competition for their better stations and they are, consequently, willing to offer almost any kind of "plus" service to hold their contractees. As result the station rep today has taken on a new importance in the industry.

The importance of promotion and research was slammed home to various observers when the venerable Katz rep house upped Danny Denneholz, its promotion-research topper, to its board of directors, giving him a significant sayso in the operation of the organization.

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Towers Dickering For 'Hornblower' Deal As 90-Min. Network Spec

Harry Alan Towers (Towers of London) is currently in N. Y. having discussions with the networks on a possible tv release of his projected "Capt. Horatio Hornblower" film as a 90-minute spec prior to its theatrical release (a la "Richard III"). Towers is partnered in the "Hornblower" venture with N. Peter Rathvon (ex-RKO). Film will be shot in England during July and August and expectations are that Michael Redgrave will play the lead. (Redgrave did the "Hornblower" radio series which were heard in this country via CBS).

Although Towers' Production Services company, which was identified with the new British commercial tv setup, has gone into voluntary liquidation, the parent Towers of London operation from all indications is still jumpin'. He's huddling with NTA execs this week on distribution of his "Lili Palmer Presents" half-hour anthology series, 34 of which are now in the can. Similar Towers series, though with a different host, is being shown in England under title of "Theatre Royal." He's also brought along a pilot of his "Slim Callahan" vidfilm series, based on the Peter Cheney series and is prepping an Edgar Wallace series for next season designed for U. S. as well as British distribution.

As tv representative for Ziv in the United Kingdom he's had talks here with execs of the distribbery and as the British rep for Tele-Prompter, Towers reports the prompting device is now "all over the place."

Radio-TV Program Trends in 12 Foreign Nations in Hub Kickaround

By GUY LIVINGSTON

Boston, March 27.

Disk jocks haven't come of age yet in overseas radio stations, but soap operas are still going strong with jazz on the upswing. These are the views and news from 19 radio and tv specialists from 12 foreign countries currently studying at Boston U.'s school of public relations and communications under sponsorship of the International Educational Exchange Service of the U. S. Department of State.

Commercialism is unknown to most of the radio and tv stations abroad; greatest number are government operated.

At a faculty luncheon, the 19 foreign specialists were introduced to Boston radio, tv and press reps on Thurs. (15).

Nearest approach to a disk jock was Pedro Campos De Miranda of Rio de Janeiro, sports and special program broadcaster of Radio Itatiaia. "I play records, announce them in English and answer questions about the U. S.," he said. He has an "American Friend" program for an hour every Saturday afternoon. Music is mostly classical, he said, Gershwin goes good and some jazz. Disks come from the Voice of America.

Radio Itatiai belongs to the state government. Station programs lots of soap operas, known as "dramatic shows." Next in popularity is sports; football, basketball, volleyball. The 50 kw station runs a barrage of sports events, with Gillette as sponsor. Station has two shortwave transmitters.

Sunday Sam Young-Harry of Port Harcourt, Nigeria, announcer and news reader on the Nigeria Radio Station at Lagos, dressed in native costume, extended greetings for the group. He produces a weekly program, "Twenty Questions." His first experience with commercial radio and tv came in this country he said and the sponsor messages were "quite a shock" to "one unused to them." After studying the situation, he said, he could see the value of them in the American economy. But, as for use of commercials in his own country, he indicated it would take some time.

He said, "It was here that I came face to face with commercial tv and radio." He pointed out that radio is "holy" in his country—no

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Robinson Exits Crosley

Cincinnati, March 27.

William P. Robinson has resigned as v.p. of Crosley Broadcasting (WLW stations) after an 18-year association. He becomes sales v.p. of Land-Mark Corp., Washington, D. C., a firm specializing in highway sign "spectaculars."

Robinson has served Crosley in numerous capacities in Cincy, New York (WINS), Chi and Atlanta.

$8,034,491 Zenith Earnings New High

Chicago, March 27.

Zenith Radio Corp. hit its highest profit in any complete fiscal period to date during 1955, garnering earnings of $8,034,491, equal to $16.31 per share. The 1955 net, as reported in the annual report to stockholders, represented a 41% rise over 1954, when profits totaled $5,676,264 or $11.33 a share.

Profit was earned on consolidated sales of $152,905,005, second highest in the company's history and representing a 10% increase over 1954. Company emphasized that the sales volume was done only in electronic business, as contrasted with other electronics manufacturers who have a thriving trade in white goods as well. Report, referring to color tv, states that while progress has been made in circuit simplification, picture brightness, focus and cost reduction, Zenith will have "reliable" color television receivers in production "when we feel the product is right."

'Substitute Conscience For Cynicism' Cautions Tooke in Cleve. Talk

Cleveland, March 27.

Through a better job of public service programming, the broadcasting industry can offset the growing attack by competition critics seeking to gain an economic advantage, Rolland V. Tooke, vice president of Westinghouse Broadcasting Co. told the Cleveland Sales Executive Club.

"Too many times," he said, "a public service program is a real dog show, unimaginatively produced, inadequately staged, put on the air at an odd time that we can't sell anyway, broadcast either for the record, or to get somebody off our backs. In our service to the public we've got to substitute conscience for cynicism," and he recommended, too, that it might be advisable to find a brand new word for public service, and "a new definition for programming in the public interest."

Because of broadcasting's impact, said Tooke, who directs KYW and KYW-TV, it is more subject to criticism, whereas a newspaper, skimmed through by the readers, is less likely to be attacked. Tooke urged for a tightening of standards by advertisers and agencies "for the understanding we need to keep our house clean."

$2,500,000 LATEX 'T-H-T' BUY ON TAP

International Latex is tooling up for a $2,500,000 gross outlay foray into NBC-TV's "Today"-"Home"-"Tonight" threesome of participating stanzas. Deal is not yet firmed up, but looks better than 50-50 in the prospect file. Latex would deploy its multiple rubber products equally on "T-H-T" year round.

Already in the bag is an order totaling $200,000 from Pfaff Sewing Machine. This is for 26 shares in "Home." Starting date is June 22.

Amos 'n' Andy Back To Old 7 P.M. Time In CBS Radio Shuffle

Realignment of cross-the-board drama segments on CBS Radio will return "Amos 'n' Andy" to the approximate 7 o'clock time in which they became a household word back in the late '20s. Duo will be shifted to 7:05-7:30 April 2, when the whole shuffle becomes effective. The AA "Music Hall" slot has been riding from 9:30 to 9:55. Earlier berthing ousts the recently installed Curt Massey show, which had taken over from Tennessee Ernie in latter's bowout.

Jack Carson show moves to 8 o'clock from 9:05-30, picking up an extra five minutes, with "My Son Jeep" and "Yours Truly, Johnny Dollar" going into the Carson spot, "Jeep" being trimmed down to the first 10 minutes.

These shifts give CBS a strong lineup of early evening stanzas consisting of "A&A," Bing Crosby, Ed Murrow newscasts, Carson; followed by the 8:30 to 9 Monday to Friday" "Talent Scouts," "Suspense," "FBI in Peace and War," "21st Precinct" and "CBS Radio Workshop." Slot vacated by "Amos-Andy" will be filled (to 10 p.m.) by network's news and public affairs programs now scattered throughout the regular sked such as "Leading Question" and "Campaign '56."

TV as Propaganda Weapon Major Factor in USIA Budget Hike Bid

Washington, March 27.

The world spurt in television has caused the U. S. Information Agency to figure tv propaganda as a major item in its budget the first time, for fiscal 1957—the year beginning July 1, 1956.

This highlights the agency's presentation of its spending needs before a House appropriations subcommittee. The testimony has just been made public.

USIA is asking Congress for $135,000,000 in new money for the next year, a sharp increase over the $85,336,000 which Congress allowed for the current fiscal year. Together with $18,812,352, which it will have in appropriations left over from the current ycar, USIA would have total budget authorization of $153,812,352 next year.

In 1955, only $376,000 was spent for productions and placement of video programs on foreign stations. During the current year, the figure is running about $1,046,000. For the next fiscal year, USIA asks $5,902,000, of the $24,148,000 radio-tv budget request.

As of the end of 1955, according to USIA statistics, 134 television stations were operating in the free world, outside the United States. And there were in use about 6,912,000 receivers, an increase of better than 2,000,000 in a single year.

The Soviet orbit was figured to have 18 operating stations at the end of 1955, with 1,060,000 receivers in use.

Largest number of tv receivers aside from the United States is in Britain—5,100,000. Britain has 15 tv transmitters. Germany has the most transmitters, 24. Italy has 12 and France, 10.

Behind the Iron Curtain, according to the figures, Russia has 18 transmitting stations; there are eight in East Germany; and one apiece in Bulgaria, Czechoslovakia, Hungary, Poland and Rumania. Russia is estimated to have about 1,000,000 receivers in use.

USIA figures to put its original programs on film, at a cost of $4,603,000. Original productions would include information stories built around Riply, "Believe It Or Not" cartoons; Fred Waring type musical programs, programs on American family life, etc.

Other highlights from the testimony:

The forthcoming Nehru trip to the U. S. will be opulently filmed for use in India, following the pattern of the Russians during Nehru's trip there.

The Agency wants $12,883,000 for its motion picture service, a sharp increase over this year's $4,447,000. Films will be made which "expose Red imperialism," an announcement that pleased members of the committee.

There were indications that the plan of the agency to convert a World War II baby flattop into a floating theatre and exhibition hall, with Cinerama as the stellar attraction, will meet opposition in Congress. Agency wants $3,790,000 for this project, to place a 2,000-seat theatre on deck, provide closed circuit tv inside the ship, exhibits of industry and culture, etc.

Personnel Shuffles On Triangle Stations

Philadelphia, March 27.

Three executive changes and promotions were announced by Roger W. Clipp, general manager of the radio and television division of Triangle Publications, Inc., following an organization conference (23).

David W. Bennett, former general manager of television station WTPA, Harrisburg, has been named to newly created post of director of regional sales development in the radio and tv division.

Clark Pollock has been appointed program director of Triangle stations WNBF and WNBF-TV, Binghamton, N. Y. Mrs. Shirley Ricciardelli was named Pollock's assistant. Edward M. Scala is the new program director for Triangle's Altoona stations, WFBG and WFBG-TV, and H. George Carroll, formerly of WRAW, Reading, is his assistant. Scala was formerly program director of the Binghamton outlets.

More CBS Radio Biz; Simoniz Buys Godfrey

CBS Radio racked up some more billings last week. Simoniz is pacted for a quarter-hour weekly of Arthur Godfrey (radio only). Nail-Gro is in on segment sponsorship of Galen Drake's Saturday variety show, as is d-Con Insecticide. Kiplinger Newsletter continues with Sunday quarter of the Sidney Walton morning spieling after trying a one-shot in February and proceeding on a week-to-week basis contingent on the mail pull.

New business continues the web's active sales picture in recent weeks, with Schlitz and Coldene buying Godfrey, Renuzit signing for Robert Q. Lewis' Saturday show, Kasco Dog Food going for Godfrey, Lewis and Art Linkletter's "House Party," Carter's Pills for soapers "Helen Trent" and "Young Dr. Malone."

Lorin Scripting Gingold Show for Kraft TV'er

Writer Will Lorin has been signed to do an original script for Hermione Gingold for "Kraft Theatre." It will mark the British comedienne's first try on the show. Lorin also did the adaptation of "The Lost Weekend" which went on last week (Wed.) for Kraft.

Russell Wasn't Kiddin' On Noel Reinstatement For Ford's May Spec

Now it can be told that the no-names-please "spokesman" for Noel Coward, who insisted a couple of weeks back—correctly, as it turns out—that Coward will "definitely" appear on May 5 in his own script to make his third outing on CBS-TV's "Ford Star Jubilee," was Charles Russell, the Briton's co-producer. He had also pinpointed "This Happy Breed" as the probable work among a file of 26 "plays by Coward" available to CBS.

Russell's statement was made at the time that J. Walter Thompson, the Ford agency, with an unofficial nod from CBS, was not exactly denying that Ford Motors was "fed up" on Coward and the low rating and was dumping him. Thereupon, Coward planed in from Jamaica, BWI, and was told by CBS that, since his pact is with the network and not a particular show, he would be given the privilege of opening the web's projected "Playhouse 90," 90-minute dramatic skein next fall with "Breed," British legiter and film of a dozen years ago. All that changed over the weekend when Coward was reinstated on "Jubilee," with "Breed" as the vehicle.

There's no hint in this that there's been a general reconciliation in the JWT-Ford camp. In fact, Ford is known to be dissatisfied with not being able to wield more power on the show and its formats (see separate story). Hence the "status quo" on Coward for May 5 suggests that the automaker and CBS are wider apart than ever.

Inside Stuff—Radio-TV

If Orson Welles is operating without a full term contract, it's more than a coincidence that he's made a flock of tv appearances this season and all of them have been on CBS-TV. Upon returning from abroad, the emoter was "person to personned" by Ed Murrow, has done a pair of guestings on Ed Sullivan's show, was narrator for the Public Affairs sector's widely acclaimed "Out of Darkness" 90-minute psychiatric study, and is the April choice (with Betty Grable) for "20th Century" on the "Ford Star Jubilee" Saturday nighter. He's also made a couple of radio-(CBS) appearances.

It's recalled that when Welles was announced for "20th Century" he kicked up a private storm saying he had not been pacted. Since then, obviously, there's been a deal with him not only on the ex-legit and film work in its televersion but probably also for a set number of spottings on the web. There may be a spillover into next season.

A four-part series on Don Sherwood, who's called "the biggest thing ever to hit the Northern California entertainment world," starts in the San Francisco News Thursday (29). Sherwood, who emcees the daily KGO-TV show, "San Francisco Tonight," is portrayed as a Pagliacci type who tends to be unhappy in his work despite the pay—between $50,000 and $75,000 a year.

The story, by News assistant news editor Bill Steif takes Sherwood from his Frisco grammar school days, through his discharges from a series of local radio stations and his quick success as a disk jockey, to his present domination of the Frisco entertainment scene. Series is tied in promotionally with both the ABC radio and tv outfits, KGO, and Sherwood's present deejay outlet, indie station KYA. The Scripps-Howard paper also went all-out in plugging series with quarter-cards, in-paper promotion.

When RCA president Frank M. Folsom addressed the Boston Security Analysts recently, they finally got around to that $5,000,000 suit by Zenith against RCA. Folsom said, "Gee, I was afraid you were not going to ask me." He added that "if we (RCA) were failures we'd never have any antitrust actions against us but we did what the public expects of a progressive American industry, making bigger and better items for domestic progress and consumption. Our competition wouldn't, apparently, so we had to, and then we find ourselves in litigation."

Around 350 attended the BSA powwow at the Boston Oyster House. Folsom, in the past, did similar seminars before the New York, Chicago and Cleveland Security Analysts Assns.

Original scripts from the "CBS Radio Workshop" series were presented this week to the N. Y. Public Library's Theatre Collection, with acceptance by George Freedley, curator of the drama division, which marks its 25th anni next September. There are 15 works, each with pencilled footnotes, production suggestions and staging directions by authors, latter including William Saroyan, Stephen Vincent Benet, Eric Knight, T. S. Eliot, Archibald MacLeish, Margaret Webster, Norman Corwin, and Irving Reis.

CBS Radio's "Our Gal Sunday" sudser starts its 20th year tomorrow (Thurs.), but a member of the troupe with the longest record of service is neither an actor nor producer. He's engineer Joe Travis, who's been at the controls for every airing.

"Sunday" was launched in 1937 with Dorothy Lowell in title role. After her death in 1944 her understudy, Vivian Smolen, took over the part and has been at it since. Karl Swenson played the male lead, Lord Henry, for 17 years, bowing out in '54 with Alastair Duncan moving in.

Daytimer was created by Frank and Anne Hummert and was inspired by the Ethel Barrymore legiter, "Sunday," remembered therein for her famous line, "That's all there is, there isn't anymore!"

Television Advertising Bureau's national spot tv report will appear on April 16. A conversion of the Rorabaugh Reports to gross dollars, it will contain the national spot total expenditure for all advertisers for the fourth quarter of '55 (with a projection probably of the whole year's take), plus a list of the top 100 or 150 tv spot advertisers in order of the money each spent, and the amount of money spent by the sum of advertisers in each product classification.

This will mark the first time any fullscale report was issued on tv spot billings.

From the Production Centres

IN NEW YORK CITY . . .

The **Red Barbers** celebrate 25th wedding anni today (Wed.) at a baseball training camp as usual, this time at Yankees St. Pete base . . . BBDO prez **Ben Duffy** received honorary law degree from Philly's St. Joseph's College last week . . . WCBS' **Bob Haymes** flying his two-seater to the Virgin Islands next month in time for Carnival Week which he'll tape for his show . . . Also headed there, **Ira Ashley,** CBS director . . . Walkout of employees of Colbee's last week virtually darkened the eatery . . . CBS prexy **Art Hayes'** new home will be in Greenwich, Conn., instead of Larchmont, N. Y., as originally blueprinted . . . **John Matthew Boylan** to Joseph Hershey McGillvra as radio-tv account exec . . . **Bill Firman,** mgr. of CBSales in Detroit, addressed marketing class of Wayne U. there last week . . . WCBS' fix-it show, "Man Around the House," featuring **Roger Whitman** and **Dan Peterson** racks up first anni Tuesday (3) . . . **Jay Weston,** ex-Milburn McCarthy office, and **Clifford Cochrane,** who headed his own company, have formed p.r. firm of Weston & Cochrane Associates . . . **James Gregory,** star of CBS-"21st Precinct," off to Coast to film "Nightfall" (Col) with radio stanzas taped in advance . . . **Mary Alice Murphy,** secretarial aide in CBS prexy's office, to Laurentians for vacation.

NBC newscribe **Russell Willis** hitched Saturday (24) to **Dot Loeb** of Martin Goodman Publications . . . **James Baker** upped from Radio Ad Bureau's assistant of local sales and service to manager of station service, helping **Arch Madsen** on sales clinic and sales committee activities . . . **Diana Baldi,** WOV commentator, on Easter Pilgrimage to Italy, aboard "Saturnia" . . . **Walter Kaner,** WWRL flack in N. Y., opened a Miami office to boot . . . **Ethel Barrymore** and **Robert Young** co-star in tonight's (Wed.) "Family Theatre" regular stand on Mutual, but, for holidays, "FT group doing a special Easter Eve show, "Triumphant Hour," topped by **Loretta Young;** also appearing are **Walter Brennan, Don O'Herlihy, Joan Leslie** and **Stephen McNally** . . . **Alan Sands'** WOR cross-boarder, "It's Your Baby," repacted by Byvirol . . . **Nick Pitasi** will not head H-R radio sales but will work under veep **Paul Weeks** . . . **Vincent Riso** to RAB as salesman.

When **Leonard Levinson** remarked to his daughter upon leaving downtown 2d Ave. Orpheum that they'd seen two new CinemaScopers for 47c Robin added, "Yes, and we got eight trailers, too" . . . house was ballyhooing four coming doubleheaders.

Bill Leonard has been chosen to narrate a weekly series for the international "hams" under aegis of U. S. Information Agency, whose "Voice of America" will devote 15 minutes Saturdays, starting at 1:45 p.m., to technical data of interest to the amateur radio crowd . . . **Elizabeth Lawrence,** regular on "Road of Life" and currently on B'way in "The Lark," cast for "Greatest Story Ever Told" and starting two-week run on "Aunt Jenny." . . .

On the last day of **Margaret Truman's** "Weekday" (NBC) stint, before taking off for Independence (Mo.), the station wanted a gimmick for a new mail pull and **Pegeen Fitzgerald,** who does both AM and tv for WRCA, N. Y., contributed a giveaway pattern on "new ways how to tie a scarf." To date there have been 8,307 requests, which caught WRCA short. Previous high was 2,300 mailing pieces.

IN HOLLYWOOD . . .

John Holbrook, Don Lee-Mutual newscaster, is the new prexy of Radio and TV News Club of So. Cal. Organization is now in its 10th year . . . Now that **Harry Owens** has arranged for syndication of "Polynesian Holiday," he'll be off again in May to the South Seas with his cameraman for another 13 issues of the half-hour films . . . After 12 years as veepee and manager of the Hollywood office for Needham, Louis & Brorby, **Frank Pittman** is pulling out to get back into production. He will be succeeded by **Mike Grable** on a transfer from Chicago. Pittman was a radio producer with NBC before joining NL&B . . . **Reginald Sheffield,** tv actor, can't seem to live down the past. Before coming to Hollywood for pictures he was a model for Stetson hats. Last week an agency man remembered it and called him in to pose for Union Oil lithos now flooding the town. He'll next be seen in tv on an upcoming "Lineup" on CBS floating phoney checks all over Frisco . . . Thompson agency wanted an original song for **Joan Weldon** to sing on Lux Video Theatre so **Jay Livingston** and **Ray Evans** were commissioned to write "Warm Sun, Cold Moon" . . . **Ted Post** hustles back to Hollywood for more telepix assignments after completing pilot of "New York Confidential" . . . **Dick Linkroum,** who rides herd over NBC's "Home," "Today" and "Tonight," prowling the coast for talent to build up the west's contribution to the three shows.

IN CHICAGO . . .

Lou Kravitz elevated to veep status in charge of sales and advertising at Lewis & Martin Films . . . **Earl Nightingale,** WGN's daytime philosopher, retiring this week at age 35 from the radio-tv grind to lecture and write . . . Scripter **Marv David** added to Kling Films creative staff . . . **Andrew Zeis,** ex-Needham, Louis & Brorby, new media director at Compton's expanding Chi office . . . WGN news director **Spence Allen** taking a spring hiatus in Florida . . . Veep **Lang Thompson** named general manager at Wilding Pictures . . . **Grover Allen** producing new variety crossboarder on WBKB in the 11:15 to midnight spot formerly held down by gabber **Tom Duggan. Ronny Born,** new pactee, emcees . . . WBBM's **Fahey Flynn** and **Tom Ward** of U. S. Steel's p.r. office addressing the American Assn. for Health, Physical Education and Recreation convention today (Wed.) . . . Jewel Foods renewed **Johnny Coons'** "Noontime Comics" for another 52-weeks on WNBQ . . . **Dan Calibraro,** assistant to WGN public relations chief **Jim Hanlon,** whipping up a profile on evangelist **Billy Graham** targeted for the Chicago Trib's Sunday mag . . . **Roger Kennedy,** project manager of NBC-TV's "Project 20," speaking at the Broadcast Advertising Club session tomorrow (Thurs.) . . . **Carol Ebeling** new staffer at the NBC press department . . . With **Ken McDonald** shifting to the sales staff, **Yale Roe** is now handling WBKB's merchandising adjunct.

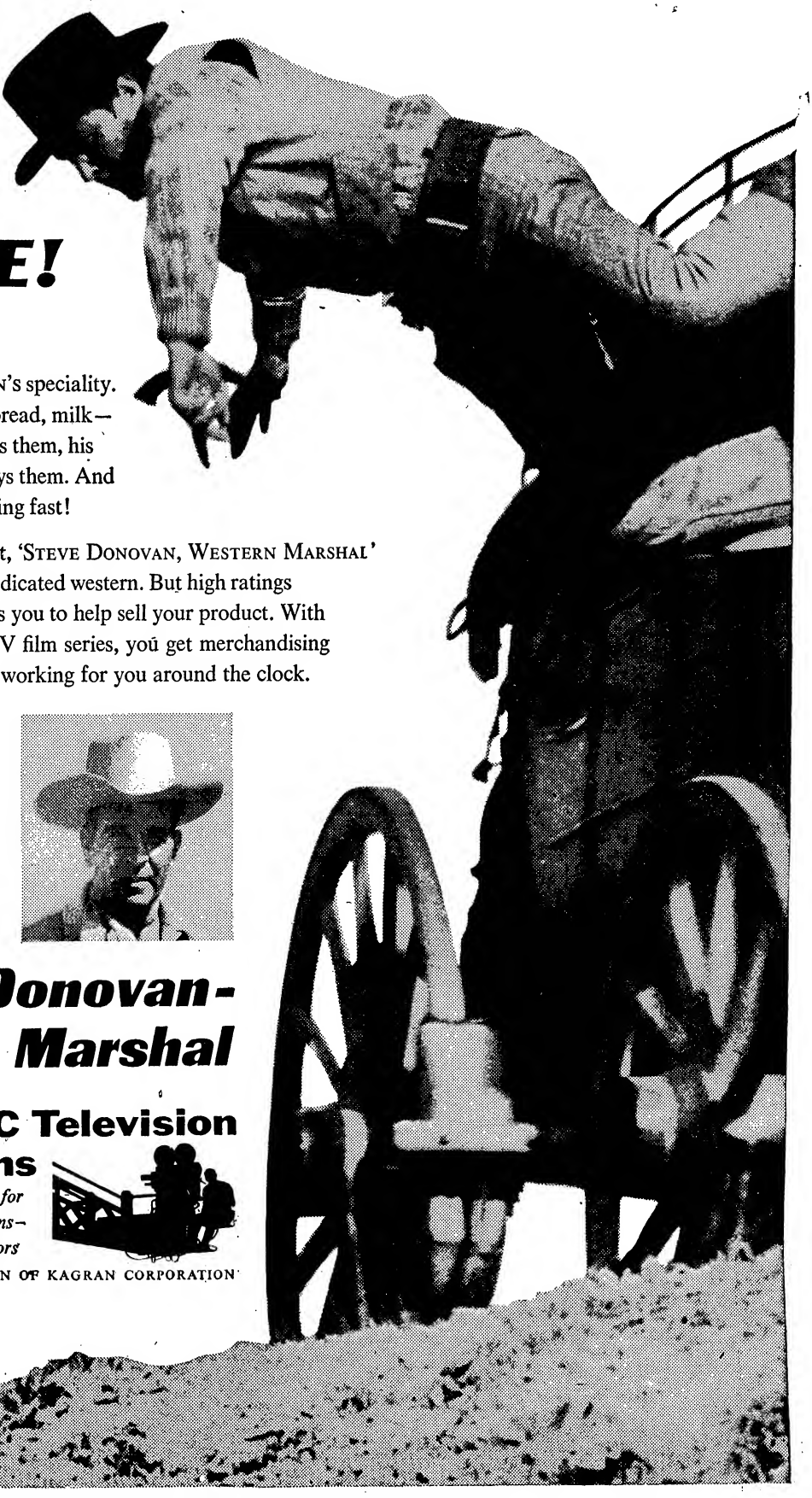
IN BOSTON . . .

WEEI scored two firsts in the double barreled snow storm. Station was first with a line into Mayor Hine's office at City Hall for the emergency declaration and first with a line into the Coast Guard station covering a resume of the saving of 30 men aboard an Italian freighter wrecked on the Scituate shore. **Charley Ashley,** news director, and **Ralph Morse,** news man, handled . . . **Harvey Struthers,** gen. mgr. WEEI, will be with the CBS contingent of station managers at the NARTB convention in Chicago, April 15-19 . . . **Priscilla Fortescue,** WEEI's traveling reporter, making p.a.'s at R. H. White's fashion salon with station pickup . . . **Doris Tirrell,** WEEI staff organist, started station's traditional program of Easter music at North Station Mon. (28), 7:30 to 9 in the a.m. and 4:30 to 6 in the p.m. thru Fri. (30) . . . First U. S. showing of a filmed series of 39 piano recitals by Boston's **Miklos Schwalb** preemed Thurs. (22) on WGBH-TV, Channel 2. Series of weekly quarter-hour programs; produced in New York and shown previously only in Europe and Canada, will be carried Fridays at

(Continued on page 40)

BIGGER SALES?

LEAVE IT TO STEVE!



Sales are STEVE DONOVAN'S speciality. Toothpaste, candy, bread, milk—when Steve recommends them, his loyal following buys them. And his following is growing fast!

In market after market, 'STEVE DONOVAN, WESTERN MARSHAL' is the top-rated syndicated western. But high ratings are not all Steve gives you to help sell your product. With this half-hour TV film series, you get merchandising extras that keep Steve working for you around the clock.

It will pay you to get the facts. Call today.

663 Fifth Avenue in New York, Merchandise Mart in Chicago, Sunset & Vine in Hollywood. In Canada: RCA Victor Company, Ltd., Toronto.

Steve Donovan-Western Marshal

NBC Television Films

Programs for All Stations—All Sponsors

A DIVISION OF KAGRAN CORPORATION

Radio Lux Makes Like WINS As Rock 'n' Roll Craze Hits Britain

Harry Alan Towers, topdog in the Towers of London radio-tv enterprises, who is currently in this country negotiating a variety of deals, says the rock 'n' roll craze has taken such a firm hold in London that the commercial Radio Luxembourg operation is already repatterning its program operation to keep pace with the stepped-up tempo. Currently, adds Towers, five of the top 10 tunes in British favor are in the rock 'n' roll idiom.

Towers is moving in on a two-hour Saturday night disk jockey "Jamboree" which Radio Luxembourg will start beaming, and which will put the stress on rock 'n' roll as the commercial radio setup "starts making like WINS." Among other things, Towers while in N. Y. has arranged for an Alan Freed weekly disk jockey transcribed segment to highlight the two-hour "Jamboree" showcase. Eventually, says Towers, Radio Lux aspires to a regular cross-the-board disk jockey showcase, a far cry from the prevailing half-hour weekly BBC disk jock programming.

Meanwhile, Clement G. Cave, general manager of Radio Luxembourg, is due in New York in May to "preach the gospel to those who decide policy in American radio." He is to urge a pooling of resources and knowhow on an international basis to provide the answer to television.

In the battle of radio versus tv, Cave asserted that Luxembourg had already declared its determination to head directly for the requirements of a specific mass audience. Suggesting that valuable time was being wasted in launching a too parochial and piecemeal attack on tv, the Luxembourg topper considered it to be an international situation and not one for the "exclusive backyard" of every individual radio station.

As Radio Luxembourg and the Americans live by sponsored radio, there was, he believed, every indication that the pressure of competition and a joint interest would enable them to agree on big ideas speedily, rather than to move "with the cautious decorum of our sheltered state-supported brethren in other forms of radio."

Quiz-Crazy Italy

Rome, March 27.

"Lascia o Radoppia" (Double or Nothing), the Italian video giveaway show patterned after $64,000 Question," which only recently panicked Italo film exhibs into demanding—and getting—a switch in time slot from Saturday night to Thursday night, has now grown into a national phenomenon and a one-tracked topic of conversation.

The hour-long quest for the 5,500,000 lire top prize (over $9,000), emceed by Mike Bongiorno, rates weekly front page news stories including complete steno program records, as well as bringing fame and, often, fortune to its contestants, both via the quiz stakes and by outside donations to losers. Bongiorno himself has become a household word in Italy, as well as being signed up for film work. Quick to capitalize, Athens-Titanus films have a pic coming out soon, titled "Lascia o Rodoppia" and starring Toto, the comedian.

Canada Big 4 Grid In 950G Beer Sale Despite Ban in Ont.

Toronto, March 27.

For first time, three-year contract for television rights to the Big Four football games in Canada has been signed between the Canadian Rugby Union and Dow Breweries Ltd. for sum reported at $950,000. Deal was inked in Toronto at a dinner for the football executive, headed by James McCaffrey, president, with sponsor and advertising agency reps. Big Four includes the Montreal Alouettes, Ottawa Rough Riders, Toronto Argonauts, the Hamilton Tiger-cats.

One snag involving the sponsor and player management, plus some millions of football fans across Canada, is that the Province of Ontario (with its top population concentration) does not allow beer or liquor advertising via radio or tv but brewers or distillers may broadcast or televise in other parts of the Dominion, with particular coverage aimed at the Province of Quebec, this including the heavy Montreal market. However, it's known that several sponsors in Ontario—not in the beer or liquor biz—are angling behind closed doors on a Dow Brewery sub-let contract and that there will be little difficulty in getting the Ontario franchise.

On new tv deal, the Big Four sked for next Fall will also have to be revised to avoid conflicting dates on league games and ultimate playoffs in that teams of the Big Four will not be playing simultaneously in Toronto, Montreal, Ottawa and/or Hamilton, this otherwise splitting the tv audience to detriment of area coverage.

Auld Lang Syne TV Bows in Jan.

Edinburgh, March 27.

Target for opening date of indie tv in Scotland is January, 1957, 18 months after the London initiation, according to Sir Robert Fraser, director-general of Britain's Independent Television Authority. New station will transmit from near the present British Broadcasting Corp. mast at Kirk o' Shotts, halfway between Edinburg and Glasgow.

It will service nearly 4,000,000 viewers at opening date. Sir Robert, here to interview applicants for program contractor's post, said Auld Lang Syne tv will be under control of a self-governing Scottish company and "not just an outpost of London." From 20 to 40% of the programs will be Scottish.

According to Sir Robert, regional tv is definitely succeeding in Britain. He said a community can feel it has its own tv program, which can develop local interests, life and talent. He told VARIETY: "If we can have our own powerful programs in the north, I have a feeling they will be a great success—even bigger than in London. Because of that city's vast size, it is very difficult to operate on a regional nature there."

Choice of the Scot program contractor is likely to be made known by end of this month. Three applicants are Roy Thomson, Canadian millionaire publisher and operator of tv stations in Canada; Riddell Black, boss of Templar Films, Glasgow; and Gordon Kyle, managing-director of Mavis Film Corp., Glasgow. Financial details have to be settled before final choice is announced.

Successful applicant will pay over $900,000 per year for the contract.

British Bar Pre-Filmed 'Double Your Money' TV'er In Kid 'Entertainment' Nix

London, March 27.

A British law, which prohibits children under 12 from appearing in entertainment, led to the sudden cancellation of a commercial tv feature, "Double Your Money." The initial program, and two others featuring a nine-year-old London girl, had been pre-filmed.

"Double Your Money," which is networked between London and Birmingham, is the nearest British equivalent to "The $64,000 Question," and the jackpot prize tops $2,800. In the initialler, for spelling several words correctly, the girl had won $179, and in two subsequent programs had increased her prize money to more than $700. She'll still receive the coin, even though the winning programs will not go on the air.

Roland Gillett Back Into British Com'l TV

Roland Gillett, ex-Young & Rubicam, who was recently dropped as deputy program director of Associated Rediffusion, the operation which services the weekday programming for British commercial tv, is now back in the setup. This time he has the title of executive producer.

Gillett, however, is now working for Jack Hylton. He has the contract to provide the variety shows for Associated.

TPA Global Gleam Slots Paul Talbot As Int'l Div. Head

Television Programs of America this week stepped into the international sales field with a sweeping program highlighted by the appointment of Paul Talbot as head of a new International Division. Talbot, a pioneer in international tv sales via his Fremantle Overseas Radio & Tv, will head up the division but will continue his FORT activities in the feature film and short subjects area, while confining all half-hour program activities to TPA.

At the same time, TPA (1) is opening branch offices in four Latin American capitals, (2) signed a distribution agreement for Australia with Artransa Ltd., London Daily Mirror subsid Down Under, (3) is dubbing two of its series into Spanish, (4) is planning its own subsidiary for Canada and (5) plans the creation of a European division. Four new branches are to be in Mexico, Colombia, Venezuela and Brazil. All will come under Talbot's supervision, as will the Artransa agreement in Australia. European setup, when it comes, would probably come under Talbot's domain too, but that hasn't been firmed.

Two series currently in the dubbing stage in Mexico City are "Ramar of the Jungle" and "Count of Monte Cristo." TPA's "Captain Gallant," shot in Paris and North Africa, has already been dubbed in French. Though the company has not had a formal foreign setup until now, it has sold its shows extensively outside the U. S., with four shows set in England, six in Canada and three in Australia.

At the same time, TPA again expanded its domestic sales force, adding to its staff Ralph Baron, formerly with Ziv; Harvey L. Fichter, former electronics company sales chief and before that in advertising; Howard (Gerry) Girouard, another ex-Zivite; and Howard Stegner, formerly in the textile fields. All will operate in the field.

CBS Film Sales' Deal For Telepix Off The Brit. Com'l TV Griddle

Deal is in the works whereby for the first time Britain's commercial television programming will be made available in America, countering the trend by which America's telepix have been sold in Britain. CBS Television Film Sales is working out a U. S. representation deal with Associated Rediffusion to handle A-R's series of hour dramatizations of classic plays being filmed in London.

Rediffusion has been supporting a repertory company in London featuring some of England's top stars and has been filming their presentations as performed on the stage for subsequent telecasting. With the idea of getting some additional coin out, A-R is setting the deal for 13 of the plays to be handled by the CBS subsid. Latter will attempt national sales on the films, which include "The Wild Duck" and "A Month in the Country," with such thesps as Margaret Leighton, Anna Neagle and Herbert Wilcox.

'WHISTLER' SOLD IN JAPAN

CBS Television Film Sales has set its second property in Japan, selling the 39 episodes in "The Whistler" series to NHK in Tokyo. Series will be played out over a year starting in April.

Brit. TV's Got Story Problem, Too

London, March 27.

British television, with only two channels in operation, is facing some of the talent problems which have beset the American networks, particularly in regard to finding sufficient worthwhile plays to satisfy more than 300 drama spots that have to be filled each year.

On the commercial London-to-Birmingham network, there are at least three plays a week, varying in length from 30 minutes to 90 minutes. So far these have mainly been pre-filmed, but there is a move towards live productions. A fair proportion of these have been taken from the classics and others from established playwrights but there still remains a gap which has to be filled mainly by new writers.

A comparable situation exists on BBC-TV. On that outlet the Sunday night drama is usually the programming highlight of the week and it held the top viewing rating until it was nosed out of position by the opposition's "Sunday Night at the London Palladium." In addition, the state channel also has at least one mid-week full length play, as well as occasional dramatic serials.

Although writing for the tv medium is not a particularly profitable business, many dramatists offer their plays to tv in the hope that it may lead to bigger things. "Dial M for Murder" got its first break on tv after being turned down by legit managements and film studios, subsequently became a London to Broadway stage hit and eventually a world-wide screen success. Doubtless, many British writers hope that their efforts will be similarly rewarded.

British Com'l TV's Inroads On Ad Dollar Swifter Than in U.S.

By HAROLD MYERS

London, March 27.

In its first six months, British commercial television has made more substantial inroads into advertising allocation than was made in three years in the United States. That's the summing up by Sir Robert Fraser, director-general of the Independent Television Authority.

Speaking at a luncheon of market researchers, he claimed that the British commercial networks had captured 3% of the total advertising expenditure, while in the U. S. they only reached 2% in their third year.

Talking of the "passing cloud over the pleasing prospect," the ITA topper said the "prospect was so glinted with success that you almost have to shield your eyes from the pain of looking at it." Of the "passing cloud," he asserted it was bound to be an uphill business to establish an entirely new advertising medium and it took time to do it.

Despite Sir Robert's comparatively rosy picture of the results of the first half year, a new check-up of time sold on the London and Birmingham outlets shows that, in the earlier part of the week, particularly, time sales are well below expectations. On Monday, March 5, on the Associated-Rediffusion London station, total advertising time sold for the day was only six mins. 57 seconds; it was nine seconds better the next day at seven mins. six seconds. There was a modest improvement on the Wednesday with a total of 10 mins. 40 seconds, but on the Thursday and Friday (8 and 9) time sold totalled 14 mins. 21 seconds and 18 mins. 59 seconds, respectively.

Weekend sales in London, which

(Continued on page 42)

BBC's Daytime Tinters

London, March 27.

Color tv test transmissions, which have been carried on by the BBC for some time after the normal nightly shutdown, are now to go on the air during the day. The first daytime tinter will be telecast next Tuesday (3) and the tests will continue for a few days.

The trial transmission will be made from Alexandra Palace and will comprise live material and slides. Main purpose of the test is to assist manufacturers

$5,600,000 Brit. TV Weekday Revenue; Loss at $1,000,000

London, March 27.

A stock-taking report on their first half year's operation was given last Thursday (22) by Cecil Lewis, deputy program controller of Associated - Rediffusion, the weekday commercial tv programmers for the London area. On that day the alternative program had been on the air for exactly six months.

In that period 310 products had been advertised on the network, yielding a revenue of over $5,600,000. Advertising revenue for the first quarter of this year was $200,000 better than anticipated at the start of the year.

There were now 640,000 home receivers capable of receiving the new channel against 235,000 at the start of the service last September. Audience surveys, including one conducted by BBC-TV, have shown that of those able to make the choice, between 60% and 70% prefer the commercial programs.

In a report to the staff at the end of last year, A-R toppers said it cost the company around $56,000 daily to go on the air. If those overheads have not been lowered it would suggest that the network has incurred loss of around $1,000,000 in the half year.

Radio Free Europe 'Beams Ball Games Behind Iron Curtain

Radio Free Europe, which beams for the West into the Iron Curtain countries, has started using translated play-by-play broadcasts of Mutual Broadcasting's "Game of the Day." For the past six weeks, RFE has been experimentally using newscasts of U. S. baseball doings, and has found, through escapees from Communism, that the sports shows have had an impact on children.

"Game" is sent by Mutual to Armed Forces Radio Network in Europe. RFE monitors the soldier broadcasts, and digests and translates them for airing to Czechoslovakia, Poland, Hungary, etc. First game aired behind the Curtain was last Saturday (24).

Cuba's 6th Ranking Status on TV Sets

Havana, March 27.

Tiny Cuba, with a population of less than 6,000,000, ranks sixth in the world in the number of tv sets. It ranks third in Latin America in number of radio stations (138) and fourth in number of radio sets (700,000).

(Havana has five tv stations, which is more than any other city except New York and Los Angeles.)

According to the U. N. the countries with the most tv sets are: U. S., 36,200,000; Great Britain, 4,600,000; Canada, 1,400,000; Soviet Union, 1,000,000; France, 225,000, and Cuba and West Germany, 200,000 each.

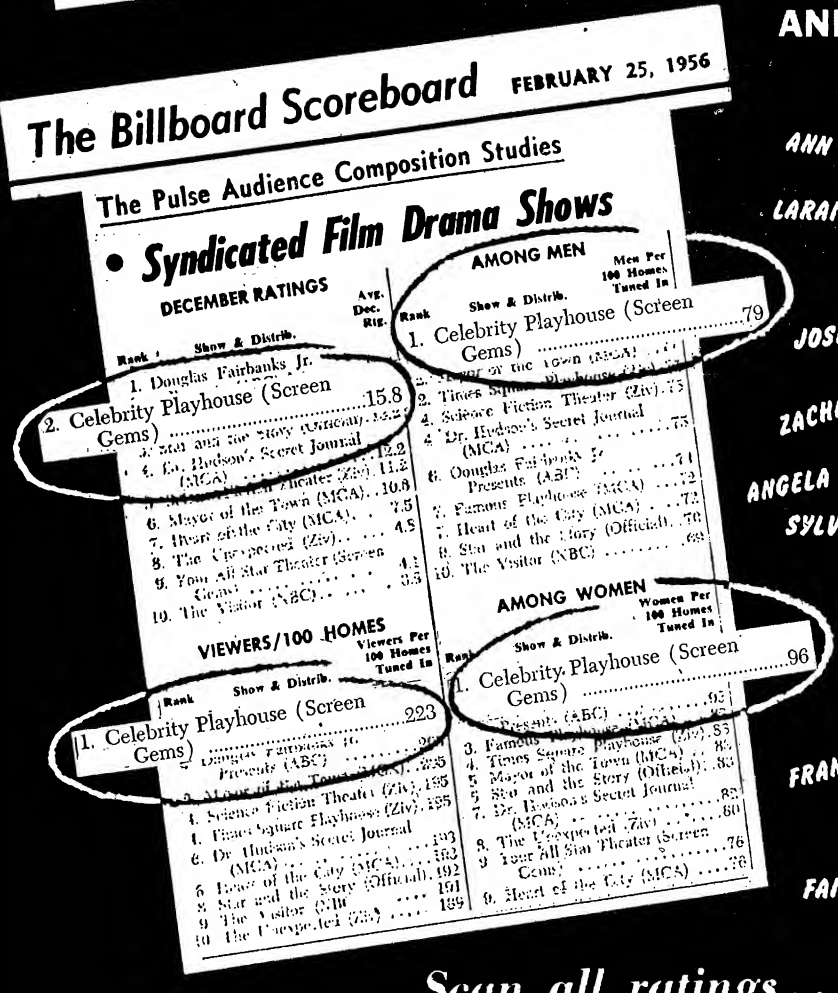
One of the sights of Cuba is the number of tv aerials on even the poorest shacks, whose inhabitants are obviously barely able to scrape together a living—but who own a tv set.

The Latin American countries with more radio stations than Cuba are Mexico (227) and Brazil (253). Countries with more radio sets are Argentina (2,900,000; it has only 68 stations), Brazil (2,500,000) and Mexico (1,200,000).

MASS APPEAL!

NEVER A FILM SERIES TO MATCH...

Celebrity Playhouse



The Billboard Scoreboard FEBRUARY 25, 1956

The Pulse Audience Composition Studies

• Syndicated Film Drama Shows

DECEMBER RATINGS

Rank	Show & Distrib.	Avg. Dec. Rtg.
1.	Douglas Fairbanks Jr. Presents (ABC)	16.2
2.	Celebrity Playhouse (Screen Gems)	15.8
3.	Star and the Story (Official)	14.2
4.	Dr. Hudson's Secret Journal (MCA)	12.2
5.	Science Fiction Theater (Ziv)	11.2
6.	Mayor of the Town (MCA)	10.8
7.	Heart of the City (MCA)	7.5
8.	The Unexpected (Ziv)	4.8
9.	Your All Star Theater (Screen Gems)	4.1
10.	The Visitor (NBC)	3.5

VIEWERS/100 HOMES

Rank	Show & Distrib.	Viewers Per 100 Homes Tuned In
1.	Celebrity Playhouse (Screen Gems)	223
2.	Douglas Fairbanks Jr. Presents (ABC)	205
3.	Science Fiction Theater (Ziv)	195
4.	Times Square Playhouse (Ziv)	195
5.	Dr. Hudson's Secret Journal (MCA)	193
6.	Mayor of the City (MCA)	192
7.	Star and the Story (Official)	192
8.	The Visitor (NBC)	191
9.	The Unexpected (Ziv)	189
10.	The Unexpected (Ziv)	189

AMONG MEN

Rank	Show & Distrib.	Men Per 100 Homes Tuned In
1.	Celebrity Playhouse (Screen Gems)	79
2.	Mayor of the Town (MCA)	77
3.	Times Square Playhouse (Ziv)	75
4.	Science Fiction Theater (Ziv)	75
5.	Dr. Hudson's Secret Journal (MCA)	75
6.	Douglas Fairbanks Jr. Presents (ABC)	74
7.	Famous Playhouse (MCA)	72
8.	Heart of the City (MCA)	72
9.	Star and the Story (Official)	70
10.	The Visitor (NBC)	69

AMONG WOMEN

Rank	Show & Distrib.	Women Per 100 Homes Tuned In
1.	Celebrity Playhouse (Screen Gems)	96
2.	Douglas Fairbanks Jr. Presents (ABC)	93
3.	Famous Playhouse (MCA)	85
4.	Times Square Playhouse (MCA)	85
5.	Mayor of the Town (MCA)	83
6.	Star and the Story (Official)	83
7.	Dr. Hudson's Secret Journal (MCA)	82
8.	The Unexpected (Ziv)	80
9.	Your All Star Theater (Screen Gems)	76
10.	Heart of the City (MCA)	76

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ZACHARY SCOTT
THOMAS MITCHELL
ANGELA LANSBURY
CESAR ROMERO
SYLVIA SIDNEY
MONA FREEMAN
PAUL HENREID
JOANNE DRU
PAT O'BRIEN
GALE STORM
LOUIS JOURDAN
TERESA WRIGHT
FRANK LOVEJOY
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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

PROVIDENCE — *Approx. Set Count*—1,165,000 — *Stations*—WJAR (10), WPRO (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Amos 'n' Andy (Com)	WPRO	CBS	Thurs. 7:00-7:30	27.8	68.9	40.4	Esso Reporter; Weather	WJAR	10.5
							Sports; Paul-Ford	WJAR	11.7
2. Passport to Danger (Adv)	WPRO	ABC	Wed. 7:30-8:00	26.9	57.3	47.0	Coke Time	WJAR	14.7
							News Caravan	WJAR	20.3
3. Highway Patrol (Adv)	WJAR	Ziv	Tues. 10:30-11:00	25.6	69.0	37.1	Big Town	WPRO	9.6
3. Count of Monte Cristo (Adv)	WPRO	TPA	Tues. 7:00-7:30	25.6	72.2	35.5	Esso Reporter; Weather	WJAR	9.4
							Sports; Paul-Ford	WJAR	7.9
5. Science Fiction Theatre (Adv)	WPRO	Ziv	Wed. 7:00-7:30	21.8	64.5	33.8	Esso Reporter; Weather	WJAR	10.1
							Sports; Paul-Ford	WJAR	7.9
6. Annie Oakley (W)	WJAR	CBS	Mon. 6:30-7:00	21.4	74.4	28.8	News—Weather	WPRO	6.4
							CBS News	WPRO	4.5
7. Waterfront (Adv)	WPRO	MCA	Sat. 7:30-8:00	21.1	41.3	51.2	Big Surprise	WJAR	23.7
8. Soldiers of Fortune (Adv)	WJAR	MCA	Fri. 6:30-7:00	18.6	68.7	27.1	News—Weather	WPRO	8.6
							CBS News	WPRO	5.3
9. Liberace (Mus)	WJAR	Guild	Thurs. 9:00-9:30	17.3	28.1	61.5	Climax	WPRO	37.8
10. Mr. District Attorney (Myst)	WJAR	Ziv	Mon. 10:30-11:00	17.1	51.1	33.5	Studio One	WPRO	14.5

SAN FRANCISCO — *Approx. Set Count*—1,035,000 — *Stations*—KRON (4), KPIX (5), KGO (7); Stockton, KOVR (13)

1. I Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	30.1	58.2	51.7	Lone Ranger	KGO	14.2
2. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	23.4	57.7	40.6	Greatest Dramas	KRON	7.8
3. Life of Riley (Com)	KPIX	NBC	Thurs. 7:00-7:30	22.1	57.6	38.4	Great Gildersleeve	KRON	9.5
4. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	18.0	29.5	61.0	Kraft TV Theatre	KRON	24.5
5. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	16.5	43.3	38.1	Brave Eagle	KPIX	14.8
6. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	16.1	44.4	36.3	Western Marshal	KPIX	9.5
7. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	15.0	53.0	28.3	Public Defender	KPIX	8.3
8. Jungle Jim (Adv)	KGO	Screen Gems	Fri. 6:30-7:00	14.5	42.3	34.3	Adventures of Champion	KPIX	10.2
							Shell News	KPIX	15.6
9. Sheena of the Jungle (Adv)	KGO	ABC	Tues. 6:00-6:30	14.2	37.6	37.8	CBS News	KPIX	14.6
							Shell News	KPIX	15.3
10. Buffalo Bill, Jr. (W)	KGO	CBS	Mon. 6:00-6:30	12.6	38.2	33.0	CBS News	KPIX	14.0

HOUSTON — *Approx. Set Count*—400,000 — *Stations*—KPRC (2), KTRK (13); KGUL (11), Galveston

1. Waterfront (Adv)	KPRC	MCA	Wed. 8:30-9:00	32.8	51.4	63.9	I've Got a Secret	KGUL	21.1
2. Buffalo Bill Jr. (W)	KPRC	CBS	Sat. 11:30 A.M. 12:00	26.5	97.0	27.3	Education Workshop	KGUL	0.4
							Phenomena	KTRK	0.4
3. Cisco Kid (W)	KPRC	Ziv	Thurs. 7:30-8:00	26.2	39.5	66.4	Climax	KGUL	29.7
4. Highway Patrol (Adv)	KPRC	Ziv	Sun. 9:30-10:00	25.9	49.3	52.5	What's My Line	KGUL	24.9
4. Great Gildersleeve (Com)	KPRC	NBC	Wed. 8:00-8:30	25.9	41.9	61.8	The Millionaire	KGUL	26.2
6. Mr. District Attorney (Myst)	KPRC	Ziv	Tues. 10:00-10:30	23.5	69.4	33.9	D. Fairbanks Present	KGUL	8.1
7. City Detective (Myst)	KPRC	MCA	Sat. 10:00-10:30	22.8	52.0	43.9	Death Valley Days	KGUL	17.5
8. My Little Margie (Com)	KGUL	Official	M.-F. 6:00-6:30	22.3	53.8	41.5	World at Large; Sports	KPRC	14.7
							Newsreel; Weather	KPRC	15.5
8. Secret Journal (Dr)	KPRC	MCA	Mon. 9:30-10:00	22.3	50.5	44.2	Studio One	KGUL	12.9
10. I Led 3 Lives (Dr)	KPRC	Ziv	Tues. 9:30-10:00	22.2	47.5	46.8	Do You Trust Your Wife	KGUL	20.0

PHOENIX — *Approx. Set Count*—115,000 — KTVK (3), KPHO (5), KOOL (10), KVAR (12)

1. Death Valley Days (W)	KOOL	McCann-Erickson	Sun. 8:30-9:00	33.4	56.0	59.7	Guy Lombardo	KPHO	11.7
2. Stories of the Century (W)	KPHO	HTS	Wed. 9:00-9:30	29.5	47.2	62.5	Royal Playhouse	KVAR	16.8
3. Highway Patrol (Adv)	KPHO	Ziv	Fri. 9:00-9:30	28.3	49.1	57.6	Liberace	KOOL	15.4
4. I Search for Adventure (Adv)	KOOL	Bagnall	Sun. 5:30-6:00	23.8	60.3	39.5	Frontier	KVAR	13.7
5. Man Called X (Myst)	KVAR	Ziv	Sat. 9:00-9:30	23.4	42.1	55.6	Beat the Clock	KOOL	15.4
6. Badge 714 (Myst)	KVAR	NBC	Wed. 9:30-10:00	23.0	37.9	60.7	I've Got a Secret	KOOL	17.2
7. Man Behind the Badge (Myst)	KPHO	MCA	Mon. 8:00-8:30	22.3	34.5	64.6	Studio One	KOOL	23.6
8. Range Rider (W)	KPHO	CBS	Fri. 7:00-7:30	20.5	34.3	59.8	Big Story	KVAR	18.4
9. Mr. District Attorney (Myst)	KVAR	Ziv	Sun. 9:00-9:30	19.7	36.2	54.5	G. E. Theatre	KOOL	21.7
9. Waterfront (Adv)	KOOL	MCA	Mon. 9:00-9:30	19.7	37.8	52.1	Star & the Story	KVAR	15.2

SPOKANE — *Approx. Set Count*—95,000 — *Stations*—KREM (2), KXLY (4), KHQ (6)

1. Highway Patrol (Adv)	KHQ	Ziv	Wed. 9:30-10:00	39.0	61.9	60.3	I've Got a Secret	KXLY	17.9
2. Annie Oakley (W)	KXLY	CBS	Sun. 5:30-6:00	30.7	66.5	46.2	Hopalong Cassidy	KHQ	12.7
3. Death Valley Days (W)	KHQ	McCann-Erickson	Sat. 7:00-7:30	28.9	47.5	60.9	Ford Star Jubilee	KXLY	16.7
4. I Search for Adventure (Adv)	KXLY	Bagnall	Thurs. 7:00-7:30	26.1	50.6	51.6	Studio 57	KHQ	21.9
5. I Led 3 Lives (Dr)	KHQ	Ziv	Wed. 9:00-9:30	24.9	37.9	65.8	The Millionaire	KXLY	29.5
6. Liberace (Mus)	KHQ	Guild	Mon. 7:00-7:30	22.9	40.1	57.1	Studio One	KXLY	20.5
7. Waterfront (Adv)	KHQ	MCA	Mon. 10:30-11:00	22.5	85.6	26.3	Mr. & Mrs. Music	KXLY	1.8
8. Stories of the Century (W)	KHQ	HTS	Tues. 6:00-6:30	22.3	51.2	43.6	Frontier Time	KREM	14.9
9. Badge 714 (Myst)	KXLY	NBC	Tues. 10:00-10:30	22.1	46.1	48.0	Playwrights 56	KHQ	15.7
10. Studio 57 (Dr)	KHQ	MCA	Thurs. 7:00-7:30	21.9	42.5	51.6	I Search for Adventure	KXLY	26.1

CHASE BANK'S TELEFILM YEN

Something's Gotta Give

Program syndicators are riding the hopeful horns of a double-edged dilemma these days. Acutely aware of the current investigations of the networks in Washington—Congressional, FCC and Dept. of Justice—the syndicators are aware that something's gotta give, but whether this would accrue to their complete benefit, they're not sure.

Distribs figure that come the informal affiliate meetings concurrent with the NARTB convention, the networks may propose a relaxation of network option time, this being offered as a way to ease off the antitrust hook and to win allies in the persons of the stations. Such a move would normally gratify the syndicators, since when a network releases time to a station, the station more often than not fills it with syndicated film. A new market would be created for the telefilms. But there's something of a rub—every time a network lets go a half-hour of time, the chances of an outside package landing time on the webs get smaller. And with the syndicators' current preoccupation with selling national deals, not all of them are sure that a relaxation of network time would be the best thing for them.

SAG Claims Clearcut Victory On Tape-Electronic Jurisdiction

Hollywood, March 27.

Screen Actors Guild obtained a clear cut, precedential jurisdiction over all theatrical films and vidpix made with tape "or any other electronic devices," in new contracts negotiated with the Assn. of Motion Picture Producers and Alliance of Television Film Producers, the Guild disclosed yesterday (Mon.). It marks the first time that SAG has had spelled out in definite contractual language its right to negotiate in the field of tape and electronic devices.

John L. Dales, national exec secretary, said he hopes the clearcut definition of SAG's jurisdiction on tape electronic shows will prevent any misunderstanding of the scope on which SAG operates, such as came up after AFTRA's recent negotiation of "clarification" of its pact with the tv nets. SAG at that time accused AFTRA of attempting to invade its jurisdiction by seeking control over tape electronic shows. It is SAG's contention that AFTRA jurisdiction is confined solely to live shows and the Guild openly expressed resentment at the "clarification" negotiated by AFTRA, asserting it was AFTRA's attempt to grab jurisdiction over tape and electronic shows. Dales said that with term "motion pictures" sharply and clearly defined in the new SAG contracts, there need be no reason for dispute between the two unions.

Emphasizing its position, SAG has sent notices to all teleblurb producers telling them Guild is the sole, exclusive bargaining agent for all players working vidblurbs. Guild intends strictly to enforce all its rights under the SAG pact with vidblurb producers, warning them to stay away from any AFTRA deal.

Screencraft Sets 4th All-Tint Sale

Screencraft Pictures last week set its fourth all-color contract on its "Judge Roy Bean" series, with KRON-TV, San Francisco, signing to pay the extra freight for the privilege of showing all 39 pix in tint. Previously, Screencraft had set similar deals in Chicago (WNBQ), in San Antonio (to Sommers Rexall Drugs, which still hasn't tapped a station) and in Seattle (KING-TV). KRON-TV deal is a little different, since the station had been running the films in black and white till now.

Increased interest in color in another area, that of cartoons and short subjects, was also reported last week by UM&M TV Corp. which sports a library of about 450 color subjects out of the Paramount and RKO shorts group. UM &M prez Charles Amory said "several" pacts for color showings had been signed on the cartoons, with the average surcharge for the use of tint running about 50% more than normal black-and-white prices.

Joe Smith's 'Danny Dee'

Joe Smith's Cinema-Vue Corp. has purchased world ownership to "The Adventures of Danny Dee," the Roy Doty-created cutout cartoon show comprising 9 half-hours slanted at the moppet trade. Series was originally live on DuMont's WABD in N. Y., but a couple of years ago was filmed and syndicated by packager Irwin Rosee.

Smith has already set the stanza with KPIX in San Francisco and is dickering other deals with outlets visited over the past couple of weeks.

Par in $2,000,000 Studio Revamp To Lure Telepix Biz

Hollywood, Mar. 27.

Paramount Sunset Corp., new subsid of Paramount Pictures set up to manage refurbishing Sunset Blvd. rental stages, will open studio gates to indie telepix producers on or about June 30, according to Stanton M. Osgood, PSC general manager, currently overseeing the $2,000,000 reconstruction job.

Producers will find the first Hollywood studio of any size specifically designed for vidpix production, Osgood notes. Five stages of the old Warners lot are being completely renovated for immediate use; three each approximating 8,000 square feet in size and two of nearly 12,000 square-foot dimensions. Thus, some 48,000 square feet will be available to telefilmers.

Additionally, possibility exists that two more 12,000 square-foot stages may be put into service if demand indicates, Osgood discloses. (Hal Roach Studios in Culver

(Continued on page 42)

Savage Exits Guild For a Co-Ownership Stake in New Agency

Dave Savage is exiting his post as assistant to the prez at Guild Films to take over the presidency of the newly formed Theatrical Enterprises, in which he'll have an ownership stake with founder Jack Talan. With Savage as prez of the ambitiously-planned agency, Talan will operate as v.p.-board chairman and Jay Williams, who joined TE last week, as v.p.

Aside from his administrative duties as prez, Savage is planning an extensive sortie into television packaging, production and sales, with even the possibility of regional film distribution. Under the new setup, Talan, an ex-MCA talent agent, will handle the talent end of the operation, which aside from personalities will actively go

(Continued on page 42)

SETS $1,500,000 CREDIT WITH NTA

The powerful Chase Manhattan Bank has entered telefilm financing, thus becoming the third major eastern banking house to ply the field. Entrance of the bank into the telefilm field was revealed by National Telefilm Associates in its sixmonths report to stockholders, with NTA having secured a "$1,500,000 credit line" with the bank for acquisition of new properties.

So far as is known, NTA is currently Chase Manhattan's only telefilm client, and the bank's operations in the field don't compare in scope to those of Banker's Trust Co. and Chemical Corn Exchange Bank, the pioneers in telefilm financing. But the entry of Chase into the field points up the growing stability of the industry.

Of the available $1,500,000, NTA appears to have borrowed $751,085, that amount being listed under liabilities as a note payable to the bank. It's believed this money was used in the acquisition of the 10 David O. Selznick pictures, although this is not specified in the report. (Report also lists $907,347 in "film acquisition loans," though not mentioning the source, and $40,400 in other notes.) In a footnote to the financial statement, NTA states that the loan payable to Chase Manhattan "is collateralized by television film exhibition contracts and by the company's rights in certain distribution agreements," indicating that Chase Manhattan has adopted what by now are the "orthodox" banking methods in telefilm financing.

NTA's 145G 6-Month Net

NTA, riding high on the crest of the boom in feature films for television, rolled up a net profit of $145,051 for the six months ended Jan. 31, equal to 22c a share on the 650,000 shares outstanding. Rosy picture was contained in an unaudited sixmonths report to stockholders which is subject to year-end revision and contains no reference to taxes.

The 22c a share net comprises 9c a share already reported for NTA's first quarter ended Oct. 31 and 13c. for the January quarter, indicative of increased business during the second quarter. Moreover, the net of $145,051 compares with a deficit during the entire 1955 fiscal year (ended July 31).

Indicative of NTA's rising star is the fact that total contracts written for the six months amounted to $2,423,483, as compared with only $1,548,631 in the previous six months. Moreover, for the second quarter, sales exceeded the first three months by some $322,000. NTA's "deferred film rental income," which is the rough equivalent of unbilled contracts, totaled $1,248,701 as of Jan. 31, compared with $526,835 on July 31.

Statement of income for the six months showed film rentals of $1,494,888, less $646,548 in participations and $230,432 in amortization of film costs, distribution and film rights and print costs, for a gross profit of $617,906. Deducted were $472,855 for distribution commissions, other distribution and administrative expenses and interest on notes and loans, for the net profit of $145,051. Earned surplus is $89,243, owing to a deficit of $55,807 in earned surplus as of Aug. 31.

'Fabian' Set for WPIX

Telefilm activity keeps hopping at WPIX, N. Y., with the station picking up still another series for fall airing and bagging a sponsor for one of its recent acquisitions. New property is "Fabian of Scotland Yard," bought from CBS Television Film Sales on a second-run basis.

New bankroller is Studebaker, which via Benton & Bowles posted the SRO sign on "The Man Called X" by buying cosponsorship with previously-pacted Chesterfields. Series starts April 4 at 9 p.m., with "Confidential File," currently in the Wednesday slot, shifting to Mondays at 10:30 effective April 2.

March-April Slump Pattern Seen Emerging In TV-Film Syndication

Ziv Flips Vid Lid

Frederic W. Ziv, board chairman of Ziv Television Programs, thinks many of the current flock of pre-1948 features headed for tv "were produced by men who believed that the way to attract people to the theatres was to give them sex, violence and thrills." As a result, he declared, they can set back the standards of television five or 10 years.

However, Ziv expressed no concern over the possibility that the flood of features might dry up time availabilities for syndicated programs. For one thing, they are not coming out of a "bottomless reservoir," and when the supply is exhausted, television will once again turn to the syndication producers. For another thing, most of the pix, he said, will wind up as late-night and "other marginal time slot" entries, in no wise affecting "prime time" syndicated shows.

Despite the absence in the past of any seasonal sales patterns in the syndication business, it now looks as if the March-April period will become a traditional slump period in market-by-market selling. On the basis of slowness of sales during the past couple of weeks, the fact that few signs point to a pickup until after the NARTB Convention next month, and the fact that the new national sales pattern has cued a concentration of efforts on new product at a network level, it would appear that the early spring months may prove a regular breathing-spell period in the future.

The slump is not universal, by any means; Official Films, for example, reports lots of interest in its "Four Star Playhouse" acquisition. But this is generally conceded to be a "hot" new syndication property and the fact that it's just become available accounts for the high interest. Similarly, the feature film business, because it doesn't involve new production and because of its elasticity (absence of cycles, etc.), plus the abundance of fresh product, is riding high. But as for half-hour syndicated product, particularly firstrun properties, nobody's buying.

For one thing, except in scattered locales, it's too early to buy for September, and the trend over the past few years has been for stations to reschedule programs in the fall, accounting for a busy season during the summer and late spring. For another, there's little brand-new product on the market, since the pix which normally would be put up for sale for the fall are being held back for national sale. While it's possible that some of the socalled "national" properties will develop into syndicated shows either due to large regional sales or for want of better properties for syndication, they wouldn't be available for some time anyway.

Slowness of biz has brought back a small wave of pricecutting, it's reported. While the practice isn't widespread, it's happening in the case of some syndicators who have had a scare thrown into them by the soft spell. It's figured that the buying during and after the NARTB convention will restore things to normal.

4-Star to Shoot 10 Shows Abroad In Prod. Upbeat

Hollywood, March 27.

Total of 10 Four Star Films vidpix will be shot abroad this year for next year's programming, with three Four Star partner-producer-stars trekking to Europe within next six months.

David Niven is currently filming feature, "The Silken Affair," in London, with Roy Kellino directing. Niven and Kellino will remain in London after pic's completion to roll at least three "Four Star" stanzas there.

Charles Boyer journeys to Paris this spring, likewise for a feature filming, but also plans to roll three "Four Stars" there, as he did last year. Robert Florey will handle directorial chores.

Dick Powell has postponed commencement of his new 20th-Fox pact for European trip with his wife, June Allyson, starting in May. Powell disclosed that he intends to film two "Four Stars" in Munich while Miss Allyson locales there for U-I feature, "Interlude," and to roll two other telepix in Rome and Paris.

Four star production chief Lloyd Richards is prepping European-backgrounded scripts for the proposed o'seas filming.

NEW FILM STUDIO SETUP FOR NEW YORK

New York area gets another film studio setup April 3, when Ward Acres Studios opens its doors in New Rochelle, 18 miles out of Times Sq. Setup, created by Jack B. Ward, will consist of a studio in downtown New Rochelle and a 100-acre farm (including swimming pool and stables) 10 minutes away from the studio for location shooting.

Studio presently consists of a 50x76-foot sound stage with a rear projection unit, with a second and larger stage to be added. Production chief at the new lot will be Jack Jason, formerly head of production at Crown Cinema Corp. in N. Y. and previously a producer for Rapid, Grip & Batten of Toronto. Olaf Olsen, vet theatrical and telefilm producer, is studio operations v.p. Studio will be offered for production of telefilms and commercials by indie producers and agencies, but Ward hopes to initiate production on his own telefilm and theatrical properties.

Justin Exits NBC For Screen Gems

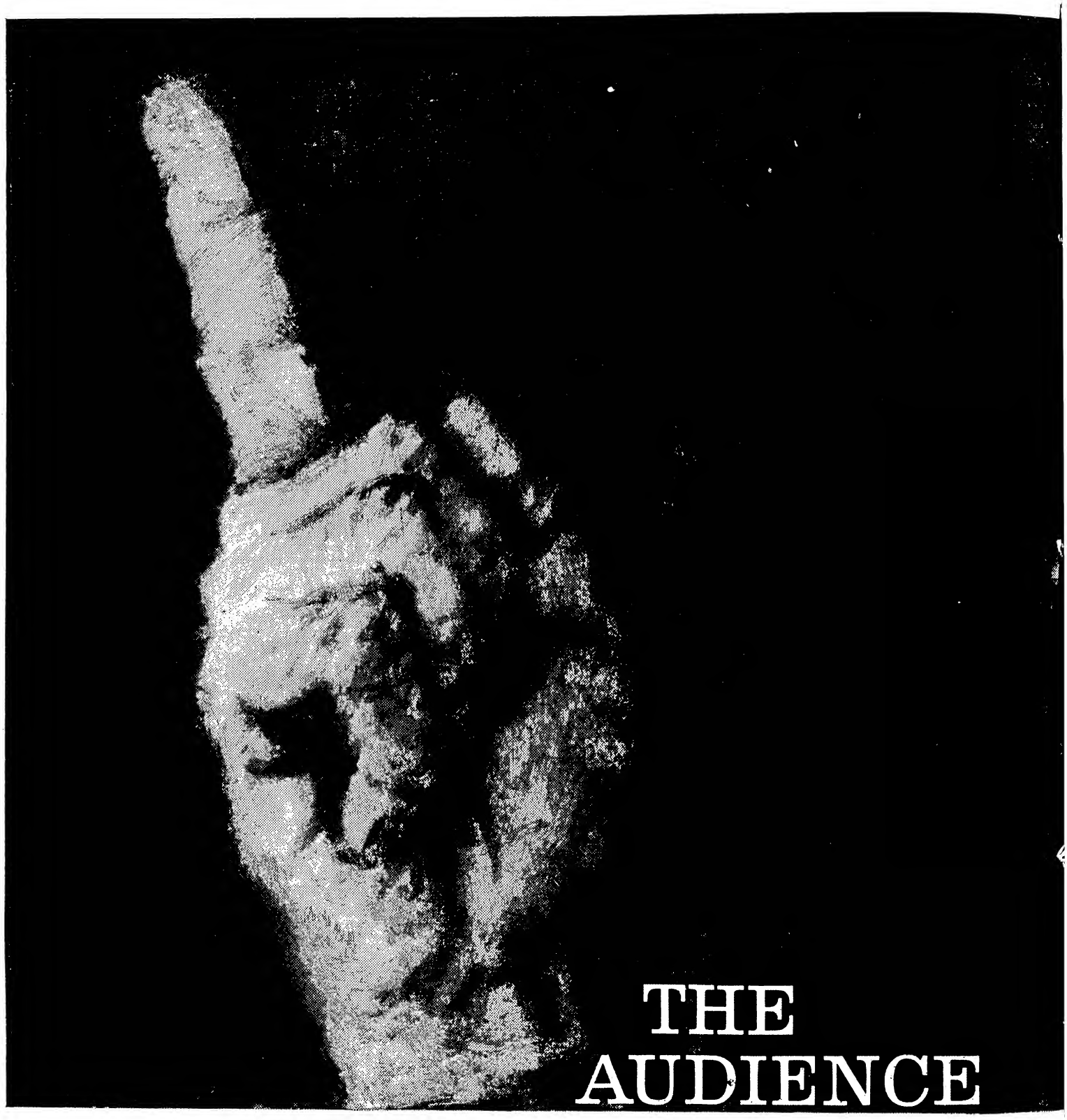
Ed Justin, merchandising chief at Kagran Corp., is leaving the NBC subsidiary and is slated to join Screen Gems to head up merchandising within a couple of weeks. Justin has been Kagran's operating head in the merchandising-licensing field since the network purchased the company from Martin Stone, who since has formed his own merchandising-producing setup.

Final details of Justin's move-over to Screen Gems haven't been settled yet, but when he does take over, he'll head a merchandising arm that's been active for the past couple of years. Under Justin will be Joyce Selznick, who founded the merchandising operation at the Columbia Pictures subsid a couple of years ago under then ad-promotion chief Eli Harris, and Jim York, who was brought in from the Hearst organization a couple of months ago to head up the merchandising-licensing operation. Likelihood is that Justin will report to Henry White, Screen Gems ad-promotion director. Company is doing a thriving business in licensing, particularly on the "Rin Tin Tin" series.

Duke Solo on 'Sabu'

Hollywood, March 26.

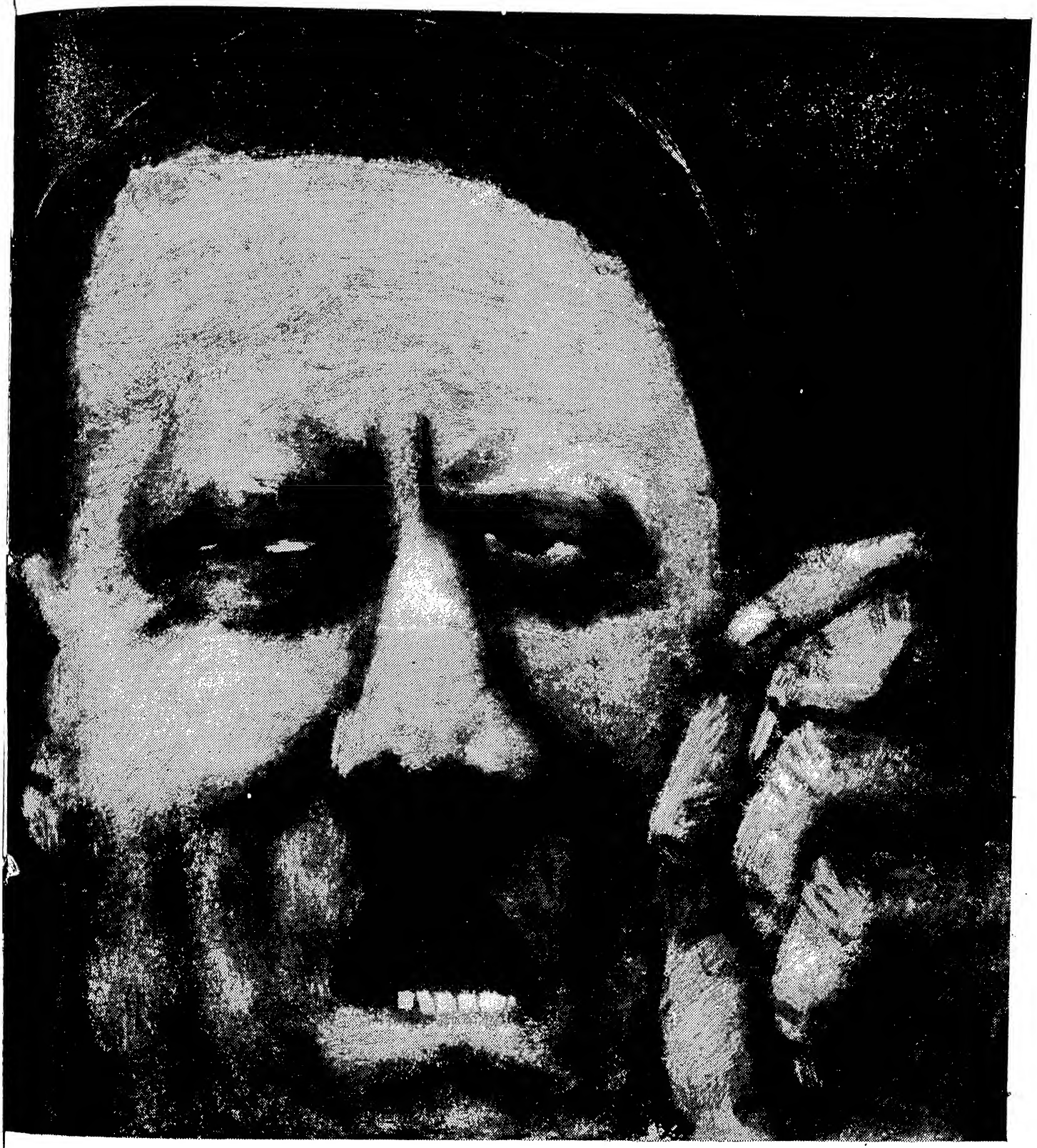
Maurice Duke will produce "Adventures of Sabu," new vidpix series, under his own banner rather than with Milton Berle as planned, according to the producer.



THE AUDIENCE HE NEVER HAD

Hitler built his infamous career on his power to move audiences – first a handful of rowdies in a Munich beer hall; at the end, tens of thousands cheering themselves into hysteria at Nuremberg. But for his greatest single audience, reducing all the rest to insignificance, Hitler had to wait – had to wait until ten years after his death.

On Wednesday, March 14, in one single hour on NBC Television, Hitler ranted and postured before some 34,000,000 Americans—the largest audience ever to see a single documentary program on any network. Only a few days earlier, another ambitious



tyrant, Shakespeare's "Richard III," enjoyed an equally astounding post-mortem success on NBC. Together, the two programs constitute a stunning endorsement of the mass audience appeal of NBC's quality programming.

"The Twisted Cross" is one of NBC's exciting Project 20 Events on the currents and eddies of the 20th Century. Produced by Henry Salomon, scheduled at peak viewing hours, these unusual programs bring new force, new vigor to a sponsor's advertising. More Project 20 Events are in preparation on the network where . . .

exciting things are happening NBC TELEVISION

WNYC Launches Some New Shows As It Fights for Its 'Night Life'

By ART WOODSTONE

City-owned WNYC is on the verge of launching a number of new evening radio shows. "International Interview" and "Growing Pains" (latter on loan from Westinghouse Broadcasing Co.) were among the first last Wednesday (21). Probably no other group of programs in its history has ever been more important to the non-commercial outlet.

The starting of new evening stanzas by the station has political implications for most of the industry and the FCC. At present, WCCO, a commercial 50,000 watter in Minneapolis, is seeking FCC support in shaving WNYC, which, like WCCO, is on 83 kc., from a 10 p.m. curtsy to sundown signoff. The midwest station argues that during the after-dark hours the 1,000-watt N.Y. station interferes with its clear-channel signal somewhere around Ohio.

It's said that WCCO will seek depositions from N.Y. stations, including WCBS and other network keys, WQXR and one or two other commercial operations, to show that WNYC merely duplicates programming they already offer the local listening public.

On this very issue seems to sit the reason for the implementation of change at WNYC. The station is analogous to the executive, who though he'd been doing a fine job for 20 years, had to do a jig before his boss took notice. To this quarter, "International Interview" and "Growing Pains" are exceptional in their perspective, and suggest little similarity to any programs on WNYC's commercial N.Y. brethren. Not that WNYC hasn't had original or laudatory programs prior to this time, but its management appears to feel that professional observers (and includes FCC commissioners) might not take notice unless things are jiggled a little, and what better time than now to jiggle?

There are many fine new panels on radio and televisions today. Most of them are handled by American journalists, who for all their objectivity, play a somewhat parochial hand that doesn't always permit citizens to see a controversy as other nationalities see it. "International Interview" takes its quizzers from the foreign press corps—on the first stanza they were from Great Britain, France, West Germany and Japan. This time they didn't prove they were so terribly different from their American press counterparts, but if they didn't convey an especially fresh viewpoint via their queries, the blame can be laid entirely on the guest, Krishna Menon, head of India's UN delegation. Menon's captiousness makes the best of newshounds retreat, and no reporter can get much news when fighting a defensive battle. Doing precisely what he did on Bill Leonard's WCBS nifty show of a semester or so ago, the Indian statesman spent as much time taking exception to the way questions were asked, or in rephrasing them to suit his own likes, as he did in giving answers. It was a brilliant waste.

The other new stanza, "Growing Pains," is a Westinghouse Broadcasting inspiration. Helen Parkhurst, who gets vigor and intelligence into her manner of coaxing answers out of teenagers on important problems, has quite a show. With the support of Westinghouse program exec William Kaland, Miss Parkhurst gets around to cities in which the various WBC stations are located (N.Y. is not one of them) and interviews as offbeat a crew of adolescents as she can find. They weren't all bright or with a keen social consciousness, as with most of these kids that make the airwaves. And some tried to emulate adults by pattering glittering insincerities, but 90% of the first "Growing Pains" remained absolutely refreshing.

INTERNATIONAL INTERVIEW
With Joseph Murphy; Krishna Menon, guest; others
Producer: Mary McDonnell
25 Mins., Wed., 8:30 p.m.
WNYC, N. Y.

GROWING PAINS
With Helen Parkhurst, others
Producer: William Kaland (Westinghouse Broadcasting Co.)
30 Mins., Wed., 9 p.m.
WNYC, N. Y. (transcribed)

BEANTOWN MATINEE
With Carl Moore, Jeanne McKeon, Bill St. Claire, Storm Trio, Ralph Morse, Fred Cusick, Frank Bell Orch; Art Smith, announcer
Producer: Howard Nelson
90 Mins.; Mon.-thru-Fri., 4 p.m.
WEEI, Boston

This is the CBS outlet in Boston's answer to the disk jock r & b and fad music competish and continuation of their policy of "easy listening" music. Program, formerly "Beantown Varieties," on for 10 years in the a.m. slot of 8:30-9:30 with Carl Moore, known as "the poor man's Arthur Godfrey" in Hub environs, has been expanded for the bucking of the surrounding sea of disk jock p.m. programs.

Carl Moore, top Hub radio personality and a veteran of the dedicatory program of the station in 1924, emcees with comedy patter, sings oldtime numbers and brand new ones, but specialty is Irish songs, i. e., "Who Put the Overalls in Mrs. Murphy's Chowder." Moore has a twangy Fred Allen type voice and delights in pulling oldies like "Barney Google" for the edification of Bostonians. He's slick on patter and ad libs, works in humorous intros and paces the variety show nicely through its 90-minute run.

Jeanne McKeon, a lyric soprano song stylist with big show credits (Don McNeill and network shows from Hollywood), brings to the show the finesse and knowhow as a result of her experience and is an extremely-polished performer. She does four pop numbers per show, some in duets with Bill St. Claire, big voiced lad who is a comer via night club work and who was just spotted on "Chance of a Lifetime." St. Claire has pop standards for fare in his vocalizing stints. Show is heavy with ad libs and banter among cast and guests with an informal easy style set by host Moore.

Feature of the 90 minuter is presentation of assorted guests daily. Two Harvard students with a glockenspiel from the Harvard Band were guesters p.m. caught.

A w.k. Hub men's furbisher was interviewed on dressing habits of Bostonians by Moore. A trio, two lads and a distaffer, singing as the Storm Trio are spaced in with pop medleys. All talent is local making it Boston's only live talent radio show. Frank Bell, with a nine-piece orch, no strings, opens with an original composition theme and back's the show in great fashion all the way. Cut-ins include weather from E. B. Rideout at the WEEI weather station; five minutes of news at 5 to 5:05 with Ralph Morse; baseball news with Fred Cusick, 5:55-6 p.m.

Show gives plenty of evidence of ingenuity in production in assorting the many bits into a well integrated lineup. *Guy.*

WES HOPKINS SHOW
5 hours daily; Mon.-thru-Sat.
Participating
KYW, Cleveland

One of the newest entries in Cleveland's disk jockey parade, Wes Hopkins is an easy-to-take spinner of shellacs with a sane and entertaining approach to the field of recordings. Considering the hours on the air; 12:15 to 3 p.m. and 5 to 7:30 p.m., his selections are geared to the widest possible audience—music on the pleasantly conservative side, with not too much noise, but a good solid pop line.

Add that to a pleasing personality, a knowledge of the recording field, a minimum of superflous chatter, weather, time and road reports, and it all should mean wide acceptance in the highly-competitive jockey field of Greater Cleveland. *Mark.*

MOSTLY MUSIC
With Henry Pildner
25 Mins.; Mon.-thru-Friday, 8:05
WGAR, Cleveland

One of this area's outstanding pianists, who is at home either with the Cleveland Orchestra or beating the 88's in a rock 'n' roll session, Henry Pildner's position as a disk jockey is unique. For along with spinning shellacs, he brings a musical knowledge that puts him far beyond the competition. Besides, he has a delightful technique of lampooning modern music and news events—the latter points serving as breaks between selections of shellacs.

One of the winners of this year's AFTRA's awards in radio, Pildner's presentation is an area standout. *Mark.*

ROCK 'N' ROLL DANCE PARTY
With Count Basie Band and Joe Williams; Alan Freed; Bern Bennett, announcer; Sam Taylor, Bonny Sisters, guests
Producer-Director: Lou Melamed
30 Mins., Sat., 9 p.m.
CAMELS
CBS Radio, from N.Y. (transcribed)

Troubled parents have cause to be happy for Lawrence Welk and the fact of tv's audience supremacy —otherwise, Saturday night radio's crusade to make the number of new teenage cigaret addicts legion would go unimpeded. In a cynical partnership of sponsor and vehicle, Camels and CBS Radio's "Rock 'n' Roll Dance Party" present a formidable attraction for highschoolers.

Forgetting Camels' interest in youth for a moment, Count Basie and Alan Freed, the rhythm-blues deejay whose prominence was relatively limited until last Saturday's (24) premiere of "Dance Party," star in an appealingly frenetic stanza. Maybe Freed, who made his mark first in the midwest, now in N. Y. (WINS) and in sundry other places (via syndicated tapes), was a mite loud, but instead of getting too windy he shortened his introductions and Camel commercials to make way for some hep music.

The format was simple: Hot licks with Basie and his band, then two guest shots. First show had the Bonny Sisters, who gave up nursing at Bellvue, at least temporarily, for warbling and Sam (The Man) Taylor, extraordinary on the saxophone and very ordinary on the vocalizing; then it was Basie again, in support of his singer Joe Williams, followed by the Bonnys and Taylor. The double circle was punctuated by star Basie's capoff.

The Bonny Sis, though nouveaux pros, were tops, and Williams, a Basie regular who gets deserved feature billing, was also in prime form. (Taylor is spoken for above.)

Cig houses have radically revised their merchandising formulas in the recent past, it seems. Not too long ago, they took note of the rapidly increasing national birth rate, and smacked their lips at the distant potential. Though there have been other matings of program and cig sponsors for attention of youth, the appeal was directed chiefly at college kids, but if the records are carefully examined it may prove that "Rock 'n' Roll Dance Party" is the first national effort to nab 'em for the habit at an age many adults still feel is too young. A comeback is that college kids dig r&b too, but most of the trade will concur that it's the 14 to 18 age group that digs it the most. *Art.*

TIME FOR TOREY
With Torey Southwick
7-9 a.m. Mon.-Sat.
KMBC-KFRM, Kansas City

One of the new names recently added to the KMBC staff is that of Torey Southwick brought in when the station switched to its present emphasis on personalities at the mike. Southwick has an early morning beat from 7 to 9, which is interspersed with other station features, and returns in the afternoon from 2:30 till 5 with his "Torey Southwick Show," thus filling four or five hours daily.

Southwick qualifies for the personality slug because of his dual voiced work. There's his own normal voice for the straight announcing, and he has a second, that of oldtimer type which he calls Ol' Gus. Actually, he's a ventrilo without a dummy, with much talking to himself in the form of dialog between Torey and Gus. It makes for a program with a different slant, although he's not the first in town to work on this format.

Morning show has news, weather, sports and happy home interludes slotted in, and the daily 10 minutes with Mayor Roe Bartle on the air. Between these Southwick spins the platters and the two-voiced chatter, often good for an extra laugh or two. The idea has caught on enough that Ol' Gus even has a sponsor for a segment of the afternoon show, Vesto Television, appliance store, carrying part of the load and backing it with a merchandising-promotional campaign. *Quin.*

'Monitor' Down Under

NBC radio's weekend stanza, "Monitor," is involved in international trade. The network inked a deal with Australia's 2GB, key station in the Macquarie Broadcasting Network, giving latter exclusive "Monitor" rights "down under."

"Monitor" has already started getting programming from 2GB—an Aussie-produced half-hour show. Pact was signed by Paul Talbot, of Fremantle Overseas Radio-TV and American director for Macquarie.

From the Production Centres

Continued from page 32

9 p.m. . . . **Bill Buchanan,** Boston Herald tv and radio editor, ankles to the Boston Daily Record, Hearst paper, on April 8, to take over the tv and radio editorship and column of **Joe Purcell.** Purcell is resigning after 26 years with the Record for a New York berth, undisclosed.

IN WASHINGTON . . .

Jane Dalton, prexy American Women in Radio & Television, here for current Broadcast Music Clinic . . . WTOP-CBS sportscaster **Morrie Siegel** relaxing in Florida . . . Korean vert **Paul Norton,** ex of WGR, Boston, has joined WTOP announcing staff . . . Early risers caught Sen. Leverett Saltonstall (R., Mass.) and Sen. Harry Jackson (D., Wash.), members of Senate Armed Services Committee on today's (28) "Good Morning" show on CBS . . . National Council of Catholic Men announce a new series of four tv shows on NBC's "Catholic Hour," starting next Sunday (1) . . . Role of tv in vocational guidance was subject of panel discussion at confab of American Personnel and Guidance Association, with following particpating: **Lynn Poole,** producer of "Johns Hopkins Science Review"; **I. Keith Tyler,** director of Institute of Radio and TV of Ohio State U; and Howard Ennes, Equitable Life Assurance Co.

IN PHILADELPHIA . . .

Gene Milner slated to replace **Bob Powell** on WIP's "Dawn Patrol" . . . **Wilbur Evans,** manager of the American Academy of Dramatic Arts in Philadelphia, emcees "Miss Philadelphia" contest on "Showroom," WRCV-TV, part of the authorized prelims of the "Miss America" pageant . . . Among guests subbing for WPEN'S vacationing **Steve Allison** were the owners of the station, **Harry** and **William Sylk,** and **Dave Dushoff,** co-owner of the Latin Casino . . . **Larry Ferrari,** WFIL-TV organist, has had original two-week engagement at the Benjamin Franklin Hotel extended to June . . . **Willard Waterman,** "The Great Gildersleeve" a guest on several WCAU-TV programs (26, 27) . . . **Ruth Welles,** WRCV women's director, invited by Pres. Eisenhower to participate in the Eastern Regional Conference for Traffic Safety in Atlantic City (May 1, 2) . . . **Varner Paulsen,** WIP program director, to attend Associated Press Broadcasters meeting in Pittsburgh (Apr. 6). He will represent station in a panel discussion of local news coverage . . . **Franklin (Jingles) Engelmann,** British tv star and deejay, to be principal speaker at meeting of the Television-Radio-Advertising Club (Apr. 12).

IN CLEVELAND . . .

Bob Evans has replaced **Jeff Baxter** at WDOK . . . **Sally Marks** has joined Mark Wyse agency . . . **Ed Edwards,** ex-WERE, now sportscasting in Miami . . . KYW, WEWS, WHK cited by United Negro Colleges for cooperative efforts at convention here . . . **Laverne Wollerman,** WXEL sales coordinator, in Fort Wayne reunion meeting . . . **Alan Douglas** nabbed spieler contract for two new half-hour WEWS film shows . . . **Joe Muscato** added to KYW sales staff . . . **Hal Morgan** celebrated 14th year at WGAR . . . **Bruce MacDonald** replaced **George Reeves** in the afternoon and **Lou Russell** takes over the WJW evening stint . . . Storer Broadcasting has set mid-April for "housewarming" of new WJW-WXEL quarters . . . Coca Cola picking up the tab to send **Pete Lee** and his WJW Nanigans on European army camp tour and filming of 13 half-hour films . . . KYW Manager **Gordon Davis** to Philadelphia.

IN SAN FRANCISCO . . .

Tom Towey, of KTVW, Seattle independent, was a Frisco visitor, took in three-four Don Sherwood shows at KGO-TV, with an eye to adapting Seattle talent to this type of variety show . . . The success of **Raimonda Orselli** on a recent "Tonight" revived memories of Frisco swains the fetching ballerina left behind when she was in town with the Dunham troupe last fall . . . Another Frisco visitor was **Mitta Hamilton,** who produces the Australian televersion of "Hit Parade" . . . **Gil Coleman** is taking over promotion for KSPO . . . High ABC brass is due in town next week to look over **Don Sherwood**—this was one result of KGO boss **James Connolly's** recent trek to New York . . . **Al Levitt,** KYA disk jockey, whiled away his KYA suspension time cutting piano-roll records at KFRC. Suspension came about because Levitt bought a can from a local dealer, felt he was gypped after the deal was closed and let his listeners know about it—with the result that the dealer cancelled $1,500 worth of ads . . . KRON-IBEW dispute over handling of remote telecasts has forced NBC to subcontract Frisco area "Wide, Wide World" pickups to KPIX, the Westinghouse-CBS outlet . . . Departing KFRC for Hollywood at start of next month is deejay **Syd Chatton.**

IN MINNEAPOLIS . . .

WCCO Radio broadcast Minnesota 4-H club speaking contest finals . . . Catholic high schools' state basketball tournament games aired by KSTP . . . "I Search for Adventure" preemed locally on WCCO-TV . . . **Bob Ryan,** KSTP announcer, conducts 40 cooking schools a year . . . Wayne Feeds and 12 local Northwestern National banks signed for **Bob DeHaven's** WCCO Radio "Good Neighbor Time" show . . . **Ernie Martz,** WMIN disk jockey, goes into the armed forces . . . Changing its programming drastically, WPBC has gone from all-day hit parade to a semi-classical policy, via disks, of course. Pop numbers now are being presented only from noon to 1 p.m. daily . . . Originating at WCCO-TV here and carried by a statewide network of seven stations, pre-Minnesota presidential primaries 30-minute documentary film, sponsored by Minnesota Eisenhower Primaries Volunteer Committee, depicted President's career . . . Twice weekly half-hour "Souls' Harbor" religious program, bankrolled by a local church, renewed for another 52 weeks on KEYD-TV . . . Disk jockey **Jimmy Delmont** shifted from WCOW to WMIN.

IN PITTSBURGH . . .

Mildred J. Popovich, a reporter on the Clarksburg, W. Va., Telegram for the last six years, has been named publicity director of WQED, the educational channel. She succeeds **Harriet Ackerman,** who resigned recently to get married . . . **Jim Westoyer,** KDKA announcer, will be the host and narrator for the telecast of the Pittsburgh Opera Co.'s production of "Madame Butterfly," starring **Licia Albanese,** over KDKA-TV April 5 . . . Duquesne Brewing Co. has renewed Frank Curto's weekly "Time Out for Gardening" on Channel 2 for the fifth year . . . **Chris Salmon,** KQV account exec, and his wife off for a two-week vacation in Florida . . . **Bill Sutherland** just chalked up his silver anni in radio. He started as an announcer at KDKA in 1931.

In SEATTLE-TACOMA . . .

Al Wallace doing 15-minute sports show Thursdays on KTNT-TV, Tacoma. Tabbed "Man Alive," program combines film and narration interviews . . . **Art Primm,** news editor of KIRO, starts daily television news show, "City Desk News" on KTVW, Channel 13, April 2 at 10 p.m. Show will be done from Post-Intelligencer city room, utilizing P. I. pictures . . . **Dean Buchanan** switches from KTVW to KOMO-TV to do a daily women's variety show on the NBC station. Program will be telecast at 3:45 p.m., beginning April 2.

FIRST! STAGE 7

PARADE OF HOLLYWOOD PERSONALITIES

Lloyd Bridges
Thomas Mitchell
Howard Duff
John Ericson
Don Taylor
Ricardo Montalban
Robert Newton
Angela Lansbury
James Whitmore
...and many others

A NEW STAR EACH WEEK

FIRST The *first* network dramatic anthology of *first* run films in syndicated television . . . new, all new, top quality productions — in an anthology which brings you "inside STAGE 7" to see Hollywood's stars in dramatic stories: comedy, adventure, romance, real life.

FIRST Lifted from the network, the continuing series is now being produced exclusively for local or regional advertisers . . . the *first* time you can have a big-time network success — which got highest Nielsen, Videodex and ARB ratings — produced for you first run for market-by-market use.

STANDARD OIL OF CALIFORNIA BUYS WEST COAST

STAGE 7 *First* markets bought up before cameras rolled or stars cast. One of America's finest regional sponsors, The Standard Oil Company of California, through Batten, Barton, Durstine & Osborn, snapped up STAGE 7 in 16 major markets in 9 western states, Hawaii and Alaska.

You can be the first in your market with STAGE 7. Wire collect right now for an advance private screening or to reserve your markets.

tpa *Television Programs of America, Inc.*

477 Madison Avenue, New York 22 • PLaza 5-2100 • Sales Offices or Representatives in Principal Cities

Milton A. Gordon, President Michael M. Sillerman, Executive Vice President Edward Small, Chairman

for higher sales through quality programs

Other TPA quality shows which help you increase sales:

LASSIE • ADVENTURES OF ELLERY QUEEN • CAPTAIN GALLANT OF THE FOREIGN LEGION • HALLS OF IVY • COUNT OF MONTE CRISTO • RAMAR OF THE JUNGLE • FURY • SUSIE • EDWARD SMALL FEATURES • YOUR STAR SHOWCASE • SCIENCE IN ACTION • AND ON THE WAY: TUGBOAT ANNIE • HAWKEYE — THE LAST OF THE MOHICANS • NEW YORK CONFIDENTIAL • ONE FALSE STEP . . . AND OTHERS YET UNTITLED.

Par's Studio Revamp

Continued from page 37

City is generally recognized as largest studio primarily devoted to telepix, with seven stages affording some 106,540 square feet of filming space).

Sunset plant will be offered indie producers on a daily rental basis, but Osgood emphatically repeats that present Paramount plans do not include telefilming of own product, a la Metro, Warners or 20th-Fox.

Facilities will also be available to indie theatrical filming, Osgood discloses. Rate structure will be "competitive" with other local vidfilmeries, but he refuses to be pinned down on details this far in advance.

The former 10½ acre Warner Bros. lot on Sunset Blvd. was purchased by Paramount in 1954 and is presently partially occupied by KTLA (TV), Paramount TV Productions station. KTLA occupies approximately three acres; PSC the rest.

Reconstruction is being carried on in line with suggestions from various production experts, Osgood states. For instance, Paramount Sunset Corp. will offer no optical, scoring, dubbing or lab facilities, since both Osgood and the experts believe that such services are so readily available here as to make additional facilities uneconomical.

The editorial building, built for silent film production with 16 cutting and six projection rooms, is being altered to offer 24 cutting and four screen rooms for telepix (plus windows, apparently considered unnecessary in silent days, added throughout the building). Screening rooms will all have stop-start-reverse controls and cutting rooms the latest "monster" moviolas.

Entire electrical system has been torn out and reinstalled, with new generator building. New capacity is far in excess of normal black-and-white filming needs, to permit extensive overloads required for color lighting, as required.

Osgood resigned earlier this year as manager of NBC telefilm production and assistant director of net's tv operation, to assume the PSC post.

British Ad Dollar

Continued from page 34

have been consistently high, were recorded at 25 mins. 54 seconds for March 10 and 32 mins. 40 seconds for March 11.

The new Birmingham outlet, which has only been on the air a few weeks, is also being hit by the scarcity of weekday advertising. In the same period, the daily totals were four mins. 29 seconds; five mins. 52 seconds; seven mins. 22 seconds; 15 mins. 22 seconds; and 19 mins. 23 seconds. Weekend time in the Midlands is substantially below the London average and on March 10 and 11, the totals were 19 mins. 25 seconds and 21 mins. 30 seconds.

Apart from the fact that advertisers are fighting shy of the early part of the week, there is little doubt that tv allocations are being influenced by the Government's credit squeeze. Sir Philip Warter, the ABC-TV topper, (the company operating weekend programming in the Midlands) admitted frankly that they had started at a most inopportune moment. It would have been much more sensible, he suggested, for the Government to have compensated the contractors and to have postponed the inauguration of the new web for a couple of years until the country's economic state improves.

Gillette's MBS Buy

Gillette has picked up the tab for half of the "Game of the Day" Sunday broadcast on Mutual. Meantime, Harry Wismer is set to do a 5:55 to 6 p.m. rundown on baseball scores starting next Sunday (1) in addition to his regular 6:50 Sabbath show.

The first of the Sunday games was heard this week (25).

Savage

Continued from page 37

after producers, writers and directors; Savage will handle packaging and production and Williams will head up program sales. Agency, which will be patterned after MCA in its scope, will however engage only in personal management and not booking for its talent clients.

Agency, which already signed comic Jackie Kannon, is already peddling two television packages, a Toni Arden show and a Judy Tyler segment, and is looking into various film ventures. Should the firm go into film syndication, however, it would only be on a regional basis. Savage, who joined Guild two years ago as assistant to prez Reub Kaufman, came over at that time from NBC-TV, where he was manager of network film procurement. Before that, he had been with CBS-TV, where he organized the film department for Gotham flagship WCBS-TV, establishing among other patterns "The Late Show" and "The Early Show." While at Guild, Savage was one of the spearheads in the unsuccessful organization of a telefilm industry association and in the subsequent informal gettogethers of five of the top companies on matters of industry concern.

Detroit—Douglas E. Nicol, Detroit Free Press reporter, has been appointed publicity director of WXYZ and WXYZ-TV.

American Airlines Still High on 'Music'; Signs 3-Year Pact

"Music 'Til Dawn," locally tailored cross-the-board show on the CBS owned & operated stations, has been picked up for another three years by American Airlines, but with a number of changes. New setup will give the stanza an 11:30 p.m. headstart against the current midnight teeoff, ending off at the regular 5:30. In New York, WCBS will turn over the 11 to 11:30 period to Bill Leonard with 10 minutes of "11 O'Clock News" rounded off by his "This Is N. Y." to the halfway time. Latter show is now slotted to midnight as lead-in to "Dawn." Program shuffle replaces news and sports and Galen Drake's "Starlight Salute."

Changes are effective April 9 when, incidentally, Leonard reaches his 40th birthday and goes past the 10-year mark as presider over "This Is N. Y." (In tv, he hosts-produces "Eye On N. Y." out of the WCBS-TV trough but installed Sundays on the CBS network in January along with "Camera Three"; he's also spotted on the station's "Six O'Clock Report").

Lennen & Mitchell, agency for American Airlines, was reported dropping two outlets on "Dawn," one being WEEI-Boston. That'll leave a seven-station lineup against the current nine, unless two more are picked up among the affiliates.

'QUEEN FOR DAY' SRO AS CAMPANA BUYS IN

"Queen for a Day" has gone into sellout status with the sole opening, the alternate Monday 4:30 p.m. segment, taken by Campana Sales. Sponsor takes 26 outings starting mid-May. Other rotator in the period is Dow Chemical and otherwise it's a "no more need apply" sign posted by NBC-TV.

"Queen" reached SRO within a few months of its launching. Meanwhile, back on the CBS-TV farm, the rival "On Your Account" is being scrapped in favor of a half-hour dramatic opus, "Edge of the Night" (retitled from "World Within") under the same Procter & Gamble auspices. P&G's other axing on the web the 1:30 "Love Story," will travel under the tag of "As the World Turns"—"World" being substituted for the original "Earth."

Dick Moore

Continued from page 29

News, has been in the black since 1954 although it has had no network tie-in, except DuMont, since 1951. Station did not make a profit, he said, until good quality film programs became available and it is now first in audience during the day among all seven stations in L. A.

However, he said, the source of such programs to independent stations is fast disappearing because of "serious limitations on free competition caused not merely by the scarcity of available stations but, even more important, by certain restrictive agreements" imposed by networks on their affiliates.

Likened to Block Booking

Moore said time option practice of networks is reminiscent of time when theatres could not obtain quality pictures from major studios unless they agreed, on a blind basis, to accept a block of pictures which had not yet been produced. "The time option," he said, "constitutes block booking in its elemental form."

Moore declared that only way an independent film producer can break into a tv market is to sell the program to a network or to an advertiser who can place the show on a network. While it is true, he said, that some fine syndicated films have been produced for non-network use and have been sold in many markets, their number is "steadily dwindling" because of restraints imposed by time options.

Jahncke urged that Congress issue a mandate to the FCC to take steps to insure sufficient station facilities for a nationwide competitive tv system. Such a mandate, he suggested, should provide for a reallocation plan by June 1, retaining the status quo on VHF stations in intermixed cities, and a Sept. 1 deadline on processing of pending tv applications.

THIS IS YOUR LIFE

RALPH EDWARDS . . . HOLLYWOOD 28, CALIFORNIA

OPEN LETTER TO RAYMOND SPECTOR

Mr. Raymond Spector
Chairman of the Board
Hazel Bishop, Inc.
New York, New York

Dear Ray:

Your full page tribute to the show and to me in Variety and Billboard is something without precedent in our business, I believe.

But you're a fellow with many "firsts" to your credit—long before you made Hazel Bishop a national expression.

As the one fellow in all the trade who had the vision to see the unlimited horizons of THIS IS YOUR LIFE and the courage to undertake its sponsorship, I always will be grateful to you, Ray.

I spent twelve weeks in New York four years ago trying to sell the show. You were perhaps the only potential sponsor I did not contact. When I returned home to Beverly Hills, word came through that you had seen ten minutes of the show and wanted to buy it. You believed in it from the outset as a vital force for good; you saw its entertainment and its commercial possibilities. Your fantastic success with Hazel Bishop products is a monument to this ability to see beyond surface values.

So thanks, Ray. Thanks from the heart for four great years of teamwork. Thanks, too, for passing me into the capable and similarly understanding hands of my old Procter & Gamble family.

We'll miss your talented and poignant contributions to THIS IS YOUR LIFE but we'll still have and cherish your friendship and that of your terrific staff for all the years to come.

Somehow I feel your Wednesday night plans will find you around a TV set come ten o'clock.

Best always,

Ralph Edwards

Ralph Edwards

Television Chatter

New York

Rod Serling's next teleplay entry will be "The Arena" on "Studio One" April 9. And **James Elward,** a new writer also out of the **Blanche Gaines** stable, will get a showcase via "Paper Foxhole" on "Kraft TV Theatre" April 4 . . . **Virginia Vincent** signed by director **James Sheldon** for ingenue lead in "I'll Make the Arrest" for the Screen Gems "Celebrity Playhouse." . . . **Don Rackerby** was member of cast omitted from March 18 "Taming of the Shrew" list on NBC-TV's **Maurice Evans**-Hallmark production . . . **Nicholas E. Baehr's** adaptation of "Bread Upon the Waters" on "Matinee Theatre" today (Wed.) and he's also signed to adapt **Nelia Gardner White's** "Doctor's Wife" novel for his sixth "Matinee" assignment . . . Ralston Purina checks out of CBS-TV's **Robert Q. Lewis** daytimer . . . WRCA-TV awarded Protestant Council of N. Y.'s Certificate of Merit for religious programming, prescnted Sunday (25) on second anni program of "Fourth R" . . . Although actor **Jay Barney** is a looey-colonel in Signal Corps Reserve and two years overdue for promotion to full colonelcy, he'll make the grade on "Omnibus" next Sunday (1) playing Col. White in "Court Martial of Billy Mitchell." On a recent **Phil Silvers** show he was still wallowing in the depths of L. C. . . . WRCA-TV asst. director **Lyn Mileson** off to Fla. for week's vacation.

Reva Sands co-hosting and commercializing on **Lou King's** "Yachting Show," WATV . . . Singer **Carl Perkins,** injured in a Dover (Del.) auto accident, had to cancel out on **Perry Como** Saturday (24) . . . **George Etkin,** former Gale & Falk partner, is DuMont Lab's new general counsel . . . **Gene Deitch** to Robert Lawrence Productions as creative supervisor of animation in N. Y. in behalf of the firm's L.A. affiliate Crantray-Lawrence . . . Greyhound has bought Sterling TV's "The World We Live In" for six midwest and Rocky Mountain markets . . . CBS producer-writer **Ken Englund** back to Hollywood base after New York and Miami Beach huddles on talent (writers and actors) in line with new show plans. While east, Englund also huddled with agent Lester Shurr on his new play, "So Few For Love." Englund is part of CBS Coast veepee **Al Scalpone's** "Playhouse 90" and "talent in depth" (Hubbell Robinson Jr.'s program) projects.

Norman Feld, who's cast as Mike in CBS-TV's due-any-day-now "Joe and Mabel" telefilm series, plays a lead in "Finkle's Comet" on NBC-TV's "Alcoa Hour" Sunday (1) . . . **John Thomas** has just finished a filed Ballantine blurb skedded for the baseball season, via Wm. Esty . . . WPIX newscaster **John Tillman** following the same path as his boss, **Fred Thrower,** by driving family to Florida and then planehopping to Bermudas; **John E. McCarthy** (no relation to station's **Jack McCarthy**) is taking over Tillman's news stints until return . . . **Steve Hollis,** of WATV's "Junior Carnival," doing the new "The Children's Camera Club" for Excelsior Quick Frosted Meats on the same outlet; set for Sunday (1) start.

George F. Milne upped at ABC to the post of traffic coordinator . . . **Jean Martin** calling it quits on her WABC-TV Chock Full O' Nuts Saturday nighter after next Saturday (31) to try a half-hour film format for the fall . . . **R. T. Wittwer,** formerly midwestern sales manager for General Teleradio, joined Ziv Television Programs as an account exec out of Chi . . . **Art Danashon** leaving the CBS publicity staff to join ABC's flackery as copy chief under v.p. **Mike Foster,** his old Columbia boss . . . Transfilm opening a Hollywood branch . . . **Irwin Corey** does his professor stint on Ray Heatherton's "Celebrity Club" today (Wed.) . . . **Drew Thompson** and **Stanley Lemin** to for the cast of Kraft Theatre tonight . . . **Andre H. Carbe** has ankled George Blake Enterprises as production supervisor and director to freelance as a director in television and industrial films. His first new assignment is agency supervisor for the C. L. Miller agency on the Oral Roberts religioso telepix, with Carbe planing to the Coast to supervise start of a new cycle of the pix.

INDUSTRIAL HEART
OF THE TRI-STATE AREA
TV's New Queen
CHANNEL 13
316,000 watts of V. H. F. power
WHTN-TV BASIC ABC
Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0185

FOR A SQUARE DEAL call CIRCLE
FILM LABORATORIES
COLUMBUS 5-2180
A Complete Motion Picture Lab Serving the Industry OVER A DECADE
33 WEST 60th ST NEW YORK 23, N Y

Tele Followup

Continued from page 30

Kitzel). Benny was not kidding that, for an executive, Schary was very professional in his timing and line-reading. It was one of Benny's best half-hours of the season. *Abel.*

Person to Person

Last week's (23) Ed Murrow visa-vis with Rear Admiral Richard E. Byrd and industrial designer Raymond Loewy seemed to fall into the "very special" class, unlike most of these Friday CBS-TV chitchats. Adm. Byrd is almost a legendary figure in his explorer groove (and recently returned from his steenth safari to the Antarctic after numerous o.o.'s of that other pole). His handsomeness is a holdover from youth, as is that deadpan albeit friendly-in-a-cold-way manner. Remoted out of his longtime twin brownstone Boston residence, the naval celeb had to play it alone, though, tossing bouquets at his wife, who's publicity-shy. The air was frigid both ways—hinting that this would have been a match for a summertime entry—as Murrow tried to prod the subject on the thisa & thata of polar exploration. The admiral is accustomed to that 90-below stuff, if viewers aren't.

In contrast, Loewy and looker-wife Viola were in the snazzy department as per their Park Ave. decor, contemporary mixed with the classical stuff "for warmth." The Frenchman-turned-American undoubtedly rates his rep in the designing field, furthered by showmanship in vocation and mien. Lotsa trick built-in-stuff, with Loewy taking boyish delight in showing off his bedroom-study far from the maddening menage which includes a little girl named Lawrence (Larry). Some offspring just don't react to "P to P" but perhaps this is part of the "be yourself" plot of the show. Loewy & Wife have been on the home-screens before, notably in an "Omnibus" treatment a couple years ago, which somehow had more depth. *Trau.*

Bob Hope Show

Occasionally Bob Hope came within hailing distance of the original "Awful Truth," the Irene Dunne-Cary Grant co-starrer which Columbia released in 1937. But in this freewheeling version presented last week on NBC-TV the emphasis was on gags to fit the star's special talents, rather than deft and subtle situation comedy. Within these bounds, it proved a satisfactory but far from memorable offering.

Harder to forgive is the complete waste of the fine cast which Hope assembled for this effort. Greer Garson, lovely as ever and a pretty fair comedienne herself, had the best lines and business of the Irene Dunne portrayal rudely amputated and found herself a beautiful wall against which Hope bounced his gags. Delightful Vivian Blaine was likewise wasted as Hope's nitery paramour, so that the bit that emerged could easily have been cast from extra ranks.

As adapted by Hope's writers, the tale is concerned with his efforts to re-win his wife, played by Miss Garson, after she has left his bed and board. She, in turn, is being courted by a stalwart Texas competently done by Dick Foran, as best he could with the material. Here the plot line is changed somewhat and it is Hope who turns up at the home of Foran's hoity-toity and straitlaced parents, disguised as a loud-mouthed card sharp. He effectively kills the romance and the remainder of the show is concerned with his none-too-subtle efforts to supplant the family dog in Miss Garson's bed.

At time, the players showed a certain unfamiliarity with their lines and Hope sometimes notably digressed from the script. Additionally, certain props failed to function properly, but the performers ably trouped through these incidents.

Eddie Buzzell's broad direction served primarily to highlight Hope and, as noted above, failed to get the most out of the remainder of an illustrious cast.

The show was accompanied by an overenthusiastic laugh track. *Kove.*

TV Reviews

Continued from page 30

offered a pleasing session with several oldies, including "Too Young," "St. Louis Blues," "The Boy Next Door" and "I'll See You in My Dreams." Kenny Gardner, Bill Flannagan and Elice Rhodes handled the vocal assignments capably. Bob Shepard was okay for the transitional announcements between the contestants, while Dwight Weist pitched the various patent medicines for tired blood, irregularity and insomnia in the approved smooth-selling style. *Herm.*

RIGHT NOW!
With Ron Cochran, guests
Producer: Oscar Rose
Director: Neal Finn
30 Mins.; Sat., 2:30 p.m.
WCBS-TV, N. Y.

Under the unlikely title of "Right Now!" there's a very likely Saturday afternoon panel session on view with WCBS-TV newsman Ron Cochran taking over the moderator's reins out of the prestigious Public Affairs hatchery of Clarence Worden. "Right Now!" intends to put global and domestic affairs through the wringer, and the first guesting quartet gave evidence that few if any punches will be pulled in the process. Not overheated in the forensics dept. by any means, but the launcher had a fine integrity about it that hinted at a crackerjack forum less intent on "showing off" than on purveying the chapter & verse for viewers interested in what makes the go-round of the world and the U.S.

Opener focussed on the pros and cons of the United Nations, especially the political, economic and social values thereof, and led to an interesting back-and-forth dissertation with the hot spot Middle East as the centerpiece. As the man Cochran said in his unobtrusive but slickly handled middle-of-the-road role, if there's a big news event around, "Right" will give it the benefit of the "Now!"

Program had a couple of prize UN catches in Benjamin Cohen, the world org's glib undersecretary, and Ernest A. Gross, former Ambassador to the UN. Arrayed against them were Mrs. Alice Widener, publisher of U.S.A., a fortnightly journal, and Joseph J. Walker, observer at the UN for the N. Y. Stock Exchange. Obviously, diplomats Cohen and Gross were expected to defend the UN, with Mrs. Widener and Walker in opposite camps. It made for a good workover on a sensitive subject, with viewers undoubtedly choosing up sides at the start and following their favorites as they squared off. Happily, no one tried to solve anything. Clear, honest talk should be the mission, as it was on Saturday's (24) preimere. *Trau.*

CAPTAIN VIDEO AND HIS CARTOON RANGERS
With Al Hodge
Producer-Director: Dick Sandwick
30 Mins., Mon.-thru-Fri., 6 p.m.
Participating
WABD, N.Y.

Chief trade interest of "Captain Video and His Cartoon Rangers" lies in the first exposure of Paramount's cartoon library, which was released recently to television. Par retained video rights to animations on its own tv stations, of which WABD is one, and handed UM&M the distribution rights in the rest of the country.

The stuff seen on the first stanza Monday (26) was considerably strengthened by use of "Superman," long a hotshot kiddie candidate. And only on the basis of the hero's reputation can the "Superman" pix be considered topflight audience getters, since they are not exceptionally well-made; their motion is jerky and the art isn't particularly noteworthy. Other short seen was on "Silly Goose," using well-scored background music in lieu of words. Except for a short over-screen takeoff on Walter Winchell's radio style, the pictures themselves had to carry the story, and did so pretty well. These Par products aren't the best around, but they are good enough to qualify as juve drawing cards.

Al Hodge, in the Captain Video role he deified on the late DuMont network, delivers some scientific hodgepodge about galaxies and such in the live portion, but at least he does it authoritatively. One of his gimmicks is a network leftover, a robot named Tobor, which serves as the medium through which the cartoons are introduced. *Art.*

Pine-Thomas Into TV

Hollywood, March 27.

Pine-Thomas has set up a TV Dept., in an expansion of production activities, and has skedded two series. Pilots will be shot in May. Writer Paul Monash will supervise. Frank Gruber will function as writer and story editor on first series, "Outpost." Second series will be "Torrid Zone."

Both series will be lensed in actual story locales, the former in various parts of the West, the latter in Central and South America.

Dallas—Ralph Nimmons, manager of WFAA-TV has announced the appointment of Bob King as program director of WFAA-TV.

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IT HAPPENED THIS WEEK

March 26	**CLIFF HALL**	Studio I	CBS-TV	10-11 P.M.	Casting—**JIM MERRICK**	Director—**FRANK SCHAFFNER**
March 27	**J. PAT O'MALLEY**	Playwrites '56	NBC-TV	9:30-10:30 P.M.	Casting—**EVERETT CHAMBERS**	Director—**ARTHUR PENN**
March 28	**ALFREDA WALLACE**	Kraft Theatre	NBC-TV	9-10 P.M.	Casting—**MARION DOUGHTREY**	Director—**GEORGE ROY HILL**
	PETER TURGEON	Kraft Theatre	NBC-TV	9-10 P.M.	Casting—**JOAN SCOTT**	
	EDGAR STEHLI	Kraft Theatre	NBC-TV	9-10 P.M.	Casting—**MARTHA LYON**	
	FREDERICH TOZERE	Kraft Theatre	NBC-TV	9-10 P.M.		
March 29	**LEONA POWERS**	My Son Jeep	CBS-Radio	Mon-Fri-8-8:15 P.M.	Casting—**CBS**	Director—**ED DUERR**
March 30	**KARL SWENSON**	Star Stage	NBC	9:30-10 P.M.	Casting—**NANCY FRANKLIN (MCA)**	Director—**JACK SMYTH**
March 31	**BRUCE GORDON**	Featured in The Lark		Mon-Sat	Producer—**KERMIT BLOOMGARDEN**	
April 1	**PAT HARRINGTON**	Alcoa Hour	NBC	9-10 P.M.	Casting—**JOAN MacDONALD**	Director—**SIDNEY LUMET**
	GRANT RICHARDS	Alcoa Hour	NBC	9-10 P.M.	Casting—**PRISCILLA FARLEY**	

Opening April 18, NORMAN ROSE, Featured in "The Lovers," Produced by The Playwrites

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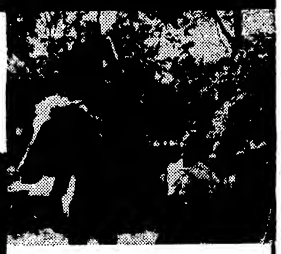

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- **Otto Keller** . . . and the tragedy of Pearl Harbor.
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- **Wilhelm Steiber** . . . and Bismarck's invasion of France.
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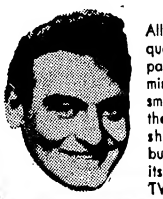

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GUILD FILMS COMPANY, INC.

Foreign B'casters at Hub Meet

Continued from page 31

blurbs. However, he said, he saw the necessity for it in the U. S.

Yoon Kil Koo, vice-chief of the program section of the Korean Broadcasting Co.'s key station in Korea, said that dramatic shows were a favorite of Korean listeners. Cho Nam Hun, program director and writer for the Korean BC, said the government controlled station, is a 100 kw station with two 50K transmitters. All programs are in the Korean language.

Other Countries

Countries represented included: Afghanistan, Argentina, Belgium, Brazil, Colombia, Nigeria, Germany, Guatemala, Iceland, Jordan, Korea and Mexico. The group will stay at the school of public relations and communications through April 3. Their training will be followed by a period of 90 days in which they work in radio and tv stations then by a period of 30 days in which they tour the U. S.

Three tv program directors are among the group, which also represents the areas of production, writing, announcing, administration, art and news analysis.

The group includes: Julio Galindo Urquiza of Mexico City, radio-tv writer and producer for J. Walter Thompson Co. of Mexico; Abdul Eak Waleh of Kabul, Afghanistan, news writer and program director for Radio Kabul, who will study broadcasting with the Voice of America; Andres Bjornsson, Reviklavik, Iceland, head of the programming department of the state radio of Iceland; Sari Adel Aweidah, Ramallah, Jordan, producer announcer Hashemite Broadcasting Service; Wolfgang Th. Kahle, Munich, Germany, political editor of a daily news and special events program of Bavarian Television.

Pietro Donato Tozzi, Sao Paulo, Brazil, tv director; Pedro Campos De Miranda; Claudio Petraglia, Brazil, composer and writer of musical programs; Nicholas Del Boca, Argentina, co-producer and independent tv director; Victor Roberto Diaz, Argentina, director of state radio station in Salta; Ronal Paiz Putzeys, Guatemala, C. A., a tv program emcee; Hector Rodrigo Penagos, Guatemala, C. A., administrative secretary of TGW, Guatemalan radio station.

Heiodoro Otero Chaves, Bogota, Colombia, art director of radio; Sunday Sam Young-Harry, Nigeria; B. Cammerans, Belgium; Hahn Kai Syum, Cho Nam Hun, and Yoon Kil Koo, Korea.

Leatherjackets

Continued from page 31

clobbered if we don't. I think it's obvious from past continuity acceptance reports that we do try to maintain a fair regard toward anybody's 'special interest.' But by the same token if every special interest were to constitute a new entry in a list of taboos, we'd have to go out of business.

"It seems therefore as though, as we've stated before, our function continues one of calling the shots, censoring the malicious and consciously not censoring honest reflections of the troubled world in which we live."

A "special interest" of another color is taken up in the case of the Jan. 31 "Playwrights '56" production of "This Business of Murder," which involved asphyxiation of a character by cigar smoke pumped into a tightly sealed room in which he was asleep. It seems an exec for the Cigar Institute of America wrote a "pretty friendly letter" to NBC on the effectiveness of the show but spoke about his group's anxiety "should we plan too many more such lethal exploitations of so familiar a pleasure as the cigar."

Helffrich assured the Institute that "we don't think a trend is likely, and in our own defense mentioned the numerous places visually in our broadcast output were cigars, cigarets, smoking in any form, show up in favorable context."

Station Reps

Continued from page 31

For that matter, the pacting of Charlie Philips as Petry's first sales development director keynoted the reps' service upbeat as much as anything else. Not quite as recent, but also important was the upping of Wells Barnett from promotion at Blair to presidential assistant.

It was rare for any rep to put other than a salesman in its top administrative post until a short time ago. But, in an apparent effort to point out to member stations that it had a man fully capable of "influencing the networks," Petry hired Tom Knode away from NBC station relations. Bill Crumbley was also hired recently by Adam Young in a network relations role and to double in hot 'n' heavy researching as an influence on agencies, and Frank Boehm just the other day was added to AD research and "special services" in a moveover from ABC.

Along with this latterday high degree of rep organization comes the vast increase in the number of personnel. Petry has six people in promotion and research under Bob Hutton. Company also added four workers in sales service and traffic to keep count on the program changes. Only a year ago, agencies were trying desperately to find out station availabilities through the reps, but that's mostly changed now.

CBS and NBC spot sales divisions show how large the staffs in support of sales really are. At CBS-TV Spot, there are six research, five promotion, four traffic and two sales development people; three of them are recent additions, and this staff is said to outweigh the number of actual salesmen. At the combined radio-tv operation at NBC, there are 16 in promotion, 14 in sales service and traffic, four in research and four in sales development.

Web Pressures?

Continued from page 28

leged network control over Commission personnel.

An effort to establish political influence in granting of tv licenses was made through questioning of Thomas C. Tinsley, Jr., Baltimore broadcaster (WITH) and substantial stockholder in WXEX-TV in Petersburg, Va. (Richmond area).

Under close interrogation by Everette MacIntyre, subcommittee counsel, Tinsley denied he had influence with the White House or the FCC. He admitted he was active in the Citizens for Eisenhower Committee but pointed out that his competitor for the Petersburg channel was also an Eisenhower supporter.

The subcommittee also heard Philip Merryman, prexy of the Committee for Hometown Television; John G. Johnson, chairman of the UHF Industry Coordinating Committee; and John W. English, vice chairman of the UHF ICC. Purpose of their testimony was to show that FCC handling of the UHF problem has been to the detriment of small business.

Evins got no comfort from English on the allegation of network influence over FCC. Pointing out that the agency ignored network proposals to solve the UHF problem, English said: "I wish the FCC had listened to the networks more."

Emmy Takes Hard Look

Hollywood, March 27.

Review of this year's Emmy setup with N. Y. chapter will be proposed at board meeting of Academy of TV Arts and Sciences today (Tues.). How to avoid "pitfalls" of this year's Emmy affair will be main object of review.

Meanwhile, Bob Longenecker, this year's dinner committee chairman, estimated that 1,780 persons attended the Pan Pacific aud ceremonies on March 17. While full accounting will not be available for another week, he opined that ATAS will "break even or slightly better" financially on the ceremonies.

Phoenix—KOOL, CBS affiliate, reports a near sellout in less than a week of the 140 games it will broadcast of the Phoenix Stars, local ballclub. Pat Flanagan, newly-upped to director of sports for KOOL-AM-TV, will do the play-by-play aided by Bob Wagner.

Tubie's Monument

Continued from page 28

first third of the book, it's high comic fantasy indeed, with some hysterically funny sequences in a Bronx boudoir and in Colbee's Restaurant in back of CBS. Then the book progressively becomes more serious to the point of near-tragedy, and the windup is somewhat on the morbid side though logical enough in its denouement.

It's this shifting quality that provides the novel's key disappointment for it starts off so hilariously that the last two-thirds are a letdown for the reader looking for more of the same comedy. Keveson has a wonderful ear for dialog, particularly of the Bronx genre, and a sure sense of setting up comic situations and exploiting them to the full. But he's also a skillful storyteller, and despite the disappointment of the shift in tone at the one-third mark, he keeps his readers glued to his story. As with all good fantasy, when it's all over, it sets the reader off on some extra pondering. "Tubie's Monument" is a strong book, but a good one; certainly recommended reading along Madison Avenue. *Chan.*

God of Channel I

Continued from page 28

lies. 'Tis also the gandering of Dahl's teevee show, "Danny Dahl's Dahlings." It relates the rise of a local deejay to national favorite worth millions to his network. It describes the emotional havoc Dahl creates among his performers and especially Molly Hill, his devoted Girl Monday - through - Sunday. Others caught in Danny's vortex are sundry girl singers with elastic virtues, flacks with flairs for spreading libel, show biz barristers, rival network troubleshooters, a veepee assigned to handle the leading character, sponsors, musicians and agency execs.

Much is made of a party staged in Dahl's lavish penthouse on a Manhattan hotel — a nifty affair including a mammoth bathroom with a rose marble tub boasting siiver spouts, a priceless Persian rug, a French love seat and a 27-inch teevee screen, but, alas, without color. Dahl, said to relate, does not quite become three-dimensional in this disenchanting success story. *Ranson.*

'Mr. Wizard'

Continued from page 29

tainer for any station that wants it. Current lineup runs about 140 affiliates, most of them via kinescope.

NBC considers the show a good investment from a couple of standpoints, says Herbert. For one thing, it's a public service sustainer that doesn't cost the network anything to project, yet is a worthwhile pubrelations project (ditto the feelings of the stations). For another, it is fast becoming an important merchandising setup, what with a science book already selling well and three science kits about to be packaged by top manufacturers. Merchandising is handled by NBC's Kagran Corp. subsid under a 50-50 split arrangement on the royalties, and while the web will never make back out of its share of royalties what it has lost in time charges, it represents a substantial potential for the future.

L&M Budget

Continued from page 29

there are five program supervisors.

Meantime, DFS has made initial expansion of its Coast production office in recognition of the greater number of Coast tv productions. So far two staffers have been added to Betty O'Hara's Coast crew.

Between 70 and 80% of the DFS total billings go into radio and television, it reports. Last year total billings were about $50,000,000.

Kansas City — Neal Johnson, longtime newscaster for KMBC here, has been appointed executive secretary of the Department of Labor field staff committee, according to word from James P. Mitchell, secretary in Washington. Johnson will headquarter here and will serve in a liaison capacity for department bureaus in an eight-state midwest area.

WABD LOPS FEATURES FOR 3-HOUR SPORTS

WABD, N.Y. tv station, is dumping its four-month-old Wednesday night double-feature format between 7:30 and 11 for a three-and-a-half hour edition of "Sportorama." Tom Moore, with whom the outlet is peppering the sked, will emcee the whole affair which is expected to preem April 4.

WABD will open the Wednesday nights sports entity with a half-hour panel, featuring four sports scribes batting around current controversies. From 8 on, there will be a mixture of play-by-play coverage and films, including reruns on the hour-long Sterling TV bowling package.

Station will telecast the Metropolitan golf driving and putting championships this spring and summer as a major part of the show. Idea, the station says, is to develop angles hitherto overlooked as video staples, since the hassle in getting rights to major sports events gets harder all the time.

For the golf driving sweepstakes, the station has arranged for regular remotes from a Bronx driving range. For the putting championship, WABD is installing a green in Studio One of its 67th St. plant. Station last year became the first to do a tennis match from a tv studio and was among the first stations in the country to televise in-studio wrestling.

DuM Folds Closed-TV

DuMont's closed-circuit department has been dissolved with the departure of its head Morris Mayers. The department flourished modestly when DuMont maintained network facilities and had the manpower to implement the sideline, but now the company is operating only two owned-operated stations with limited crews, making the c-c setup impractical.

Roy Sharpe, who was DuMont networks director of facilities, is also heading out of the organization. He handled cable contracts when DuMont used the coaxial regularly. Third DuMont exec to go is Bill Seaman, operations supervisor, who is heading for a similar job at ABC.

Louisville — Jack Donnell, vet WGRC announcer, over 16 years with the station, and Jerry Brown, sports spieler and all around mike vet of 12 years, wound up their connection Friday (23), to join KWK, St. Louis.

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Mgt.: William Morris Agency

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CISCO KID 25.4*

Dallas-Ft.Worth, ARB*, Jan., 1955

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NEW ROCK, ROLL 'N' RIOT STORM

Remington Must Pay 8c Tune Royalty In Decision Vs. Unlicensed Diskings

In his continuing drive to set legal precedents for the protection of the mechanical reproduction rights of his music publisher principals, Harry Fox, through his attorney Julian T. Abeles (& Bernstein) has won an important decision in a group of actions against Remington Records and its head, Donald H. Gabor.

The actions were brought in N. Y. Federal Court on behalf of Shapiro-Bernstein, Oxford Music, Meridian Music and St. Nicholas Music. The complaint alleged that the defendants infringed on copyrights by manufacturing records without any licenses from the publishers and without the service of notice under the compulsory license provision of the Copyright Act.

Because of the alleged infringement, judgment was demanded for the maximum of 8c for each record manufactured and attorneys' fees, instead of the statutory royalty of 2c payable under the compulsory license provision. Remington answered that prior to the manufacture of the records of each composition, it had served notice under the Copyright Act of its intention to make such use, and was at all times ready and willing to pay the 2c royalty which Fox refused to accept.

Upon Abeles' application the court granted summary judgment against Remington in each action, and referred the action to David C. Broderick as special master, to ascertain if Remington had infringed the copyrights or had served such notice as alleged by

(Continued on page 52)

RKO Tele Interest In Unique Is Joe Leahy; Expansion In Works

Trade queries about why the giant RKO Teleradio company should enter the disk biz via a 25% buy-in into a comparatively small indie label like Unique Records have sparked reports that RKO Teleradio was chiefly interested in getting Joe Leahy. Leahy, who is Unique's prexy, is a top arranger-conductor and, with RKO Teleradio's backing, will be in a position to rapidly expand the diskery's artists roster.

Unique will shortly expand into the package field covering all market facets from pops through folk, western and children's music to classical. Unique is dickering for a deal with a foreign diskery which would give it an immediately available classical repertory. RKO Teleradio, via its equity in Unique, is now also in the publishing biz via the latter's Lamas Music (ASCAP) and Britten Music (BMI).

American Sound Buys Urania for Tape Field

Urania Records, indie, has been purchased by American Sound Corp., an amalgamation of Allied Record Manufacturing Co. and Bart Manufacturing Co. Daken Broadhead, chairman of American, said that the line would be revamped and expanded for entry into the recorded tape field.

Hal Neely, national sales manager for Allied and American Sound, will supervise planning and change-over.

SEATTLE JAZZ UPBEAT

Seattle, March 27.

Presentation of jazz groups here is picking up a bit, with Don Anderson's dixieland band playing regular Saturday night stand at the Trianon and series of jazz concerts being presented each Sunday at Eagleson Hall on the University of Washington campus by Paul Neves and Chuck Mahaffey.

There is still no regular downtown or cafe stands for jazz bands, however.

Early Bird Special

Hollywood, March 27.

Capitol's own hefty schedule of late afternoon and evening recording has produced a bonus offer for indie diskeries whose artists are willing to get up early in the morning.

Coast label's custom division, noting the easy studio availability in the morning as against mounting difficulties at night, has issued a new price schedule for rentals, offering up to 33% saving for recordings prior to noon. Similar savings are available for dubbing services.

Decca Spotlights New Artists Via Album Releases

Decca is doing a switch with its roster of new artists. Instead of developing them via the singles route, the diskery is immediately showcasing its new names with fancy 12-inch LP packages. Among the names signed by Decca in recent months and who have had album releases are Joe Lilley, Conley Graves, Vicki Benet and Sylvia Syms. In some cases, impact of the sets was so strong that Decca released some of the sides as singles.

The new method of exposure has been made possible by the long-play development, which has resulted in a vast expansion of the album market. Customers are apparently more willing to gamble on a relatively unknown name in an attractive package, even at a $4 tab, rather than a more ephemeral single at a lower price.

Some artists, in fact, turn up with consistent album bestsellers even though their single sales are comparatively disappointing. Harry Belafonte, on RCA Victor, is a hit album property but not a big single seller. Danny Kaye, on Decca, is another in the same category. The figures, of course, are relative. A 50,000 sale in albums is big while the same total on a single is so-so.

CARL PERKINS & COMBO HURT IN AUTO CRASH

Philadelphia, March 27.

Carl Perkins, currently clicking with "Blue Suede Shoes" and his hillbilly band, en route to New York for an appearance on the Perry Como show, were injured and the driver of a truck was killed in a collision five miles south of Dover, Del., last week.

The entertainers' car was driven by Stewart R. Pinkham. Seriously injured were Perkins and his brother James. Slightly injured were a third brother, Lloyd Carlton Perkins, Pinkham and W. F. Holland. The band appears regularly on the Red Foley "Barn Dance" show. Thomas L. Phillips, driver of the pickup truck, was killed instantly.

Moose Charlap Joins Loesser's Writer Stable

Composer Moose Charlap has signed with Frank Music, tunesmith Frank Loesser's publishing firm. Pacting is part of the firm's program to develop young writers.

Among Charlap's credits are the score for the legit musical, "Peter Pan," with Carolyn Leigh, and the score for the tv musical, "The King and Mrs. Candle," with Chuck Sweeney. Loesser's firm hit the jackpot with the Jerry Ross-Dick Adler team until the death of Ross a few months ago.

RAP BIG BEAT FOR JUVE CAPERS

Boston, March 27.

Rock 'n' roll disk jocks and record hops were blasted by newspapers, radio columnists, school committeemen and city officials as a furor kicked off by the recent riot at Massachusetts Institute of Technology in Cambridge continued.

A clamp on future record hops were put on by the Cambridge City Council.

A motion in the Boston council called for the committee to appoint members of the Boston clergy to serve as advisors in drafting an approved list of disk jocks. At a session last week, committee members listened for hours to disks that had been featured at many recent school dances.

The Boston Herald, in an editorial said: "Cambridge has undertaken a kind of indirect censorship of music—it has restricted licenses for the kind of disk jockey entertainments that feature rock 'n' roll," and pointed out, "these juvenile crazes do pass, and this one will, too; another, as bad or worse, will take its place; censorship, direct or indirect, won't modify the course much."

The Pilot, official Catholic paper here, called for a freezeout of the jocks "who misbehave." It said: "The last few weeks has substan-

(Continued on page 54)

Medics Probe Death Of Mort Dixon, Songsmith Of Numerous Standards

When two notes were found by the Yonkers (N. Y.) police, the Westchester Medical Examiner, Dr. Victoria A. Bradess, started a formal investigation into the cause of death of vet songsmith Mort Dixon last week. Bottles of sleeping tablets were at his bedside of his Yonkers home. Dixon, 64, died in Lawrence hospital, Bronxville, N. Y., March 23.

Dixon had an impressive roster of popular standards to his credit, many dating from the 1920s when he was at his prolific peak, writing chiefly with Harry Woods and Billy Rose. Among the songs to his credit are "That Old Gang of Mine," "Marching Along Together," "Bye, Bye Blackbird," "River Stay Away From My Door," "I Found a Million Dollar Baby in a Five-and-Ten Cent Store," "I'm Looking Over a Four-Leaf Clover," "Lady in Red" and "You're My Everything," among many others. Dixon joined ASCAP in 1924 and was among its top earners.

Before turning songwriter, he was an oldtime vaude performer. After World War I he directed "Whiz Bang," an American Expeditionary Force show that toured France.

Dixon had only recently remarried. He has two grown daughters by his first wife whom he divorced two years ago.

Bobby Weiss in U.S. For Capital Tower Preem

Bobby Weiss, roving Continental rep for Capitol Records, is back in the U.S. after more than two years away, and heading for the Coast this weekend to participate in the new Capitol Bldg. festivities. When he returned in 1952, he suffered a bad accident (broken leg, etc.) which virtually made his U.S. stay an enforced hospitalization proposition.

He returns to his Paris base in about a month.

Town Hall Jazz Fete

An "Easter Jazz Festival," promoted by Kenneth Lee Karpe, is being staged at Town Hall Friday night (30) with an extensive roster of jazz names.

Heading the layout are Thelonius Monk, Oscar Pettiford and the Art Farmer-Gigi Gruce quintet.

Capitol Hits Decca With Three Suits Ranging From Infringement to Slander

Los Angeles, March 27.

Three separate lawsuits, covering three different complaints, were filed by Capitol Records against Decca here, asking only "such damages as we may prove." Two of the cases were in Federal Court and one in L. A. Superior Court.

Latter action, in which Frank Sinatra is a co-plaintiff, charges Decca with unauthorized use of his name on the liner of the current Decca soundtrack album from the motion picture, "Man with the Golden Arm," in which he stars. Complaint says Capitol is the exclusive distributor of Sinatra's current recordings, but the presence of his name on the liner of the "Arm" album implies that he is one of the performers to be heard on the soundtrack album. Singer-actor's contract with Carlyle Productions, which made the film, permits use of his name to advertise his work but since he doesn't perform in the album, suit contends Decca has no right to use his name. Superior Judge John J. Ford issued a show cause order calling on Decca to appear in court April 2 to show why it should not be restrained from distributing the album.

Packages and Nat Cole

A show cause order also was issued in one of the Federal actions, this one returnable April 9, as the plaintiffs seek to halt distribution of a pair of Decca albums. Pack-

(Continued on page 54)

'Original Cast' Single

Columbia Records is doing an "original cast" version of the new pop, "The $64,000 Question."

Hal March, emcee of the CBS-TV show of the same name, is cutting the Norman Leyden-Fred Ebb song.

Satchmo, Randall In New British-U.S. Band Swap Setup

London, March 27.

The second reciprocal band exchange between Britain and the U. S. starts at the Empress Hall, an 8,200-seater arena, on May 4 when the Louis Armstrong group makes its first British appearance for 25 years. The exchange band, led by Freddie Randall, opens in New York, May 14.

Benn Reyes, who is associated with Lee Gordon in promoting the two tours on either side of the Atlantic, planed back to New York last week (23) after setting all the British dates. The Armstrong group of six, augmented by the Gene Krupa quartet, with two vocalists, Anita O'Day and Velma Middleton, will stay at the Empress Hall through to May 12, giving two shows nightly. On May 13 they open out of town in Blackpool and subsequent dates have been set for Manchester, Glasgow, Newcastle, Dublin and Liverpool. All concerts will be staged in arena theatres.

Armstrong comes to London after his new tour which starts in Sydney on April 5. In Australia he will appear in Melbourne, Brisbane, Newcastle, Adelaide and Perth and will then go on for further dates in Singapore, Manila and Tokio. He winds his tour there on May 1 and heads immediately for London.

Associated Booking Corp

Details of the Randall tour are now being finalized by Joe Glaser. In addition to New York, the Britages are "Here Comes the Band" and "Holiday in Hawaii," recent

(Continued on page 54)

C-C'S DISK CLUB WING SETS EXEC PERSONNEL

The newly formed disk club subsid of the Crowell-Collier Publishing Co. is shaping up with the addition of new exec personnel. George T. Simon, jazz critic, has been named chief of the jazz repertoire, while Ronald Wise, formerly with RCA Victor and Mercury, will direct the classical and opera fields. T. Clynton Elrod will be in charge of systems and controls of all club operations, while Donald M. Brown will concentrate on membership promotion.

William H. Fowler, who left Capitol Records a couple of months ago for the new job, will be overall chief of the C-C disk department.

Revive Diamond Label With Jukebox Deal

Hollywood, March 27.

Irv Gwirtz, former owner of Musicraft and Diamond record labels, is reactivating the latter after several years layoff. He is launching diskings with Gloria Wood, backed by band conducted by Billy May. Diamond originally started with Jan August's "Misirlou," a top record seller.

The revived Diamond label has a deal with the Music Operators of America calling for orders on every release.

Nip Diskers Scramble For Foreign Masters; 840G to O'Seas Firms

Tokyo, March 27.

With American jazz and French songs a big hit here, all of the Japanese diskeries are scrambling for masters from the affiliated companies overseas to press in their factories. Competition among the diskers has resulted in booming sales for foreign disks here.

According to government statistics, 4,450,000 foreign disks were sold in Japan last year as against 10,000,000 for native music disks. The royalties to the foreign diskers reached $840,000, a huge sum for this country's industry. In addition, the disk jockeys and the Nippon Broadcasting Corp. spent $93,000 for disks imported from overseas.

Meantime, several Japanese tunes, such as "Gina-Kan-Kan-Musume" and "Otomi-San," are being pirated in the U. S. for the Japanese-American trade. U. S. copyright law does not provide protection for disks made in Japan and this fact may limit the export potential of Japanese disks.

One of the big disks from the U. S. to hit here recently is Eartha Kitt's "Sho-Jo-Ji," a Japanese tune written by the late Shinpei Nakayama and until now limited to the kindergarten set.

Ted Heath to Open U. S. Tour in San Antone

San Antonio, March 27.

Ted Heath and his orch will open their cross-country tour here at the Municipal Auditorium on Sunday (1). Heath is the first British bandleader to tour in this country for 25 years. With the Heath orch on the tour will be Nat (King) Cole, June Christy, Four Freshmen, Patty Thomas, dancer, and comedian Gary Morton.

Heath is touring the U. S. on an exchange basis with Stan Kenton's orch.

RCA Inks Folk Songstress

RCA Victor has wrapped up a 15-year-old songstress, Janis Martin, who is primed for both the pop and hillbilly fields.

Miss Martin is from Richmond, Va., where she appears regularly on the country show, "Old Dominion Barn Dance."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Billy Eckstine: "Joey Joey Joey"-"My Heart Says No" (RCA Victor). "Joey," from the Frank Loesser musical score of "The Most Happy Fella," is a standout piece of material that Billy Eckstine belts with maximum impact. It's his best effort on wax in some time, and the reported power of the Loesser legit click may give this entry enough momentum on the jockey tables to develop hit status. This number, incidentally, bears no resemblance to "Joey," the Betty Madigan hit of a couple of years ago. "My Heart Says No" is a solid ballad, also with excellent chances.

Gordon MacRae: "I've Grown Accustomed To Her Face"-"Who Are We?" (Capitol). Gordon MacRae, who is currently starring in pic versions of two Rodgers & Hammerstein musicals, may have come up with a pop hit (his first in a long time) in "Accustomed To Your Face," a number from a non-R&H legit musical hit, "My Fair Lady." He gives this much-covered tune a lightly swinging workover which should cop plenty of spins. On the ABC-Paramount label, Sid Feller batons a pleasing choral arrangement of this tune. On the Capitol flip, "Who Are We?" is a big ballad potently rendered by MacRae.

Four Esquires: "Look Homeward Angel"-"Santo Domingo" (London). "Look Homeward Angel" is an excellent ballad which the Four Esquires project with the right mood and feeling. It could climb very high, even though this is one male quartet that doesn't have a trademarked "beat." Flip is so-so material.

Ames Bros.: "It Only Hurts For A Little While"-"If You Wanna a See Mamie Tonight" (RCA Victor). Ames Bros. have a strong entry in "It Only Hurts," a catching melody with a good lyric idea. The quartet handles it slickly. Flip, from the 20th-Fox film, "The Revolt of Mamie Stover," is a clever number in a quasi-Latin tempo. It gets an attractive production and rates plenty of jock attention.

The Gaylords: "Who's Gonna Take You To The Prom"-"Bella Bambinella" (Mercury). The Gaylords take a crack at the rock 'n' roll idiom in "Take You To The Prom" with a bright number that could go all with way. It's in the contemporary groove with the repetitive rhythmic figures and direct lyric which the kids seem to go for these days. The Gaylords handle the number with suitable drive. Flip is a bouncing Italo-styled number.

Lucy Roberts: "Supper On The Table"-"Leap Year Red" (Vik). Lucy Roberts bows brightly on the Vik label with "Supper On The Table," a piece of nitery material with definite pop chances now that it's been completely sapolioed. Miss Roberts belts it colorfully and vigorously. "Leep Year Red" is another clever piece of material with excellent potential.

Guy Mitchell: "Solo"-"Green Grows The Grass" (Columbia). Switching away from the folk-type material which has characterized so many of his past releases, Guy Mitchell displays a fine balladeering style on this coupling. "Solo" is a lively ballad which he projects with commercial effectiveness against a lush orch and choral background. "Green Grows The Grass" is a pleasing memory song done in choral format.

Danny Kaye: "Madam, I Love Your Crepe Suzette"-"My Darling Jenny Macoo" (Decca). Out of his theatre repertory, Danny Kaye has come up with a charming side in "Crepe Suzette." It's a clever number which Kaye swings neatly "Jenny Macoo" is another catching number in a more traditional style.

Denny Vaughan: "Walk Hand In Hand"-"Just Sing A Song" (Kapp). "Walk Hand In Hand" is a big ballad which has been getting wide disk coverage. Although the rhymes are clicked, the number is melodically appealing. Denny Vaughan's reading for Kapp is very effective. Andy Williams handles it in similar style on the Cadence label. On the Kapp flip, "Just Sing A Song" is a change-of-peace number with a good beat.

Moonglows: "We Go Together"-"Chickie Um Bah" (Chess). The Moonglows is an "authentic" rhythm & blues combo and their vocal styling might sound extreme to an ear not accustomed to this idiom. In today's market, however, this is commercial. In "We Go Together," the crew has an excellent number for the genre and it could go all the way with a slightly toned down interpretation. Flip is a specialized rhythm novelty.

Best Bets

BILLY ECKSTINE (*RCA Victor*) — **JOEY JOEY JOEY** / *My Heart Says No*

GORDON MacRAE (*Capitol*) — **I'VE GROWN ACCUSTOMED TO HER FACE** / *Who Are We?*

FOUR ESQUIRES (*London*) — **LOOK HOMEWARD ANGEL** / *Santo Domingo*

AMES BROS. (*RCA Victor*) — **IT ONLY HURTS FOR A LITTLE WHILE** / *If You Wanna See Mamie Tonight*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
240th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

CHI JOCKEY TO GET FEEL OF LIVE MUSIC

Chicago, March 27.

WGN disk jockey Jim Lounsbury will debut his newly organized dance band at Chicago's Holiday ballroom next Sunday (1). Lounsbury will front the 14-piece orch and toot on sax and clarinet. His wife, Penny Smith, will vocalize.

Lounsbury's major effort here is an across-the-board, hour and a half teeveer, "Bandstand Matinee," on WGN-TV. Segment is pitched to the teenage audience; Lounsbury headlined a deejay stageshow at the Chicago theatre last year on the strength of this teen following. The band will attempt to further capitalize on the teen market, playing weekend high school and college dances.

Album Reviews

Percy Faith: "Swing Low In Hi-Fi" (Columbia). Percy Faith, one of the leading maestroes in the pop field, has batoned a highly attractive set of traditional Negro spirituals in this longplay platter. It's offbeat in that no vocals of any kind are used on a repertory that is distinguished for its poetic lyrics. Faith, however spotlights the basic musical treasure of American music in tunes like "Sometimes I Feel Like A Motherless Child," "Nobody Knows The Trouble I've Seen," "Ezekiel Saw The Wheel," "All God's Children Got Wings" and others of the same type. The arrangements are all colorful and tasteful.

Lawrence Welk: "Bubbles In The Wine" (Coral). The band biz may be chronically ill, but Lawrence Welk has shown that the right formula can go over in any circumstances. The fact that the formula happens to be on the cornball side is all the more surprising, in view of the contemporaneous rock 'n' roll cycle. Welk doesn't rock but he keeps on rolling along with that simple, direct, easy-to-take dance music which has already filled about a dozen Coral albums. This is another good sample of Welk's style in his versions of recent and current hits like "Moritat," "It's Almost Tomorrow," "The Poor People of Paris," "Wake The Town and Tell the People."

Bela Sanders Orch: "Enchanted Tangos" (Telefunken). This Telefunken set, recorded in Germany and released in the U.S. through London Records, offers tuneful collection of standard tango tunes as played by the Bela Sanders orch, a large, lush-sounding outfit. It's actually mood music with Latin dance beat that's not strong enough to get anyone dancing in the aisles, but it makes for smooth and easy listening.

Paul Weston Orch: "Reflections of An Indian Boy" (Columbia). This is a tone poem written by the late Carl Fischer, who for many years prior to his death, was Frankie Laine's piano accompanist. Himself part Indian, Fischer has incorporated some familiar thematic patterns in an atmospheric work that has been skillfully executed under Paul Weston's baton. The work is divided in nine sections keyed to various Indian rites.

Gerry Mulligan Quartet: "Paris Concert" (Pacific Jazz). This set by Gerry Mulligan, one of the top names in the modern jazz firmament was cut in Paris back in 1954 and displays the baritone saxist and his combo at the top of their form. This group, including Bob Brookmeyer on trombone, Red Mitchell on bass and Frank Isola on drums, plays with a swinging beat from first to last. The repertoire runs over many familiar Mulligan tunes such as "Bernie's Tube," "Moonlight in Vermont," "The Lady Is A Tramp" and other standards.

Hall Stein-Warren Fitzgerald (Progressive). As the label's name suggests, this platter is a set of modern jazz played by some comparative youngsters. Hal Stein on sax and Warren Fitzgerald on trumpet front a quintet that knows all the intricate chords, but the crew rarely manages to generate excitement.

George Feyer: "Echoes of Spain" (Vox). More of the flavorsome "Echoes" series, the pianist (with rhythm accomp) roaming zestfully through a flock of Spanish tunes, from folksongs to operatic excerpts.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of March 16-22, 1956

And the Angels Sing—†"Benny Goodman Story"	BVC
Ask Me	ABC
Band of Gold	Ludlow
Flamenco Love	BVC
Gal with the Yaller Shoes—†"Meet Me, Las Vegas"	Miller
Good Will	Thunderbird
Heart of Paris	Wood
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fairlady"	Chappell
If You Can Dream—† "Meet Me In Las Vegas"	Feist
Innamorata—† "Artists And Models"	Paramount
I've Grown Accustomed to Face—*"Fair Lady"	Chappell
Lisbon Antigua	Southern
Lullaby of Birdland	Patricia
Moritat—*"Three Penny Opera"	Harms
Most Happy Fella—*"Most Happy Fella"	Frank
Mr. Wonderful—*"Mr. Wonderful"	Laurel
Never Let Me Go	Famous
No, Not Much	Beaver
Poor People of Paris	Connelly
Rock and Roll Waltz	Sheldon
Rock Island Line	Hollis
Serenade—†"Serenade"	Harms
Small Town	Amer. Acad.
Stars Fell on Alabama	Mills
Tender Trap—†"Tender Trap"	Barton
Too Young to Go Steady—*"Strip for Action"	Robbins
Valley Valparaiso	Broadcast
We All Need Love	Remick
Wild Cherry	Hollis
Without You	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

All At Once You Love Her—*"Pipe Dream"	Williamson
All the Way Around the World	United
Ask Me	ABC
Band of Gold	Ludlow
Beyond the Sea	Chappell
Blue Suede Shoes	Hi-Lo
Dungaree Doll	Marks
Great Pretender	Panther
Heartbreak Hotel	Tree
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
In the Wild, Wild West	Robbins
Juke Box Baby	Winneton
Lisbon Antigua	Southern
Moritat—*"Three Penny Opera"	Harms
Mr. Wonderful—*"Mr. Wonderful"	Laurel
No, Not Much	Beaver
Nothing Up My Sleeve	Desilu
Poor People of Paris	Connelly
Rock and Roll Waltz	Sheldon
See You Later, Alligator	Arc
Shamrocks, Shillelaghs and Shenannigans	Tee Kaye
Small Town	Amer. Acad.
Tender Trap—†"Tender Trap"	Barton
Too Young to Go Steady—*"Strip for Action"	Robbins
Tutti Frutti	Venice
Valley Valparaiso	Broadcast
Walk Hand in Hand with Me	Republic
What a Heavenly Night for Love	Tee Kaye
Without You	Broadcast

VARIETY 10 Best Sellers on Coin-Machines

1. POOR PEOPLE OF PARIS (6)	*Les Baxter* / *Lawrence Welk*	*Capitol* / *Coral*
2. LISBON ANTIGUA (11)	*Nelson Riddle* / *Mitch Miller*	*Capitol* / *Columbia*
3. ROCK AND ROLL WALTZ (12)	*Kay Starr*	*Victor*
4. NO, NOT MUCH (7)	*Four Lads*	*Columbia*
5. MORITAT (8)	*Dick Hyman Trio* / *Hayman-August* / *Billy Vaughn*	*MGM* / *Mercury* / *Dot*
6. SEE YOU LATER, ALLIGATOR (8)	*Bill Haley's Comets*	*Decca*
7. BLUE SUEDE SHOES (2)	*Carl Perkins* / *Elvis Presley*	*Sun* / *Victor*
8. JUKE BOX BABY (1)	*Perry Como*	*Victor*
9. WHY DO FOOLS FALL IN LOVE (1)	*Teen Agers* / *Diamonds* / *Gale Storm*	*Gee* / *Mercury* / *Dot*
10. HEARTBREAK HOTEL (1)	*Elvis Presley*	*Victor*

Second Group

GREAT PRETENDER	*Platters*	*Mercury*
BO WEEVIL	*Teresa Brewer* / *Fats Domino*	*Coral* / *Imperial*
EDDIE, MY LOVE	*Fontane Sisters* / *Chordettes* / *Teen Queens*	*Dot* / *Cadence* / *RPM*
INNAMORATA	*Dean Martin* / *Jerry Vale*	*Capitol* / *Columbia*
A TEAR FELL	*Teresa Brewer*	*Coral*
HOT DIGGITY	*Perry Como*	*Victor*
MEMORIES ARE MADE OF THIS	*Dean Martin* / *Gale Storm*	*Capitol* / *Dot*
SEVEN DAYS	*Crew-Cuts* / *Dorothy Collins*	*Mercury* / *Coral*
I'LL BE HOME	*Pat Boone*	*Dot*
FLOWERS MEAN FORGIVENESS	*Frank Sinatra*	*Capitol*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Continental Jazz Combos Turn Paris Into an Oldtime Corner of New Orleans

Paris, March 20.

The first European Jazz Festival of New Orleans, dedicated to the practitioners of the N.O. style, blasted out here last week (10) at the immense Palais Des Sport which had over 9,000 enthusiasts present. Backed by the monthly review Jazz Magazine and produced by Pierre Andrieux, it gave a revealing cross-section of European jazz. Eight countries, (France, Italy, Germany, Austria, Belgium, Holland, Switzerland and Great Britain) were repped and some American longtime residents in France sat in with the Gallic entries.

Great crowd was surprisingly subdued, and dancing in the aisles, clapping to the better bands or some overemphatic demonstrations of like or dislike, were the only reactions of this youthful mob. However, plenty of police were in attendance in case something set off the crowd. Absent was the dean of N.O. expatriates, Sidney Bechet, who set off a riot at the Olympia Music hall some months ago. U.S. visitors were Bill Coleman on his trumpet, Benny Waters with his soprano sax, Mezz Mezzrow and his clarinet and jive singer Cecily Ford. All sat in with Gallic bands and got large hands.

Best showing was Belgium with Dixie Stompers (7), an excellent group with a dynamic rhythm. Next in favor was Holland with the Down Town Jazz Band (6). France followed with most of entries, in the Michel Attenoux orch (7), Moustache's Band (11), Rene Franc orch (6), Jean Furet orch (6) and Armand Gordon and his Dixie Jazz Pals (7).

In all it denoted that, besides pix, the greatest U.S. show biz export and international influence is jazz. Switzerland displayed a neutral if acceptable turn; Germany was somewhat heavy on the feeling but passable; Austria gave a good lilting account of itself and England was very well received with the Humphrey Lyttleton orch (8). Italy displayed a natty type of jazz a la their clothes, while the U.S. guests showed why this imitation and absorption of jazz was going on.

Bobby Forest did a commendable emcee job keeping the crowd from exploding, and the show was well organized and conducted. U.S. cultural gambit and the USIS here showed itself cognizant of this by having a film crew on hand to record this West European get-together of jazzsters.

SPA Now Seeking Higher Royalties Due to Price Hikes

The Songwriters Protective Assn. is currently seeking to get a higher royalty for writers on sheet music as a result of the hike in price on piano copies since the 1947 pact with publishers was signed. That contract provided that any fixed royalty rate on piano copies would be tied to the wholesale price on sheet music. Since 1947, the wholesale price on pop music has gone up generally from 22c to 25c. SPA is asking the publishers to hike the royalties proportionately on all copies sold after Jan. 1 of this year.

SPA execs, meantime, hope to sit down with publishers to negotiate a new basic agreement sometime this summer. The current pact expires at the end of this year and, if the last negotiations were any sign, the talks could go on for more than a year. Last time, SPA negotiated with the group of top publishers belonging to the Music Publishers Assn. and other firms were later asked to sign the same contract. This time, however, SPA may ask for an even wider representation of publishers to negotiate with.

SPA execs are meeting regularly to determine what changes should be made in the current basic agreement. When that job is done the talks with publishers will open.

Blind Scot Jazz 88er Bows in Village Spot

Joe Saye, blind Scottish jazz pianist, makes his debut in the U.S. Friday (30) at the Cafe Bohemia, N.Y. Greenwich Village spot. Saye was given a special okay by the American Federation of Musicians to play here, since he's here for an operation on his son's eyes. He was recorded last week for the EmArcy label.

It's the second recent debut for a foreign jazz keyboarder at this spot, Enrique Villegas, the Argentine 88er, having played there recently.

Ex-Hilltopper Escapes Jail in Narcotics Rap

New Orleans, March 27.

A former member of The Hilltoppers singing group, arrested here in January, was given a five-year suspended sentence last week after he pleaded guilty to a charge of possession of marijuana. He was Robert Goldstein, 28, who sang under the name Bob Gaye with the group.

He was appearing with them at a night club here when he was arrested at a motel.

'Hit Parade' Lineup

(On March 24 NBC-TV Show)

1. Rock & Roll Waltz Sheldon
2. Poor People Paris Connelly
3. Lisbon Antigua...Southern
4. Moritat .....Harms
5. No, Not Much.....Beaver
6. Great Pretender...Panther
7. Memories Made..Montclare

SNOWSTORM POSTPONES RIAA OFFICERS' VOTE

Last week's snowstorm caused postponement of elections of new officers of the Record Industry Assn. of America at the board meeting last week. Several directors, who were out of town, couldn't get transportation back to N. Y. in time for the Wednesday membership conclave, which usually directly precedes the naming of new officers.

The member disk companies re-elected seven of the eight board members. In the single switch, Sam Clark, head of the ABC-Paramount disk operation, replaced Archie Bleyer, Cadence Records chief. Other board members are James B. Conkling, Columbia Records prexy; Irving Green, Mercury topper; Howard Letts, RCA Victor operations manager; Leonard Schneider, Decca exec v.p.; Glenn Wallichs, Capitol Records topper; and John Stevenson, head of the Children's Record Guild. It's expected that officers' elections will be held in a couple of weeks.

AFM, Local 47 Hassle Sparks Govt. Copyright O.O. to Guard Performers

Hollywood, March 27.

Federal Government is studying the demands of Local 47 musicians with an eye toward possible changes in the copyright law, VARIETY learned today (Tues.) as the tune union's battle against James C. Petrillo raced toward a Congressional investigation. Petrillo, AFM prexy, and target of the local musicians' ire, has been subpoenaed, along with members of both factions in the strife-ridden Local 47, to give testimony before a special subcommittee of the House Committee on Education and Labor which will meet here April 7.

Copyright office has been in touch with Cecil F. Read, local's veepee and acting president in the wake of the lopsided 1,535-to-51 ouster vote against president John teGroen, to determine the demands and feelings of working musicians on the thorny question of "property rights" in the music they record for disks or soundtracks.

Abe L. Goldman, principal legal adviser of the Copyright Office, wrote Read early this month, explaining he had been following the story of the local rebellion. He explained that the Copyright Office has begun a study of the overall problem as a result of proposals "originating in Europe for an international convention on the rights of performers, producers of recordings" and others who heretofore have been paid a flat one-time fee for music regardless of its ultimate usage. Goldman added that the Register of Copyrights is particularly interested in the problems of musicians with respect to the making and reuse of recordings of their performances.

Read has transmitted to Goldman copies of the Local 47 appeal on Trust Fund policies which was presented to Petrillo and the International Executive Board of the Federation in New York last January. IEB rejection of the appeal was one of the triggers that set off the local revolt.

Insurgent leader took the posi-

(Continued on page 52)

Chi Jocks Unionize For a Disk Session

Chicago, March 27.

It's a rare day when deejays speak to one another, let alone sing together. But six Chi platter-chatter specialists are doing just that under the auspices of Mercury Records.

Gabbers Jack Eigen, Eddie Hubbard, Jim Lounsbury, Bill Anson, Bill O'Connor and Dan Sorkin are uniting this week in close harmony at Universal studios for a pressing of "Disk Jockey Blues," flipped with "Happy Marriage." A group of Detroit jocks also did the same type of disk stunt recently.

Satchmo-Herman Pull Big $13,500 in Philly

Philadelphia, March 27.

Concert double-header at the Academy of Music co-featuring Louis Armstrong group and Woody Herman and his Third Herd drew two large houses Friday evening (23).

Promoters Lee Guber and Frank Ford netted a fancy $13,500 for the brace of concerts with a top admish of $4.40.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	LES BAXTER (Capitol)	Poor People of Paris
2	2	NELSON RIDDLE (Capitol)	Lisbon Antigua / Port Au Prince
3	3	FOUR LADS (Columbia)	No, Not Much / Moments to Remember
4	4	KAY STARR (Victor)	Rock and Roll Waltz
5	7	PERRY COMO (Victor)	Hot Diggity / Juke Box Baby
6	..	CARL PERKINS (Sun)	Blue Suede Shoes
7	..	ELVIS PRESLEY (Victor)	Heartbreak Hotel / I Was The One / Blue Suede Shoes
8	9	TEEN AGERS (Gee)	Why Do Fools Fall In Love
9	5	PLATTERS (Mercury)	Great Pretender / Magic Touch
10	10	BILL HALEY'S COMETS (Decca)	See You Later, Alligator / R-O-C-K

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*POOR PEOPLE OF PARIS	Connelly
2	2	†LISBON ANTIGUA	Southern
3	3	†ROCK AND ROLL WALTZ	Sheldon
4	4	*NO, NOT MUCH	Beaver
5	5	*MORITAT	Harms
6	7	†WHY DO FOOLS FALL IN LOVE	Patricia
7	..	†BLUE SUEDE SHOES	Hi-Lo-H&R
8	..	†HEARTBREAK HOTEL	Tree
9	..	*HOT DIGGITY	Roncom
10	6	*GREAT PRETENDER	Panther

Local 802 'Neutral' In Anti-Petrillo Move on Coast

While some members of New York's Local 802 have voiced support for the anti-Petrillo leadership of Local 47 in Los Angeles, the local's leadership is keeping a strict hands-off policy in the most serious fight within the American Federation of Musicians in many years. Local 802's prexy Al Manuti is on the Coast this week, presumably to study the Local 47 situation at first hand.

Move to support Local 47 is being sparked by a video studio musician, Charles Margolies. Latter introduced a motion to that effect at a Local 802 membership meeting recently, but Manuti's declaration that the meeting did not have a quorum resulted in tabling. Many Local 802 musicians have dual membership on the Coast and support for Local 47's stand is coming from this segment.

Like the Coast tooters, the Local 802 members with regular video, video-film and disk assignments are not happy with the policy followed by AFM prexy James C. Petrillo in regard to his all-out support for the Music Performance Trust Funds. They claim that too much of their money is being diverted into the Funds which, as an industry body financed by royalties paid on disks and vidpix sales, underwrites concert projects for unemployed musicians around the country.

Supporters of Petrillo point out that it's only fair that the working musicians, particularly in the disk field, help support the unemployed tooters. They claim that the disks have put many musicians out of work and, in any case, the musicians who get regular calls for work on disks and tv, earn enough coin as it is.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	George E. LeZotte—WAVZ—New Haven	Fred Fiske—WWDC—Washington	Phyllis Leftwich—WAYE—Baltimore	Sherm Feller—WVDA—Boston	Tal Hood—WFGM—Fitchburg	Herb Fontaine—WJDA—Quincy	Tom Durand—WTTM—Trenton	Frank Ward—WWOL—Buffalo	Dick Doty—WHAM—Rochester	Nedd Flemming—WAEB—Allentown	Jerry Gaines—WHAT—Philadelphia	Dean Slack—WJOY—Burlington	SOUTH: Bill Wright—WAPI—Birmingham	Chuck Thompson—WALA—Mobile	Bob Clayton—WPIN—St. Petersburg	Arlie S. Huff—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Kent Burkhart—KENT—Shreveport	Don Wallace—KTUL—Tulsa	Bruce Hayes—KLIF—Dallas	Roger Clark—WNOR—Norfolk	MIDWEST: Ernie Simon—WGN—Chicago	Don Bell—KRNT—Des Moines	Marty McNeeley—WJB—Detroit	Ken AlBridge—KHMO—Hannibal	Eddie Clarke—WHB—Kansas City	Jim O'Neill—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Wes Hopkins—KYW—Cleveland	Maurice Jackson—WVKO—Columbus	Gene Piatt—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Bill Kelso—KTKT—Tucson	Al Radka—KFRE—Fresno	Ira Cook—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Vince Brascia—KBMI—Las Vegas	Sammy Taylor—KWJJ—Portland	TOTAL POINTS
1	1	9	Les Baxter	Capitol	*Poor People of Paris	..	1	1	1	..	..	1	2	6	1	5	1	7	3	..	2	1	2	10	4	1	7	1	8	3	3	..	6	2	2	1	5	2	8	3	1	1	1	10	7	265
2	2	12	Four Lads	Columbia	*No, Not Much	..	4	4	..	..	..	6	1	7	2	3	4	..	6	5	9	2	1	..	..	..	..	4	4	..	..	..	8	5	1	2	1	5	1	..	2	4	4	3	5	194
3	3	16	Nelson Riddle	Capitol	†Lisbon Antigua	..	..	7	..	..	..	2	..	2	4	..	2	..	7	..	5	..	..	3	5	..	..	2	..	8	2	..	5	6	..	..	..	..	..	..	5	..	2	3	1	6	133
4	5	13	Kay Starr	Victor	†Rock and Roll Waltz	..	7	..	..	..	..	5	3	8	6	..	..	3	..	..	..	1	4	..	1	8	..	..	5	6	..	..	..	10	..	3	9	..	..	..	..	..	5	2	2	..	110
5	11	5	Carl Perkins	Sun	†Blue Suede Shoes	10	..	6	..	..	1	8	..	1	..	..	..	5	..	..	..	..	..	6	3	2	..	..	2	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	4	91
6	4	7	Pat Boone	Dot	†I'll Be Home	..	..	2	..	..	..	..	..	9	3	..	2	4	..	..	..	3	..	..	7	..	..	..	..	..	5	..	4	..	..	3	..	..	4	..	4	..	..	..	..	..	81
7	7	11	Dick Hyman Trio	MGM	*Moritat	..	2	..	..	10	..	3	..	..	8	4	6	6	..	..	..	5	..	10	10	..	9	3	..	..	9	..	9	..	..	..	8	..	7	..	9	9	..	7	..	75
8	6	4	Perry Como	Victor	*Hot Diggity	..	..	..	..	6	2	9	..	..	..	2	..	..	..	1	7	7	..	..	..	..	..	..	..	..	1	10	..	7	..	..	..	3	..	..	..	..	..	..	9	68
9	12	4	Perry Como	Victor	†Juke Box Baby	1	..	3	..	..	..	..	..	..	5	..	8	..	..	..	10	..	6	..	..	7	..	..	..	..	..	1	..	4	..	6	..	..	..	..	..	..	..	..	..	..	59
10	9	4	Elvis Presley	Victor	†Heartbreak Hotel	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	8	7	1	5	..	..	..	..	..	..	1	..	..	..	..	..	..	..	6	..	..	2	52
11A	14	14	Platters	Mercury	*Great Pretender	..	..	..	..	..	..	7	9	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	9	..	..	7	..	..	10	46
11B	10	5	Teresa Brewer	Coral	†A Tear Fell	..	..	..	..	..	..	..	6	..	..	1	..	..	..	..	..	..	4	..	..	..	..	..	..	4	1	..	..	8	..	..	..	..	..	..	..	10	..	8	..	46
13	23	4	Frank Sinatra	Capitol	*Flowers Mean Forgiveness	..	..	..	..	7	4	..	..	..	7	..	7	..	8	..	..	7	..	..	..	3	9	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	44
14	44	5	Dean Martin	Capitol	*Innamorata	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	10	..	4	..	..	..	..	..	..	..	2	4	..	7	5	..	43
15	29	9	Percy Faith	Columbia	†Valley Valparaiso	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	1	..	8	5	4	..	42
16	8	7	Teen-Agers	Gee	†Why Do Fools Fall in Love	..	10	5	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	4	2	..	..	..	..	9	..	..	..	..	..	..	..	8	..	..	..	6	..	..	..	40
17	..	1	Platters	Mercury	*Magic Touch	3	..	10	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	33
18	38	6	Sarah Vaughan	Mercury	*Mr. Wonderful	5	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	8	..	..	..	1	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	32
19	33	4	Gale Storm	Dot	†Why Do Fools Fall in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	..	..	5	..	..	..	..	..	6	..	3	30
20A	..	1	Eddie Fisher	Victor	†Without You	9	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	6	5	..	9	..	..	28
20B	23	2	Richard Maltby	Vik	*Man With the Golden Arm	6	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	8	..	..	..	..	..	..	..	..	1	28
22	17	12	Bill Haley's Comets	Decca	†See You Later, Alligator	..	..	9	..	..	..	..	4	..	8	..	..	..	..	..	..	9	..	..	..	..	..	9	..	..	..	..	3	..	..	..	10	..	..	..	..	..	..	..	25
23	36	2	Lonnie Donnegan	London	†Rock Island Line	..	..	..	..	..	7	..	..	9	..	..	8	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	24
24A	17	3	Teen Queens	RPM	†Eddie, My Love	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	5	2	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
24B	13	4	Diamonds	Mercury	†Why Do Fools Fall in Love	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	3	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	23
26A	..	2	Chordettes	Cadence	†Eddie, My Love	..	..	8	..	4	..	..	..	..	..	10	..	9	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	7	..	..	..	..	..	..	..	..	22
26B	15	2	Dick Jacobs	Coral	*Man With the Golden Arm	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
28	..	1	Vic Damone	Columbia	*On Street Where You Live	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	2	..	..	..	..	..	20
29	..	1	Cathy Carr	Fraternity	†Ivory Tower	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	19
30	..	1	McGuire Sisters	Coral	†Missing	..	..	..	..	..	..	7	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
31	..	9	Gogi Grant	Era	†Who Are We	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	5	..	7	..	..	..	..	16
32A	..	1	Fats Domino	Imperial	†Bo Weevil	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
32B	..	2	Richard Hayes	ABC-Par	*Street of 33 Steps	..	..	..	..	1	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	15
32C	30	2	Billy May	Capitol	*Main Title	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
32D	34	2	Eileen Rodgers	Columbia	*You're Wrong, All Wrong	..	..	..	..	3	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
36	41	2	Four Voices	Columbia	*Lovely One	4	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
37A	..	5	Nat (King) Cole	Capitol	†Ask Me	..	..	..	..	..	..	..	..	8	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	..	13
37B	..	2	Artie Wayne	Liberty	†How Do I Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	13
37C	..	4	Billy Williams Four	Coral	†Crazy Little Palace	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	13
37D	45	3	DeJohn Sisters	Epic	†Hotta Chocolotta	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	13
41	41	17	Don Cherry	Columbia	†Band of Gold	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	12
42A	..	1	Nelson Riddle	Capitol	†Port au Prince	..	..	..	6	..	..	..	..	..	..	..	..	10	..	..	..	..	9	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42B	..	1	Vic Damone	Columbia	*We All Need Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	11
44	..	3	Joni James	MGM	*Don't Tell Me Not to Love	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	10	..	..	..	..	..	..	..	10
45	37	4	Roger Williams	Kapp	*Beyond the Sea	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10	..	..	..	..	..	..	..	7

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Vet Pianologist Billy Eckstein Still at It at 67

Montreal, March 27.

Oldtime pianist-composer Billy Eckstein, after 21 years in the suburbs, is 88ing nightly at Jack Horn's midtown Clover Cafe. Now 67, Eckstein collabed with Gene Buck on a song in "Ziegfeld Follies of 1919;" later taught piano to Robert Emmett Dolan, then a boy in Montreal, now producer of Paramount's "Anything Goes" and of this year's Oscar show; and played for Beatrice Lillie's first stage appearance. For 20 years he was "cinema interpreter" at the Montreal Strand. His songs and records sold widely, and he still cuts an occasional one for RCA-Victor's Canadian label.

Eckstein was a child prodigy who played in public at three, with a wheeled gadget to support his wrists, and at 14 had his name in lights on Broadway at the old Wistaria Grove Roof Garden, above where Martin Beck later built the Palace. Elsie Janis, who was exactly three months younger, was on the bill with him. As "Willie Eckstein, the Boy Paderewski," he toured the U.S., appearing with Eva Tanguay, Houdini, Jack Norworth, Grace Kelly's uncle Walter C. Kelly "The Virginia Judge" (who came from Philly) and other names, over most of whom he was billed. VARIETY reviewed him in one of its early issues. He played for President Theodore Roosevelt on the golden piano in the White House.

His boyhood friend, Lieut. Gitz Rice, dedicated his hit, "Dear Old Pal of Mine," to him.

ILL. COUNTY TRIES TO BLOCK JUKE MOBSTERS

Chicago, March 27.

In an attempt to block an alleged hoodlum invasion of jukebox sites, the Du Page county commissioners last week enacted a jukebox licensing law to screen out undesirable operators.

The law sets a license fee of $25 yearly for each box in the county, to be issued to an operator only after Sheriff Stanley A. Lynch has investigated the applicant and given him a clean bill of health. The law, drafted by State's Attorney William L. Guild, also requires that a county-issued, serially numbered sticker be placed on each machine and that operators turn in to the county clerk a monthly report listing box locations and any location changes.

BOOK BG BAND FOR COLLEGE CIRCUIT TOUR

Benny Goodman will take his new band on a swing of the college circuit after his seven-week stand at the Empire Room of the Waldorf-Astoria, N. Y., closes April 1. He will play campuses across the country in a move to cash in on the personal promotion of Universal-International's current biofilm, "The Benny Goodman Story," and the flock of BG disk releases by all major disk companies hitchhiking on the pic.

Goodman's partial itinerary includes stopovers at the U. of Minnesota, April 21; Purdue, April 27; Detroit U., May 4-5; Virginia Polytechnic Institute, May 11; Ohio U., May 19, and The Citadel, June 1. Mitzie Cottle, femme vocalist who joined the band for the Waldorf stand, will also make the tour.

VIK'S DIAZ, ROSNER BACK

Herman Diaz, artists & repertoire chief of Vik Records, and Ben Rosner, sales chief of the RCA subsid label, arrived back in N. Y. yesterday (Tues.) after trekking through the southern territory.

Duo outlined the label's plans and prospects to distribs.

Israeli Disk Industry Forges Ahead In Face of Foreign Platter Flood

Tel Aviv, March 13.

Undaunted by the flood of competition from American, British, French, Italian and even Russian record companies, the native Israeli product has forged ahead over the past seven years and this week marked the sale of the millionth disk.

The Hed-Arzi Co. is the oldest local firm in the industry to begin production on a businesslike basis It began during the 1948 war for independence and counted among its assets one poor excuse for a studio, an ancient piano and a couple of rasping singers. Today the picture is different. The outfit runs from the town of Ramat-Gan, a fashionable Tel-Aviv suburb on Israel's gold coast and numbers among its talent the top local favorites, Shoshana Damari, Yaffa Yarkoni, Leo Fuld and Les Baron.

Makolit, other major firm concentrates on local talent, with artists like Freddy Dura, Israel Itzhaki and Shimshon Barnoy. Backing up the two local producers is Israphone which is a manufacturing outfit pressing foreign disks for Decca, Brunswick and Columbia.

Local concentration on longplay platters is only a year old and features mainly national folk material that has made quite an impact here and abroad with the U. S. accounting for a large share of the export market. Most of the platters turned out this year will be in the LP category.

Basically, the problem of foreign competition is being met by putting out records at rock bottom prices. Local 78 rpm singles run from 80 cents to $1.40 and the LPs from $1.15 to 2.25. The cost of the imported records is almost twice the local price.

The club idea has hit the industry here also. One firm plans to manufacture inexpensive changers that can be priced between $50 and $100. This machine will be sold together with a basic library of about 100 records on an easy payment plan. About to be set into operation very shorty is the "Israel Record Club" through which, in return for a small monthly fee, members will be able to receive all new disks cut within a certain time or have the option of choosing a set number of tunes each month.

Promotion has already begun whereby one company offers a fourth record free with the purchase of three others. Most promotion is handled via film house outlets. The diskers cuffo their new releases to the cinemas which play the records during intermission.

RUSS CARLYLE ORCH JOINS ABC-PARAMOUNT

Chicago, March 27.

First band to be signed to the ABC-Paramount label is the Russ Carlyle orch. Deal was concluded last week by Bill Black, Orchestra Inc. topper who handles Carlyle.

ABC-Par's artists & repertoire chief Don Costa is in Chicago to record four sides with Carlyle this week.

CCC ELECTS NEW OFFICERS

Hollywood, March 27.

New officers of California Copyright Conference include Bob Marks, of Marks Music, as prexy; Bernard Brody, Guild Films, v.p.; Virginia Warwick, KHJ librarian, secretary; Franzi Pasternacki, treasurer; and Alene McKinney, KBIG, assistant secretary.

CCC will meet in April to hear John Shulman, Songwriters Protective Assn. general counsel and U.S. rep to the International Copyright Convention, discuss problems in the field.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**LES BAXTER** (Capitol) "Poor People of Paris"	3	1	2	1	1	1	2	1	4	1	2	1	5	7	4	5	2	3	4	159
2	2	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	2	..	10	3	..	2	6	3	6	2	3	2	2	..	9	..	3	2	2	108
3	3	**FOUR LADS** (Columbia) "No, Not Much"	8	..	5	5	3	8	4	6	9	3	8	4	4	8	8	..	4	1	5	94
4	4	**KAY STARR** (Victor) "Rock and Roll Waltz"	1	..	..	2	4	3	3	4	8	5	9	3	7	..	5	..	7	..	..	82
5	5	**TEEN AGERS** (Gee) "Why Do Fools Fall in Love"	..	6	9	6	..	9	1	5	..	6	1	..	..	..	2	8	1	..	..	67
6	10	**CARL PERKINS** (Sun) "Blue Suede Shoes"	..	5	1	7	..	..	7	8	..	9	4	..	..	1	1	1	..	..	..	66
7	9	**ELVIS PRESLEY** (Victor) "Heart Break Hotel"	..	8	..	..	..	..	..	2	3	8	..	..	1	4	7	..	..	..	1	54
8	8	**PAT BOONE** (Dot) "I'll Be Home"	..	10	4	..	7	..	..	7	..	10	..	..	3	2	..	..	..	..	7	38
9	6	**DICK HYMAN TRIO** (MGM) "Moritat"	4	..	..	..	6	5	5	9	..	4	7	..	..	..	..	..	..	..	..	37
10	7	**PLATTERS** (Mercury) "Great Pretender"	5	..	..	10	2	..	..	..	..	7	..	5	..	..	..	..	6	..	6	36
11	13	**PERRY COMO** (Victor) "Hot Diggity"	10	2	..	..	10	4	..	..	..	..	..	10	..	..	3	7	..	..	9	33
12	12	**PERRY COMO** (Victor) "Juke Box Baby"	..	..	3	..	..	..	9	..	7	..	5	..	..	3	..	..	..	..	..	28
13	11	**BILL HALEY'S COMETS** (Decca) "See You Later, Alligator"	9	..	..	..	8	..	..	..	..	..	10	7	10	..	..	..	5	..	3	25
14	17	**TERESA BREWER** (Coral) "A Tear Fell"	..	7	..	..	..	10	10	..	..	..	..	..	8	6	..	3	..	..	..	22
15	14	**DON CHERRY** (Columbia) "Band of Gold"	6	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	9	6	..	18
16	..	**DICK JACOBS** (Coral) "Man With the Golden Arm"	..	9	..	4	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	16
17	15	**CHORDETTES** (Cadence) "Eddie, My Love"	..	..	..	..	..	..	..	..	2	..	6	..	..	..	..	..	..	..	..	14
18A	18	**LONNIE DONNEGAN** (London) "Rock Island Line"	..	..	..	9	..	..	..	10	1	..	..	..	..	..	..	..	..	..	..	13
18B	20	**PLATTERS** (Mercury) "Magic Touch"	..	3	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
20A	20	**RICHARD MALTBY** (Vik) "Man With the Golden Arm"	..	..	..	..	..	..	8	..	..	..	..	..	..	5	..	..	..	..	..	14
20B	..	**ELVIS PRESLEY** (Victor) "I Was the One"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9
22	15	**DIAMONDS** (Mercury) "Why Do Fools Fall in Love"	..	..	..	..	..	..	..	..	..	..	..	8	6	..	..	..	..	..	..	8
23	20	**PEGGY LEE** (Decca) "Mr. Wonderful"	..	..	..	..	9	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7
24	..	**FONTANE SISTERS** (Dot) "Eddie, My Love"	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	10	6
25	..	**BILL HALEY'S COMETS** (Decca) "R-o-c-k"	..	..	7	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5

1	2	3	4	5	6	7	8	9	10
HARRY BELAFONTE	CAROUSEL	BENNY GOODMAN STORY	MAN WITH THE GOLDEN ARM	ELVIS PRESLEY	MUSIC FOR SWINGING LOVERS	OKLAHOMA!	5 TROMBONES, 4 FRESHMEN	JULIE IS HER NAME	MUSIC TO CHANGE HER MIND
Harry Belafonte	Film Soundtrack	Benny Goodman	Film Soundtrack	Elvis Presley	Frank Sinatra	Film Soundtrack	Four Freshmen	Julie London	Jackie Gleason
Victor	Capitol	Decca	Decca	Victor	Capitol	Capitol	Capitol	Liberty	Capitol
LPM 1150	EDM 694	ED 797-8-9	ED 8257 ED 2335-6-7	LPM 1254	W 653	SOA 595 FDM 1, 2-595	T 683 EAP 1,2,3-683	LRP 3006	W 632 EBF, 1, 2-632

CARL PERKINS HURT IN AUTO COLLISION

Philadelphia, March 27.

Singer Carl Perkins was injured in a car crash last week while on his way for rehearsals in New York for the Perry Como av show. Car in which Perkins was riding collided with a small pickup truck operated by Thomas Phillips, a Felton, Del., farmer, who was killed in the collision near Dover, Del.

In the car with Perkins were his two brothers, Lloyd and James, and Stuart Pinkham, a Memphis musician and announcer. Perkins suffered a shoulder injury. His Sun disking of "Blue Suede Shoes" has been a tenant in the top sellers.

Dallas Sister Team Joins Phillips Orch

Dallas, March 27.

Charlotte and Colleen Lovett, two local teenagers, have been signed by bandleader Teddy Phillips as a vocalist duo. They will appear with the band when it opens at the Aragon Ballroom in Chicago next month.

The girls are the daughters of former band leader Joe Lovett.

INDIE INKS LOVEY POWELL

Nitery thrush Lovey Powell gets her first crack at the wax field via an album for Transition Records, indie Boston firm. Miss Powell appears at Upstairs at the Duplex, nitery in New York's Greenwich Village, which she also owns.

Brooks Morton, another owner of the club, will supply the keyboard accomp for the wax package.

Remington Must Pay 8c

Continued from page 47

defendants, and accordingly if plaintiffs should be awarded 2c or 8c. In the hearings before the master, the defendants introduced in evidence of a communication sent by Remington to each of the plaintiffs prior to the manufacture of records of each composition, advising that it was making such use and requesting that the royalty be reduced from the statutory 2c for each record manufactured to 1½c for each record sold, because of the low selling price of such records.

The publishers referred the request to Fox with instructions to comply with Remington's request. Remington contended that as Fox had never notified it that he would not comply with such request, it proceeded to manufacture the records under such alleged notice of use under the Act. Remington further contended that the plaintiffs had thereby acquiesced in such use under the compulsory license provision of the Act; that it was an established custom for Fox to issue licenses to record manufacturers, including Remington, after the records were manufactured; and that as Remington had acted in the utmost good faith, the extent of plaintiff's recovery in each case should not exceed the 2c statutory royalty.

Uses Unauthorized

Abeles argued that such communication from Remington to the publishers could not be deemed a notice of intention to make such use under the Act; that Remington was aware that because of its persistent default in accounting and making payment for prior uses, that Fox would not issue any further licenses to it; and that as such uses were unauthorized, Remington had infringed such copyrights and should pay the maximum of 8c for each record manufactured.

The master, in holding with Abeles and awarding the 8c maximum, said: "The evidence showed that Remington never served notice of its intention to make such use in respect to any of plaintiffs' compositions, and that each such use was made without any authorization, consent or license."

Gabor testified under examination by Abeles that upon the advice of his accountants no records had been made or kept of the number of records manufactured of the plaintiffs' compositions. However, when Remington was subsequently directed to file an accounting and to produce all records upon which it was based, it produced a series of cards containing entries of all the records allegedly manufactured of each of the compositions. Abeles argued that in view of Gabor's previous testimony, these cards should be given no credence. The master, in holding with Abeles, said: "This and other evidence showed the defendants acted knowingly in total disregard of plaintiffs' rights."

Abeles then took the position, that as the defendants had failed to produce any reliable data for ascertaining the number of records manufactured, the plaintiffs could adduce expert testimony to establish that Remington had manufactured records substantially in excess of those for which it accounted. For such purpose he offered the testimony of Albert Berman of the Fox office.

Berman testified that for over seven years he had checked the royalty returns of some 200 record manufacturers for over 300 of the leading music publishers; that a pattern had thereby been formulated, so that he could gauge approximately how many records should be reported of each particular composition by a manufacturer in each particular category; and based upon this pattern he gave what he termed a conservative estimate of the number of records not reported by Remington.

The master initially admitted this testimony, and advised the attorney for defendants that he was going to make an additional award to plaintiffs based thereon. However, in his opinion, he said that he thought the estimate was too speculative, so that the question will now be left for determination by the district court upon the motion to confirm the master's report, together with the amount of the attorneys' fees to be awarded plaintiffs.

It is Abeles' position that the courts have invariably determined in every other type of copyright infringement, that where the infringer fails to produce proper records, the court will receive the opinion of an expert regardless of its being speculative; and that no distinction can be made in the case of a mechanical infringement. If Fox is successful in establishing this additional legal precedent, it will be a big step forward in enabling the publishers to obtain more substantial royalty returns.

Appeal in Goody Case

An appeal, meantime, has already been taken on behalf of the publishers in the Sam Goody Case. It is Abeles' contention that the decision of U. S. Federal Court Judge Irving Kaufman has fortified the publishers' position upon the appeal. The action was brought as a test case against a dealer and jobber of unlicensed mechanical reproductions, for both infringement of the copyright and unfair competition in the use of the title.

Abeles had argued that the failure of the manufacturer to file notice of use constituted an infringement, and that apart from the infringement of the copyright in each composition, the use of the title constituted unfair competition.

The court said that mere failure of the manufacturer to file such notice could not constitute an infringement as "It is difficult to believe that Congress intended to hinge such huge differences in consequence of a paper distinction." It is Abeles' position that the license of every right in every copyright is a "paper distinction" between an authorized and an infringing use.

As to the unfair competition claim in the use of the title, the court said that once a composition is copyrighted the publisher has no remedy for any unauthorized use of the title, separate and apart from an action for infringement under the Act. As Abeles has pointed out, since the advent of Copyright Law it has been uniformly held by every Appellate Court in the U.S., that a title cannot be copyrighted, and that regardless of a composition being copyrighted, the publisher has a separate right of action for unfair competition entirely apart from the Copyright Act, for every unauthorized use of the title as in the case of every other type of copyrighted work.

PETER LIND HAYES
and
MARY HEALY'S
Great New Record
(Kapp)
FOR EV'RY DROP OF RAIN
(The Sun Will Shine Again)
By PAT BALLARD
a.s.c.a.p.
BREGMAN, VOCCO and CONN

Local 47

Continued from page 49

tion that the recorded performances should be the basis of negotiations and demands for payment "whether of a specific nature or in royalty form."

"We believe," wrote Goldman, "that payments of whatever nature belong to the performers who actually recorded these performances; hence our position that performers rights' in the nature of property rights are involved."

Read offered to make himself available for a detailed discussion of the subject, either here or in Washington.

Meanwhile, Congressman Joe Holt (R., Cal.) announced the call for a special subcommittee to look into the situation after conferring briefly here with both teGroen and Read. Congressman declared that the full committee's powers of investigation into pension and benefit funds do not cover situations such as the Performance Trust Fund. However, he asked that the special subcommittee look into the question of the extent of the Federation's control over the Local.

Congressional investigation, presumably, will again delay the scheduled IEB trial of Read and others of his group which had been tentatively set for the first week in April.

Meanwhile, membership administered two more crushing defeats to administration ousting Maury Paul from $9,100 per year job as recording secretary by vote of 1,642 to 742, electing Ian Rasey to board of directors vancy created by resignation Bob Kimic. Rasey, a Read supporter, defeated Hal Silverstone, who personally nominated by Paul, by 1,654 to 635. Paul said he would demand recount. If vote is sustained, he will appeal to the AFM.

Al Manuti, prexy of N. Y. Local 802, the Federation's largest local, was a quiet observer at the four-hour Palladium meeting. Understood he'll present personal report on situation to his own membership next Monday (3).

Ouster of Paul came exactly four weeks after te Groen's original suspension and two weeks after his ouster.

Imperial Exec O'Seas To Line Up New Talent

Hollywood, March 27.

Lou Chudd of Imperial Records flies to Europe April 19 to line up new talent for his diskery. Chudd plans to be gone two weeks, during which time he will cover France and Belgium.

Plattery proprietor hopes to find at least some talent he can record immediately and has already made arrangements to use the European Decca facilities for any sessions he lines up during the trek. He has set a five-album target for the journey.

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WOLFE GILBERT DENIES PUBLISHERS AGIN' HIM

New York.

Editor, VARIETY:

On the eve of the ASCAP writer board members caucus, re the presidency of the Society, on Wednesday (28), I deemed it necessary for me to write you. Your coverage of the upcoming election, no one can quarrel with. I'll tell anyone, it was factual and accurate reporting.

I note, however, (and I'm not complaining) your constant reference to the fact that I do not have the publisher board members' support for my avowed candidacy. There, I'm in disagreement.

This past week you printed that because I was opposed to a proposition recommending an overseer, "czar" or caretaker (if you like) of songwriters' classification, particularly if he was a songwriter himself, was a retiring president and a member of the board, this incurred the displeasure of publisher members of the board, and further lessened my chances.

By what logic? Whoever gave you that information might be personally peeved, but certainly not the majority of the publisher board members who are not interested in writers' distribution, no more than the writers could care about how the publishers divide their money.

Frankly, I am very optimistic and especially grateful to the large number of writers and publishers (off of the board) who have written, wired or talked to board members, indicating their preference.

Instead of my being an irritant, I could well be a rallying entity, since I have been active all these years, both as a writer and publisher and served them both unbiased in ASCAP.

L. Wolfe Gilbert.

Big Three Firm Gets Allied Artists Score

Feist Music, Big 3 firm, has acquired the score from the forthcoming Allied Artists pic, "The Friendly Persuasion." Score was composed by Dimitri Tiomkin and Paul Francis Webster.

In another Big 3 acquisition, Rebbins Music has latched on to "Atlantic Crossing," a symphonic narrative written by Ethel LeVane with a musical score by Ferde Grofe. It was originally written for the 1951 Festival of Britain, and was waxed by a London LP.

Newport Fete Switches Dates to Ease Traveling

Boston, March 27.

A switch in dates for the Newport Jazz Festival, which may be the last one to be held in the town, was set by George Wein, director of the jazz bash and operator of the Storyville Club here, and Louis L. Lorillard, festival prexy. The jazz event will be held July 5-7. instead of July 6-8, making the last day Saturday instead of Sunday. It was made to ease the travel burdens of jazz fans who have long distances to trek and want Sunday for the return trip.

However, both Lorillard and Wein pointed out the festival is still contingent on the state of Rhode Island appropriating $10,000 to help underwrite expenses.

Indie Goes Int'l

The indie Fraternity label last week pacted with Marvel Records to handle the line in Australia and New Zealand and with Quality Records to press the line in Canada.

Harry Carlson, Fraternity prexy, is currently negotiating similar tie-ups for England and the Continent.

Atty. Dreyer Disputes Mickey Scopp on Old Copyright Renewals

New York.

Editor, VARIETY:

In the March 21 issue, there appeared an interview with Mickey Scopp of The Big Three. I have a feeling that you wanted to start a controversy concerning renewal rights and as far as I am concerned, you have.

The article as it appears is most self-serving in favor of the so-called vested interest publishers and is most unfavorable to those publishers presently making their way in the music publishing world and who compete with The Big Three and others on a no-holds-barred basis because this is the only way these matters can be dealt with.

I feel that the article as it now stands does a great disservice to the independent publishers, to the widows and their children, and to the representatives of these latter people who have on many occasions recommended, and rightly so, that the renewals should go to some other party than the original publisher.

Further, I do not like the reference to "nervous widows" as I have the honor of representing a number of them.

I believe it would be most appropriate for you to now assign one of your men to hear the other side of the story which can be easily obtained from writers who, during their lifetimes, refused to give the renewals to the original publishers, from attorneys who represent widows and children who own renewal rights, and from publishers who have been in the market competing with the old line publishers for the renewal rights.

No background or casual factors were included in the Scopp story and I think these should see the light of day. *Lewis A. Dreyer.*

a big one...
"Can you find it in your heart"
recorded by tony bennett
M. WITMARK & SONS
Col. 40667

PROGRAM TO-DAY
YESTERDAY'S
ON THE BEACH WITH YOU
Music by
JESSE GREER
WORDS & MUSIC, Inc.
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Watch this cute novelty go!
SMALL TOWN
Recorded by Kay Cee Jones
on AMERICAN RECORDS
AMERICAN ACADEMY OF MUSIC INC.

THE HIT OF THE WEEK
BERNIE KNEE
CITY BOY
THEME FROM INDIAN FIGHTER
MGM 12193 K 12193
M-G-M Records

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Mario Lanza in "Serenade"

Otello duet with Licia Albanese

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of Mario Lanza's new Warner Brothers Picture "Serenade"!

Musical Direction by Ray Heindorf

Magnificent is the only word for this new RCA Victor sound track album featuring Mario Lanza, with the distinguished support of sopranos Licia Albanese and Jean Fenn, Jacob Gimpel at the piano, and Ray Heindorf conducting the Orchestra! Mario sings: Serenade (Cahn-Brodszky); La Danza (Rossini); Torna a Surriento (de Curtis); O Soave fanciulla from "La Bohème" (Puccini); Di rigori armato from Der Rosenkavallier (R. Strauss); O Paradiso from L'Africana (Meyerbeer); Di quella pira from "Il Trovatore" (Verdi); Dio ti giocondi from "Otello" (Verdi); Ava Maria (Schubert); Lamento di Federico from L'Arlesiana (Cilea); Nessun dorma from "Turandot" (Puccini); My Destiny (Cahn-Brodszky)

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On The Upbeat

New York

Bernie Wayne to Europe April 11 and will start work on the projected legit musical, "Oh Boy! Girls!" on his return in May . . . **Nick Therry** added to Myers Music staff to handle Coast promotion with **Nick Busillo** working out of the Philadelphia homeoffice . . . **Erroll Garner** set for a Town Hall, N. Y. date April 29 in a benefit for the Kappa Beta Sigma scholarship fund . . . **Herbert Yakus**, of Dorchester, Mass., elected to ASCAP membership. He's the writer of "Chain Gang."

Nat Cole doing a benefit for the Junior League of Bronxville, N.Y., at Scarsdale High School tonight (Wed.) . . . **Charlie Fuqua's Ink Spots** open March 31 for two weeks at Carl Liller's Cocktail Lounge, New Orleans . . . **Tommy (Dr. Jive) Smalls** headlines a rock 'n' roll show at the Apollo in Harlem starting Friday (30) . . . **Ella Fitzgerald** making her first nitery appearance since her recent European tour at the Celebrity Club, Philadelphia, starting April 9 for one week.

Mello-Larks held over at the Sans Souci, Havana, indefinitely . . . **Four Voices** retapped for the third time for **Arthur Godfrey's** tv morning show April 2 for one week . . . London Records, via its British Decca affiliations, will distribute **Cathy Carr's** "Ivory Tower" platter on the Fraternity label in Europe.

Chicago

Claude Thornhill opens at the Blue Note tonight (Wed.) with **Maxine Sullivan** . . . **Johnny Davis** into the Paddock Club, Rock Island, Ill., April 17 for two . . . **Joe Marsala** and **Adele Girard**, with **Bud Freeman**, set for the Blue Note, Chi, sometime in April . . . **Chuck Foster** plays the Aragon ballroom, Chicago, opening Sunday (1) and stays til June 17 . . . **Eddy Howard**, currently at the Martinique, Chi, to one-nite it in the Chicago territory in April . . . **Jerry Mercer** into the Aragon ballroom, Chicago, Saturday (31) . . . **Paul Neighbors** plays the Chase Hotel, St. Louis, opening Saturday (31) to May 9 .

Hollywood

The Kings Four cut their initial date for MGM Records on Friday (23) . . . **Barclay Allen** cut a 12-inch album for Electron Records . . . Desert Inn set **Pony Sherrell** and **Phil Moody** to write the score for the next show.

Pittsburgh

Les Brown's band booked for a one-nighter at West View Park April 12 . . . **Bill Haley & the Comets** play Twin Coaches week of April 2 and a month later, May 3, come back for a one-nighter at the Mosque in another rhythm and blues package . . . **Ted Lewis** inked for Horizon Room two weeks beginning May 28 . . . Holiday House has "Caribbean Carnival" coming in for three stanzas starting April 16. It features the **Billy Regis** orch and **Enid Mosér** with the Trinidad Steel Drum Band . . . Jazz unit headed by **Nat Cole, Ted Heath** band, **June Christy** and the **Four Freshmen** set for two perpormances at Syria Mosque night of April 27 . . . **Jimmy Betters** quartet drew another holdover at the Midway Lounge . . . **Bill Bickel** Trio goes into Holiday House April 2, alternating with the **Luke Riley** outfit.

Scotland

Dickie Valentine pacted to top Glasgow Empire vaude week of April 16 . . . **Dave Muir** orch, with chirper **Kim Paige**, into newly-opened Trocadero ballroom at Hamilton . . . **Jack Parnell** band at Playhouse, Glasgow . . . **Four Jones Boys** to Empire Theatre, Edinburgh . . . **Dean Martin's** waxing of "Memories Are Made of This," on Capitol, topping Scot bestsellers . . . **Jimmy Shand's** "Marching with Jimmy Shand," on Parlophone, at top of native bestsellers . . . **Stan Kenton** orch to Playhouse, Glasgow, for two nights.

AFM ORDERS MGT. FIRM TO PAY BOOKING FEE

Hollywood, March 27.

American Federation of Musicians has ordered the personal management firm of Gabbe-Lutz & Heller to pay its share of a $630 claim or be placed on the national defaulter's list in a decision underlining the tune union's intention to penalize managers who handle bookings themselves instead of working through franchised agents. Action involves a musical act known as the Salmas Bros., no longer handled by the firm, who must pay half the claim or be expelled, from the union.

Claim originally was filed by the Lourie-Barnett Agency of Beverly Hills, which claimed it had set the Salmas Bros. for a date at the Hideaway in Los Angeles, but had not received its commission. Fee, it was claimed, was bypassed when the management firm finalized the deal.

AFM has long warred on bookings by anyone other than franchised agents, particularly in the case of personal managers who are not agents. Seymour Heller, partner in the management field, said in Hollywood that the issue would be appealed to the AFM Executive Board on the grounds that the film itself had no part in the action and that the complete claim should be paid by the Salmas Bros.

Milw. Vaude-Filmery Books Jazz Package

Milwaukee, March 27.

The Riverside Theatre in Milwaukee, long a vaudfilmery, has a jazz concert stageshow set for April 12. The one-weeker is an ABC package, with the Gene Krupa quartet, Carmen McRae, Don Shirley duo and the Buddy Greco Trio. Designed as a capsule concert, the show will run 55 minutes and will be narrated by local deejays.

The jazz concert is viewed as an experiment. If successful, it will become the house policy to showcase other such music packages. In the last few years, the Riverside has had occasional stageshows, using only big names.

FOR YOUR PROGRAM
MONDAY THRU SUNDAY
Styne and Cahn's
"SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK"
CAHN MUSIC, Inc.

Another BMI "Pin Up" Hit
A TEAR FELL
Recorded by
TERESA BREWER ..... Coral
IVORY JOE HUNTER ..... Atlantic
Published by
PROGRESSIVE MUSIC PUB. CO.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Rock & Roll Waltz** (Sheldon)	1	..	1	1	1	5	1	6	1	1	1	1	1	111
2	2	†**Lisbon Antigua** (Southern)	8	4	3	4	3	2	2	1	3	4	2	4	2	101
3	4	***People of Paris** (Connelly)	3	1	..	2	4	1	5	3	4	3	3	7	6	90
4	3	***No, Not Much** (Beaver)	5	5	4	5	..	3	3	2	5	5	5	3	4	83
5	6	†**He** (Avas)	2	..	..	3	2	..	..	..	2	2	4	5	8	60
6	5	***Moritat** (Harms)	..	10	6	6	..	9	7	10	6	8	7	2	5	45
7	9	***Hot Diggity** (Roncom)	4	3	5	..	7	..	4	7	..	..	9	..	..	38
8	9	***Mr. Wonderful** (Laurel)	6	..	2	..	..	8	9	5	..	..	10	..	..	26
9	9	***Almost Tomorrow** (Northern)	..	..	..	7	..	10	..	..	..	..	6	..	3	18
10A	12	***11th Hour Melody** (Paxton)	9	..	9	10	..	6	..	8	..	..	..	8	..	16
10B	7	***Great Pretender** (Panther)	..	..	8	9	6	..	..	..	9	7	..	..	..	16
10C	14	†**Eddie, My Love** (Modern)	..	6	..	..	5	..	6	..	..	..	..	..	..	16
13	8	†**Memories of This** (Montclare)	..	..	..	8	10	..	..	..	7	9	..	6	..	15
14	..	†**I'll Be Home** (Arc)	7	2	..	..	..	..	..	..	..	10	..	..	..	14
15	..	***Little Child** (Morris)	10	..	..	..	..	..	..	9	..	..	..	..	10	4

Rock, Roll 'n' Riot

Continued from page 47

tiated the worst fears of observers. And it is clear now that the disk jockey-ed dance is in notable instances, a menace to life, limb, decency and morals."

Repercussions

Repercussions from the M.I.T. incident, in which Bill Marlowe, WCOP disk jock, was almost mobbed after a riot broke out between factions at the Cambridge institution, continued to build.

AGVA, through its local head, Smiley Hart, clamped down on the practice of disk jocks prevailing on name record artists to participate in record hops. The Musicians Association, Local No. 9, has suffered through the growth of disk jock record hops throughout the area in loss of work. Sam Marcus, head of the musician's union, said: "Teeners today don't know what it is to dance to a live orchestra."

In the meantime, the disk jocks have had it good for a long time. They have not been restricted by their stations to any extent in taking on record hops for which their fee has been from $50 to $200 and some deals with percentage of the gate. Three or four of these hops a week has moved many of the disk jocks into the upper brackets.

It appeared that a "music censor" will be appointed for Boston schools. Chairman Lee of the Boston school committee said a set of rules for use of school buildings for dances would be set up. These rules, he said, would require applicants to fill out a form to state what type of music is to be played, and to name the individual who will be in charge of playing it.

Rap Hartford Theatre

Hartford, March 27.

Local police have instituted action seeking revocation of the license of the State Theatre as the result of a series of riots at rock 'n' roll performances. Action was instituted at a special meeting of city officials following weekend (24-25) rioting at the theatre during performances of an Alan Freed show.

The 4,000-seat State has had five police riot calls since last November. Over the weekend a total of 11 persons were arrested at the house for a variety of causes.

Practically all arrests made have been of teenagers.

House, at one time a leading vaudeer nationwide, has been on a rock 'n' roll diet for the 1955-56 semester, remaining open only those weekends when these shows have been booked in. Local punsters have retagged the State as the "House of Three R's (Rock, Roll, Riot)."

Atlanta Bans Teenage Dances

Teenage rough stuff, which brought on a midnight curfew order for kids under 18, has resulted in a police order banning public dances at the City Auditorium. Police Chief Herbert Jenkins said that henceforth youngsters under 18 will not be permitted to attend public dances unless accompanied by parent or guardian or unless they have written permission from a parent or guardian.

The ban on teenagers attending public dances without consent of their parents will affect approximately 20 places in Atlanta, including private clubs, which hold dancehall licenses, Jenkins said. There have been numerous instances of violence at the auditorium dances. An off-duty patrolman was seriously stabbed there last Oct. 25 while attempting to quell a fight on a ramp leading to the top balcony.

Satchmo

Continued from page 47

ish combo will also play Philadelphia and Boston. Under the terms of the exchange, approved by the British labor ministry, the personnel involved must be equal on both sides and payments to the musicians must be almost equal.

Harold Davison is agenting the British tour on behalf of Gordon and Reyes, who are proposing to expand their Australian operation and open up in Britain. They are forming a new company Big Show (UK), Ltd., which will present top American talent in arena theatres.

The first band exchange for some 25 years is now under way with the Ted Heath orch due to play the U.S. and the Stan Kenton aggregation which is now playing Britain.

Cap Sues Decca

Continued from page 47

Decca releases. Capitol contends it released a "Band" album in 1947 and a "Hawaii" album in 1948 (each with the same title as the new Decca releases) and they have been consistent sellers since. New Decca entries, it's charged, hurt the Capitol originals since this is a type of package ordered by the public by title rather than by the name of the performing artist.

Third suit charges unfair competition, disparagement of a trade name, libel and slander and involves the U short "The Nat (King) Cole Musical Story." Plaintiff charged that Milton Rackmil, U topper who also heads Decca, caused all references to Capitol to be deleted, in the interests of Decca. In scenes where a Cole record is shown on a turntable, the case said, a label showing a crest is used, indicating that it is not a Capitol record, thus depreciating the economic value of Cap's long association with Cole.

Further, according to the complaint, a character in the script, who is described as the head the largest recording company on the Coast, is shown in an unfavorable light. To many people, the character in question, by his position and his buildup of Cole, will be identified as Cap prexy Glenn Wallichs. However, action alleged, the plattery head is shown as a man who is not interested in the welfare of his artists and the portrayal is generally unsympathetic, defamatory, and detrimental.

MOGULL-WEISS TEAM

Artie Mogull and Irving Weiss have teamed up to launch their own publishing operation. The new firm will be called Movietown Music and will be affiliated with BMI.

Mogull had been associated with Ray Anthony's publishing firms for the past five years while Weiss had been with his father's firm (Sam) Weiss & (Paul) Barry. Mogull will run the firm in New York and Weiss will handle the Coast activities.

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RCA VICTOR

Palladium, London

London, March 20.

Winifred Atwell, Kenny Baker, George & Bert Bernard (with George Pierce), Petula Clark (with Joe Henderson), Alma Cogan (with Stan Foster), Stargazers, Tommy Trinder, Malcolm Vaughan (with Kenneth Earle), David Whitfield (with Reg Warbur.on), Trio Rayros, Hassan Ben Ali Troupe (6), George Carden Dancers (16), Eric Rogers Orch.

The Stars and Stripes have been hauled down from the London Palladium and the Union Jack hoisted in its place as Val Parnell gives equal billing to a septet of British record stars, the majority of whom are making their West End theatre debut. George & Bert Bernard, still American nationals but longtime residents here, are the only U.S. act in the lineup and they were a last-minute replacement for Jack Jackson.

Tommy Trinder, who again acts as emcee, describes the program as an endurance test, and although there is an obvious overplus of vocal talent, the end result is surprisingly acceptable. Even more important, it's a b.o. attraction too, and there is little doubt that the theatre will be doing substantial biz for the two-week run.

All the principal artists have equal billing. Winifred Atwell, in any event, is the standout attraction. Her straight pianistics, ranging from "Big Ben Boogie" to an excerpt from Grieg's Piano Concerto, are in top style, and a couple of numbers on her old honky-tonk piano provides a lively, virile contrast. Reception is boffo all the way.

Kenny Baker's mastery of the trumpet is accompanied by expert showmanship, particularly in the use of a glass tumbler to achieve special sound effects. His rendition of "The Basin Street Blues" and "Zambesi" is of the highest order. George & Bert Bernard, longtime faves here and in other local situations, never miss with their superbly-timed miming to disks played offstage. They wind up to big yocks with some comedy business with their record-playing partner, George Pierce.

Petula Clark is a sincere performer with a simple, agreeable charm. She has a sweet vocal range adequately suited for her choice of numbers. Alma Cogan, on the other hand, is a lively, vigorous performer, occasionally loud and brash, whose songalog is also chosen to match her personality. Both Miss Clark and Miss Cogan vie with each other in the gown stakes; the latter is an easy winner with a lavishly decorated crinoline.

The Stargazers, one of Britain's best-known vocal groups, comprising four men and a gal, have a perfect sense of rhythm and a lively close-harmony technique. Their song selection is strictly in the pop class, but given a special touch by their fancy arrangements.

Malcolm Vaughan and Kenneth Earle depart from straight vocalization to inject acceptable comedy iito their routine, and in a later spot indulge in some brisk comedy with Trinder, appearing as street buskers with a barrel organ.

David Whitfield, one of the top local recording stars, does his singing straight and with dramatic effect. In a well-chosen quartet of songs he gives a standout interpretation of "Rudder and the Rock" which provokes traditional Palladium enthusiasm.

There are two acts to open each part of the bill and, oddly enough, they're both tumblers. The Trio Rayros are billed officially as trampolinists, but only a small part of their act is on the springboard. In the main it's fast-moving acrobatics. The Hassan Ben Ali Troupe have their own brand of tumbling, which is consistently fast and precise. It's good for enthusiastic mitts. The resident George Carden dancing line has some fancy routines for their two spots. With the preponderance of vocal acts the Eric Rogers orch has an unusually tough backgrounding chore. They acquit themselves admirably.

Myro.

Palace, N. Y.

Royal Rockets (3), Tables Turner, Leonardo & Anita, The Harveys (2), The Chords (2), Rosemary O'Reilly, Cy Reeves, Lott & Joe Anders, Myron Roman House Orch; "Hot Blood" (Col), reviewed in VARIETY *Feb. 29, '56.*

Standard fare in the house's familiar format marks the fresh Palace layout. It adds up to palatable entertainment, however, despite absence of any outstanding turn. Comic Cy Reeves, who holds down next to closing, feels 'em out with some so-so gags in a deadpan delivery. Warms up later to croon a hoked-up version of "Old Man River" that's good for solid returns on his bowoff.

Novelty aspect of the session is capably handled by The Chords. Sans instruments, two males register nicely with impressions of Les Paul-Mary Ford, Wayne King and Bill Haley's Comets, among others. Their music-making gets an extra fillip via the duo's occasional serio-comic effects.

Royal Rockets, two males and a femme, kick off the bill with some snappy rollerskating. They're a proficient threesome and their bag of tricks more than pars the course. Tables Turner, famed for his ironjaw work, shows stubholders his molars are still holding up via lifting several chairs and tables aloft solely by use of his teeth. Off to an okay reception.

Leonardo & Anita, familiar turn to Palace patrons, work several dummies for good results in their ventro routine. Terp duo of The Harveys have a fairish routine done to the melody of "Hello, Young Lovers." It's a bit too slow to generate much response. Couple, however, close strongly to a cute "Charleston" interpretation.

Rosemary O'Reilly, onetime band vocalist and featured in both stage and screen versions of "New Faces," fetchingly warbles three tunes. Tall blonde is visually exciting. Unfortunately, in her brief time allotment she scarcely gets warmed up with such numbers as "Lover" and "Can't Help Lovin' That Man."

Lott & Joe Anders, who combine juggling with unicycling, wind up the eight-act show with a flashy exhibition on wheels whilst simultaneously tossing hoops, balls and sundry other objects in the air. It's one of the sock turns of its kind. Competently backing the layout is Myron Roman's house band.

Gilb.

Bobino, Paris

Paris, March 20.

Annie Cordy, Jean Constantin, Carno (2), Bogadis & Family (4), Domingo Ramon, Lucienne, Bob & Astor, Olanders (5), Micro Boys (2), Viviana, Rino & Roy; $1.50 top.

Peppery Annie Cordy no longer walks the tightrope between second lead and star. Her bouncy performance as topliner this round proves she has the makings of a star. Zesty ballads, zingy delivery and a bounding energy, plus an engagingly-timbred voice, make her well-picked songalog a thing for savoring. There is still too much friskiness, and some overmannered attitudes, but this should be assimilated soon and she looks ready for a Stateside sabbatical.

Her range is summed up in a number in which an impresario has her trying to do every kind of singing, from the charm purveyor to the throbber, swing, scat, etc.

Jean Constantin, on the other hand, plays it strictly fey. A tubby, bemoustached piano-singer-cleffer, his ease and underlying comic banter prove him a showman. Clever, offbeat satirical ditties also blend, to make this a fine offbeat act that is rapidly pushing him into the bigtime. However, manner and risibility remain mostly Gallic and he doesn't look to have chances for U.S. appeal.

Lucienne, Bob & Astor uncork their brutal apache dance for usual crowd reactions of enjoyment, for this mayhem, in which both man and woman get their comeuppance, appeals to all. Relished pratfalls and an accordion interlude bring this in as a fine entry. Bogadis & Family (4) has Bogadis doing a tap dance before three of his children walk out to be tossed about by his feet when he backs to a table. Kids are still somewhat clumsy, but as soon as they lose that look of unsteadiness this should be an okay entry. Little boy is a hammy, tiny fellow for audience laughs and mellowness. More work and less obvious preening is needed here.

Domingo Ramon is the syrupy-type charm singer and remains something intrinsically Gallic. He is okay for this nabe room but has no Stateside appeal. Carno (2) does handstands atop two end-to-end bottles, and bites a knife-handle to stand upright on it after it is put into a holder. This is okay for sight but not unusual enough in presentation for untoward U.S. interest.

Micro Boys (2) have one miming the awakening of the average man with the other mouthing the sound effects. Though well-coordinated, this is obvious and lacks real yocks. It remains primarily a local entry. Viviana, Rino & Roy are a body-beautiful routine. Two muscled men do hand-to-handing while the girl swirls around them. Somewhat dated and another primarily French entry. Show, overall, makes for an okay music hall entry, and looks to do good biz. Holdover from last show, a solid acro group, the Olanders (5), now rate a New Acts peg.

Mosk.

Music Hall, N. Y.

Leon Leonidoff production, "Glory of Easter," with Music Hall Symphony Orch, directed by Raymond Paige (Leon Zawisza and John Dosso, associate conductors); Music Hall Ensemble, with Jacqueline Langee as soloist; Russell Markert production, "Welcome Springtime," with Ed Powell, William Upshaw, Inez Barker; Corps de Ballet (Margaret Sande, director), Larry Griswold, Bryan Williams, Francesca Roberto, Rockettes (dances by Markert), George Sawtelle, Alice Powell, Carol Wilder, Rita de Petrie, Choral Ensemble, directed by Paige (Ralph Hunter, associate director); sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; special song, Robert Allen, Albert Stillman; "Serenade" (WB), reviewed in VARIETY, *March 14, '56.*

Easter and spring are getting the usual Music Hall spectacle treatment this round. Leon Leonidoff's annual "Glory of Easter" production is inspiring and loaded with eye and ear values, while in a lighter vein, Russell Markert's "Welcome Springtime" is lively, colorful and in tune with the season.

The entire Music Hall ensemble participates in the religioso offering, which has powerhouse impact in its impressive church setting, picturesque costuming and solemn choraling. Soloist Jacqueline Langee does an excellent job. Ditto for the symphony orch under Raymond Paige's direction.

The "Springtime" segment kicks off with a breezy "Ambassadors of Spring," in which Ed Powell, William Upshaw and Inez Barker neatly toss off some appropriate tunes in their respective assignments as Peter Cottontail, Mr. Sunshine and Red Robin.

Also on the vocal side, George Sawtelle, Alice Powell, Carol Wilder and Rita de Petrie show up well as soloists in the choral group's "Voices of Spring" offering. Numbers worked over by the singers include "No, Not Much" and the standard, "It's Spring Again."

In the terp department, the Corps de Ballet provides some sprightly footwork via their "In the Spring" entry, while the Rockettes, decked out as daisies, display trademarked precision stepping in "Spring Bouquet." Hoofing lineup is headed by Bryan Williams and Francesca Roberto.

Larry Griswold, working off a diving board onto a trampoline disguised as a pool, handles the comedy slot capably. He's a skillful performer, whose cornball funstering and deft acro movements are a natural for the Hall's large out-of-town family trade.

The "Springtime" presentation is visually effective, hitting its peak in a dazzling windup in which part of the stage is elevated to accommodate a decorative pattern of sea-sawing performers.

Jess.

Casino, Toronto

Toronto, March 23.

Dick Bernie, with Gene Doyle & June Kieley; Taika, the Renowns (3), Billy & Ann, the Grecos (2); Archie Stone House Orch; "Angela" (20th).

Despite lack of top-billing, The Renowns and The Grecos take the applause honors for their adagio and balancing respectively. The Renowns, two men in tails and the girl in blue evening gown, open with typical, class ballroom routine, but trio then go into stumbles and mayhem that see the routine scrambled and the wardrobe wrecked for a comedy dance mixup. It's a funny act, expertly contrived and timed.

Solid applause also goes to The Grecos, opening here for their first engagement since the journey from Vienna. Despite last-minute arrival in time for opener at the Casino, Austrians are expert on one-hand, horizontal balances, headstands, balancing brick bit on hands on high tables by the male and his finale balancing on two fingers of each hand. The Grecos are using new and elaborate apparatus, this notable for its height and gleaming chromium effects.

Dick Bernie, with Gene Doyle and June Kieley, is headlining but is from a long-ago standard burlesque era in his unfunny newspaper office bit of a reporter seeking a job; the later appearance of the two males for ineffective cross-patter and a lengthy dance bit that should be dropped on bad taste and a stony audience reaction.

Billy & Ann, clever sepia tapsters, open the bill, she in golden gown and boy in gray, for swift duo work and then the usual challenges, with both over big on their walk-around taps, girl for her high kicks and pirouettes, male for plenty of fast heel and toe work. A big ovation for the pair.

Finale has Taika, tall brunet, on for a primitive dancing stint on an obscure theme with "interpretive" torso-tossing and full-stage pirouettes, with lots of percussion from the pit, putting the girl over with the customers.

McStay.

Apollo, N. Y.

Therman Ruth, The Skylights (8), Prof. Charles Taylor & the Allstars (3), Davis Sisters (5), Christine Clark, Ward Sisters (7), the Dixie Hummingbirds (6); "Demetrius and the Gladiators" (20th).

The second of the "Gospel and Spiritual Caravan" shows hits the Apollo, and it's a fine layout, guaranteed to do hefty boxoffice for the Harlem vaude house. It's short enough so that the repetition doesn't work against its chances, and N. Y. deejay Therman Ruth seems to have picked the best of the spiritualizers for the week's stand.

Each of the acts "takes off," bringing with it a flurry of rhythmical stomping and other audience responses, including feverish applause. Male octet, The Skylights, set the scheme of contrapuntal religioso. They start with "Everyday Will Be Sunday," a comparatively sedate tune, and increase the crescendo with "I'll Go Back Home" until they close with a piece of unequalled contagion called "I Have A Telephone In My Bosom." It seems every succeeding act employs that same technique—building from something relatively quiet to a powerful climax, usually because the last song is the one a team is most noted for and has polished to perfection via constant request performances. Prof. Charles Taylor & the Allstars, Davis Sisters, Christine Clark (who made her start at the Apollo), Ward Sisters and The Dixie Hummingbirds follow, in that order.

Taylor, the Davis group and the Wards are uniformly excellent as multi-performer turns. Miss Clark is the only solo on the card, and in addition to possessing a modest demeanor and a beaut of a shape and face, she has an ear-shattering soprano. She gets it way up and way down at the proper times for solid rewards.

The six-man Dixie Hummingbirds, is the only one that doesn't capture the audience. It seemed more artificial in its frenzy—almost like a rhythm & blues crew—than its cohorts. Ruth is a tall, distinguished young deejay, who amply applies himself to the strange brand of chatter that seems to accompany all spiritual and gospel routines.

Art.

Empire, Glasgow

Glasgow, March 14.

Chic Murray & Maidie, Four Jones Boys (with Paul Burnett), Morton Fraser's Harmonica Rascals (7), Billie Wyner, Billy Denison & Diane Carol, Des O'Connor, Granger Bros (2). Bobby Dowds Orch.

Chic Murray, deadpan rambling Scot comedian, now building up as a national vaude name in Britain, heads this fairly satisfying layout. He's partnered by his wife Maidie, playing the accordion and stooging. Murray scores despite quick return to this No. 1 Scot date, where he appeared over Christmas and New Year season. He has spiced his act with new material, and also adds banjo "Old Faithful."

The Four Jones Boys, harmony quartet, liven things up with bright close-harmony, adding comedy actions to some numbers.

Morton Fraser's Harmonica Rascals link mouth-organ playing with breezy fun. They make two appearances on the bill, first as hillbillies in mountain music, including the inevitable "Davy Crockett," then later as a harmonica-playing gang. Comedy chores of a dwarf in the act are a standout.

Billie Wyner offers tuneful piano-playing. Billy Denison & Diane Carol fail in some poorish Scot comedy crosstalk.

Des O'Connor, cheerful young comedian, has a completely relaxed style and a good singing voice plus highly attractive personality, but should quit talking-down his own talents in his act. The Granger Bros. are accomplished tap-dancers. Showbacking by the Bobby Dowds house orch.

Gord.

TAVERN-ON-GREEN REOPENS

Tavern on the Green, N. Y., reopens tomorrow (Thurs.) with a new decor by Arthur Knorr and changes that will permit year-round operation.

Spot will continue on a band-policy.

Unit Reviews

Meet the Wizard

(Empire, Glasgow)

Glasgow, March 22.

Richiardi Jr. & Co. (6); Margaret West, Hackford & Doyle, Desmond & Marks, Maximo (2), Bert Bendon, Gaby Grossetto & Gaston, Lane Twins, Bobby Dowds Orch

Richiardi Jr., South American magician, is here with his show, adding up to fairly entertaining and baffling fodder. Magician has added polish to his personal presentation, intrigues with an "elevated lady" trick, and sends customers out in wondering frame of mind.

Dark-eyed magic man opens with the kind of trick one expects from most magicians, conjuring seemingly unending scarves from a small box and producing the inevitable rabbit. Segues by making bird disappear from cage and return inside egg inside an orange, handed up from auditorium by an attendant.

More amazement as he shows a femme inside a box, then transfers her to a trunk on opposite side of stage. Highlight of act is "elevation" of his blonde Argentinian wife, moving steel ring over her to show that wires are absent.

Vaude support precedes the magico part of the show. Margaret West is a red-headed thrush providing glamor-cum-song, and Desmond & Marks, two knockabout males, fall and fool in crazy fashion, winning appreciation. Hackford & Doyle, another male duo, offer comedy with musical instruments, and also click.

The Maximo are a graceful adagio m. & f. pair, and Gaby Grossetto, young French performer from Toulouse, juggles expertly with aid from his father Gaston. Lane Twins are neat dance openers. Bert Bendon, Scot comedian, disappoints with rough and poor material, despite being on home territory. Showbacking by the Bobby Dowds orch.

Gord.

Home Show

Portland, Ore., March 25.

Al Learman presents Frankie Laine with Al Lerner, Vickie Young, Clark Brothers (2), Kurtis Marionettes (2), George Arnold's Orchestra (12); Exposition Building; admission $1.00.

Top names have been working the annual Home Show for the past few years with moneymaking results. This year, Al Learman has a surefire winner with Frankie Laine as headliner. Learman has transformed the horse arena into a beautiful setting with a 5,000 seating capacity, and given the star and his supporting show a real showcase. Every act is socko and the 90-minute layout should draw towards the 100,000 customers mark if opening day is any barometer. Show is on for 10 days (March 24-April 2).

This is the first appearance here for Laine in four years and his popularity is high. He enters the spotlight to a near ovation and does a fast 30 minutes with solid returns all the way. Laine slams out one of his top tunes after another. Pianist Al Lerner batons the house band from the 88 during the stint and is a good foil for Laines' comedy bits.

Songstress Vickie Young gets things under way with a couple of her platter tunes and returns later to knock out a few special material bits for the payoff. Orb-filling femme displays fine pipes, loads of selling power, and also handles the emcee chores nicely.

The Kurtis Marionettes (2) in the deuce spot, present a vaude show on the miniature stage. Both men handle the characters neatly. Dialogue and voices are top drawer all the way.

The Clark Bros. (2), in next to closing, stop the show with their dancing. Lanky hoofers have some brilliant routines with splits, flips, etc., for thunderous applause. Encore with an original jitterbug sesh with one portraying a femme that makes it tough to follow. Only Laine could enter after the results of these lads.

George Arnold and his orchestra play an outstanding show. Two shows are put on nightly with an extra matinee on weekends. One dollar admits patron to see the home show exhibits with no additional admish for the 90-minute stage show. 5,000 seater was full when caught.

Feve.

Paul Duke opened at the Emerald Beach Hotel, Nassau, yesterday (Tues.) for a two-week engagement, booked by James J. Grady Enterprises.

NASSAU WOOS NITERY TALENT

Early Ayem Cafe Goers a Vanishing Breed; Nitery Ops Take Hard Rap

The virtual disappearance of late business in cafes is becoming a matter of increasingly greater concern to nitery operators. The past season in Miami Beach provided an indication that even the resort areas, with the exception of Las Vegas, cannot supply a flow of late business. Of course, there are still a few powerhouse names that can draw the ayem trade, but generally, the natural flow of the midnight and after business is a thing of the past.

For the bonifaces, this is a terrific rap to take inasmuch as traditionally, the late business, which gets a drinking rather than an eating crowd, provided a greater margin of profit. At the same time the new conditions set up a different set of economic rules for the conduct of a nitery. For example, with loaded houses for the second show, the operator could afford to serve lower-priced dinners knowing that any deficit in that department would be made up by the drinking crowd that came in later.

These days, the owners have to figure that food must pay for itself, and dinner tariffs have had to be raised accordingly. The smaller late shows have also had the net effect of reducing the profitable working hours of a cafe. There was a time, when with three shows, a cafe could count on nine hours of trade. Elimination of the 2 a.m. show, except on weekends in some spots, lowered the operating potential by two hours and today, a boniface must make the grade in six hours or chalk up a loss.

Despite the curtailment of the operating day, the owners' expenses haven't dwindled. Rent and personnel salaries remain the same. However, it has affected the salaries of performers. In the supporting slots, they must drive hard bargains for several categories of acts. They also must either find an expensive headliner who can draw, or be content with moderate salaried toppers with whom they cannot be hurt too badly.

Relief sought from acts and talent agencies hasn't been forthcoming, although everyone seemingly understands the problem, but each category says nothing can be done about it. The act is in the position where a decreasing number of cafes and the disappearance of theatres make it mandatory that he maintain certain minimum salaries in the remaining employment outlets if he's to get along.

Nothing Else Is Artistic, So It's Back to Stripping

Minneapolis, March 27.

Because she says she never has been able to find any form of "artistic expression" equal to stripteasing and the longing to engage in it again has obsessed her continuously, June March, who also had flings in drama, is quitting after two years as a local nitery disk jockey and returning to exotic dancing.

She appeared as a guest star last week at the Alvin, local burlesque house, and starts a night club tour in Milwaukee currently.

After quitting burlesque, Miss March appeared in two plays on Broadway and also was starred in the feminine leads in "White Cargo" and "Rain" with the Old Log strawhatter here and with stock companies elsewhere. She was at Warner Bros. studio in Hollywood for six months, too, but never landed in any picture.

Willow Grove Park Tax Is Slapped on Again

Philadelphia, March 27.

Abington Township's controversial 5% amusement tax, not in effect since the first of the year, has been re-enacted by the Board of Commissioners.

The import, since its start in 1948, has brought in an annual revenue of approximately $40,000. Levy is applicable to theatre admissions, bars with live entertainment and Willow Grove Park.

Jones Heads N. H. Fairs

Concord, N. H., March 27.

Charles A. Jones of Andover was elected president of the New Hampshire Fairs Assn. at the organization's annual banquet meeting at the Eagle Hotel here recently. Dr. R. W. Smith, former mayor of Laconia, was named as secretary.

Dates set for the 1955 fairs, which, as usual, will have vaudeville acts on their programs, are as follows: Lancaster, Aug. 31-Sept. 3; Plymouth, Aug. 16-19; Hopkinton, Aug. 31-Sept. 3; Rochester, Sept. 16-22; Canaan, Aug. 24-26; Deerfield, Sept. 27-30; Sandwich, Oct. 12; Atkinson, Aug. 24-26; Northwood, Sept. 7-9; Cheshire County, Aug. 24-26, and North Haverhill Community Fair, Aug. 5-6, tentative.

Trade Shows Big In Minneapolis

Minneapolis, March 27.

Striking development here during the past couple of years has been the emergence of new trade and other kinds of shows, conceived and promoted by various individuals or groups, in the Municipal Auditorium. They're considered the result of the boxoffice prosperity during 1954 and 1955 and the fact that the local public apparently is becoming more away-from-home entertainment-minded as tv's novelty wears off.

In addition to providing an increased source of rental revenue for the Auditorium and affording additional amusement for the public, as well, no doubt, as stimulating sales in the items exhibited, many of the shows also include stage entertainment and give employment to big name stars and acts.

Newest show to hit the town will be "Minnesota, U.S.A.," opening at the Auditorium April 11. Besides comprising exhibits of products raised and manufactured in this state, it'll have stage fare headlined by singer Peggy Lee.

Other of the shows to hit the town, not including the iceshows, include the annual Sports Show, which runs 10 days and always draws big crowds; the highly successful annual Builders Show, the Boat Show and Union Label show. Newcomers have included the "Handy Man — Do It Yourself Show" and this year, for the first time in 17 years, there was an Auto Show. Latter had Phil Silvers and Patti Page as headliners for the stage lineup of five acts. The Builders Show also brings in name acts for an hour or longer of flesh entertainment.

Ottawa Nitery Biz Returning to Normal

Ottawa, March 27.

Ottawa nitery life is creeping back to normal with the Gatineau Club opening last week after a winter hiatus and the Chaudiere Club set for an Easter re-opening after being shuttered since Dec. 23. The Fairmount has remained open for the cold months, as it usually does.

Fairmount currently headlines The Williams Bros., a comedy tramp act. Steve Gibson & His Redcaps is handling show and dancing for nine days at the Gatineau, with a new house band, fronted by 88er Champ Champagne, taking over March 31. Robert Lamouret is to head the Chaudiere's opening bill where Harry Pozy's band will fill the stand, switching from its winter location at Standishall.

Phil Foster has been signed for the Copacabana, starting April 26 on bill with Tony Martin.

SEE IT AS FILM PRODUCING BAIT

By JOE COHEN

Nassau, March 27.

Nitery talent in this Caribbean isle is regarded as the foundation of the entertainment industry. In the longrange plans for Nassau, an expanding night club industry is regarded as essential, if the isle is to get a share of the film and telepix industry. Nassau toppers feel that they have enough to offer celluloid producers in the way of no taxes to speak of, climate that permits all-year-round shooting, labor supply and a proximity to Florida.

With a fair-sized nitery industry, there would be steady work for a large number of musicians, which is essential to pix productions, who could be lured from the U. S. or elsewhere. Currently, the Nassau planners cannot throw out invitations to the pixers to start operations on the island until they are assured a steady supply of the AFMers. Meanwhile, the island is dangling its taxfree facilities and climate in hopes of creating interest in the development of the film industry. Spokesmen at the Nassau Development Board point out that other Caribbean countries attempted to build a film industry, but the stymying point was the lack of musicians who could dig showscores.

Meanwhile, Nassau is making its start with the cruise boats. Tourism is growing to the point where the number of visitors is expected to reach 150,000 this year. The bulk of them are brought in with the weekly sailings of the S.S. Nassau from New York. This brings an estimated $50,000 worth of spenders to the island every time the liner puts into port. In addition, the steamer is supplying the bulk of the American talent

(Continued on page 60)

Recover from Storm, But Cafe Biz Is Now Murdered by Holidays

The eastern seaboard successfully dug itself out of the heavy snowfall of last week with the exception of the New England area which got a fresh layer on Saturday (24). There was little business in that town and surrounding areas.

Otherwise the rest of the areas hit by snow last week were getting along quite well considering that Lent was still in effect. With the exception of Boston, most cities had good weekend biz. Traffic was normal despite the fact that several states got an additional one-inch cover. Traffic wasn't disrupted, and by evening, all transportation facilities were normal.

However, this week, cafes aren't figuring on too much because of the advent of Holy Week and the start of the Passover holidays. It's traditionally one of the worst weeks of the year. Next week, however, with schools and colleges out for the Easter vacation period, the usual upbeat is anticipated.

CLAIRE TO HEAD NEW MCA BRANCH IN PITT

Pittsburgh, March 27.

Music Corp. of America will open an office in Pittsburgh on May 1, with George Claire, longtime local agent, as its manager. MCA has never been represented locally, doing most of its Pittsburgh business in the past out of Cleveland. Organization has taken a longterm lease on space in the new Gateway Center.

Claire operated his own agency in Pittsburgh for years, and gave it up last September to go with MCA in Cleveland. His transfer back here, where he's widely-known, was a logical move. Claire's old business is now being operated by Zeke Nicholas.

Lent, Transit Lack Cause Foldo Of All Shows at Dominican Fair

The Dominican Republic's International Peace and Progress Fair is now without entertainment. The last show, Minsky's "Follies," shuttered a couple of weeks ago, and cast returned to the U. S. The Dominican Republic government paid all salaries and transportation and left no indebtedness to the entertainers or producers. Earlier, Robert Courtney's aquashow had folded and the midway entertainment brought in by George A. Hamid had departed.

However, the Dominican Republic has hopes that they will be able to resume the shows. They felt that Lent, in this predominantly Catholic country had cut receipts to the vanishing point, and the Trujillo regime has asked Minsky to stand by in hopes that it will be feasible to resume with talent.

Attendance has been far below expectations and the shows had been running at a loss. Producer Harold Minsky has stated that the Dominican government lived up to every obligation that it had made, and in some instances bent over backwards to be fair to the entertainers and producers who had sunk a pile in the displays.

One of the primary reasons for failure to attract a sizable audience from the United States as well as Latin American countries has been the paucity of transportation. Additional air service had been installed, but not enough to bring in the number of tourists necessary to put an operation of this magnitude in the red. Present cruise boat service was also insufficient to meet the needs of the expo.

If the government does ask the producers to line up talent again it's likely that the shows will be on a considerably smaller scale. At the present time, a Dancing Waters exhibit and several rides, latter left behind by Hamid, constitute the sole amusements.

A Subdivision?

The American Guild of Variety Artists is presented with an unusual situation. Lou Walters, operator of the Latin Quarters in New York and Miami Beach, has been nominated as a delegate to the AGVA convention being held in June at Disneyland, Cal. Nomination was made last week at the Florida meeting.

The union doesn't relish having bonifaces sit in as delegates and help draft legislation that will affect nitery owners. He's being informed that his type of membership won't entitle him to hold any office.

Walters was forced to join the union last year when he conducted a disk-jockey show from his Florida cafe.

Cuba's Tourist Biz to New High

Havana, March 27.

Cuba's tourist industry is booming to record highs here, report the managers of Havana's big hotels. But they are divided in opinion as to whether expanded gambling facilities are the reason for the visitor upsurge. The Hotel Nacional installed a casino last January, and manager Anthony Vaughn thinks gambling is a spur to tourism. He reported that the Nacional's biz jumped 23% in January compared to the 1955 month.

"People have more money," said the Sevilla Biltmore's manager Bertin Perez. He said his trade has increased 12% over 1954. The Comodoro showed an increase in the Comodoro's guests of 10%. The Presidentes trade rose 30%.

Vedado's manager Bernardo Navarro mentioned several factors as helping tourism, including stepped-up public works and greater activity in the entertainment world including more name stars, and the fact that "Havana is getting prettier every day."

Under a recently-enacted law, only hotels worth a million dollars or more can install casinos with eligible hotels are the Nacional, Sevilla, Comodoro and now-building Havana Hilton.

Those Yankee dollars, which passed $50,000,000 in 1955, are expected to jump to more than $60,000,000 this year. Tourism thus ranks after sugar as the island's best source of income.

19 AGVAites Slapped In Chi Managers Row

Chicago, March 27.

As a consequence of the recent dispute here between the American Guild of Variety Artists and the Chicago Entertainment Managers Assn., 19 AGVA performers were found guilty of violating union rules by the Chicago local's executive board. Each performer was fined $500 and suspended for 60 days; however, the board remanded all but $1 of the fine and held the suspension in abeyance for a 90-day period. Any infraction of AGVA regulations during the probationary period would put the suspension into effect and require that the remaining $499 of the fine be paid.

Acts fined and suspended were: the Lenore Sutton dancers (6); Fran Ryan; the Encores (3); Curry, Byrd & Le Roy; the Adaros (3); Virginia and the Barons (3). The acts had played club dates for agents outlawed by AGVA during the recent hassle. Reason for lenient executive board action given by AGVA Midwest Regional Director Ernie Fast was that many of the acts didn't fully understand what was going on during the now settled dispute.

Ask AGVA Arbitration On Jameses-El Rancho Tiff

Hollywood, March 27.

AGVA will be asked to arbitrate the thorny question of who owes whom in the stinging claim and counterclaim dispute between El Rancho Vegas and Harry James and Betty Grable.

Hotel filed suit for $53,000, contending the husband-wife team owed that sum in salary advances, lodgings and telephone bills. James-Grable retorted that AGVA will be asked to recover $76,000 owed by El Rancho. They contend they received their contract salary of $15,000 per week for four weeks, but did not get an additional $12,500 per week bonus and were unable to recoup $26,000 in production costs which they were promised.

Pitt Op Gets Sunday Okay On Show As Barn Benefit

Pittsburgh, March 27.

Francis Mayville, local theatrical and ballet impresario who operates the International Theatre here, will be the sponsor of the one-night engagement at Syria Mosque on Sunday, April 22, of the Harry Belafonte show, "Sing, Man, Sing." Mayville was able to get a Sunday okay because the performance will be a benefit for his little playhouse in Crafton Heights, which has had tough sledding lately.

It isn't the first time Mayville has gone into the concert field here. In the past, he has promoted Jose Greco and Ballet Russe at the Mosque.

HOWARD KEEL TO ENGLAND

London, March 27.

Howard Keel arrives in London Saturday (31) and planes to Glasgow on the following day for his opening at the Glasgow Empire April 2.

Keel plays the London Palladium for two weeks from April 9.

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New Acts

JULIA
Songs
28 Mins.
Colony, London

To change one's career at the peak of success is, to say the least, an unusual happening. Julia, femme partner of the Darvas & Julia dancing act, has, however, made that switch and her debut as a nitery vocalist is now on a try-out run at this lush Berkeley Square restaurant. The change does not involve the immediate breakup of the double act; on the contrary, the duo are due to open in Las Vegas in May, but presumably she will alternate between dancing with her partner and appearing solo.

As she makes her first entrance it is abundantly clear that this is going to be a different act. Although renowned as a glamorous looker, Julia appears in a severe black getup comprising tight fitting drainpipe slacks and a sober blouse. She may not look her best in this costume, but it gives her an individual personality. It's obviously aimed at establishing the fact that she is not just another singer.

The act presents evidence of considerable thought, painstaking preparation and much hard work. At times this is too obvious, resulting in a machine-made production. There's an absence of spontaneity in many of her gestures, but this weakness will be corrected as she gains more experience. Her main strength is not in her vocal range, which is frankly restricted, but in a powerful dramatic personality which she projects to the audience. Her performance is more akin to a dramatic tour de-force than a conventional song show. This, in turn, creates its own problems. She sings one Spanish dramatic ballad with such sincerity that tears are streaming down her face; and they're still there as she segues into her next number which is a comedy point song. And it is hard to appreciate the funny lines while her face remains tear-stained.

The preparation for the act has not been restricted to Julia's precise drilling, but has also involved scouting for original material. "The Number One Magician," "I Can't Say No" and "Joe McCavity" provide the necessary balance to the sturdier emotional offerings. Her bowoff entry, "Love is Like a Cigaret," which she sang in the recent Palladium revue, slightly throws the act off balance and could, to advantage, be switched to another position.

It's an intricate routine, but with Pat Dodd sitting in at the ivories and Felix King conducting his resident unit, the cues are picked up with unfailing precision. *Myro.*

JOE CARTER
Comedy
14 Mins.
Blue Angel, N.Y.

Joe Carter is a new face in these environs and his try for the big-time seems to indicate that he's on the right beam. He's a clever and likeable lad, and once he gets rid of the blue lines, which are considerable—many in bad taste—he'll have an act that can get wide circulation.

Carter accomps. himself during the early part of his turn with a zither-like instrument, the autoharp, which produces some pleasing chords. It's used as a background for his ribs of ballads and recitatives. During another sequence he utilizes a recorder briefly.

His subjects are varied and for most of his turn he does well when he operates in a seemingly disorganized manner. He sets himself back with an impression of an unfunny German comic. He makes it unfunny to the point of no returns. *Jose.*

OLANDERS (5)
Acro-tumbling
15 Mins.
L'Olympia, Paris

Five youngsters of Nordic origin do a gymnastic, tumbling act that scintillates in its energetic rhythm and sheer zest and bounding ability.

A stocky athletic girl understands for pyramids, a tiny blonde youth becomes a whirling dervish, and the rest take their turns to shine in an act that looks a natural for that acro filler or opener in vaude or video. *Mosk.*

JORIE REMUS
Comedy
12 Mins.
Blue Angel, N. Y.

Jorie Remus is a young lady with ideas, and she seems determined to work them through to a preconceived conclusion. Miss Remus has had considerable time to work on her impressions, but at this point there are still a lot of loose ends that need to be tied together into a neat package.

She seems bent upon caricaturing rather than satirizing or merely miming her subjects. There's a savagery and a bitterness in her attack that needs to be softened if only to meet the commercial needs of a nitery. Her material is essentially good, but with its present delivery she cannot venture on the slum side of Park Avenue unless she finds very arty hideaways that will go for her heavy approach. Her rib of girl singers and her rendition of "My Bill" provide indications that a softer viewpoint would leave a greater distillate of humor in her work. *Jose.*

JOHNNY MATHIS
Songs
10 Mins.
Blue Angel, N. Y.

Johnny Mathis is a promising newcomer. This Negro lad from San Francisco is an intense singer with a musician's skill at vocal doodles that make for an arresting session. Mathis exhibits a good projection in a manner that indicates he's working to perfect a style. The lad seems to know where he's going, and at this stage of development it's safe to assume that he'll get along nicely.

Mathis varies his material with familiars such as "I Hear Music" and "Thou Swell," and thence into strange numbers which, while not too melodic, provide a peg upon which to pin his vocal ideas. The net effect is pleasing. *Jose.*

MARGARET WEST
Songs
16 Mins.
Empire, Glasgow

Tall, well-endowed thrush has loads of currently popular s.a. but would be advised not to overstress the come-hither angle. As is, she has what it takes to make her a popular act of vaude, video and cabaret.

Copper-haired 21-year-old, with her father, Billy West, at the ivories, is stately six-footer who provides a strong eyeful for the male (and femme) stubholders. Her vocal talent is also strong, opening with "Funicula," then into "When You Lose the One You Love," "Almost Tomorrow" and "Granada."

Switches for comedy item to "Look at That Girl," in which her pere joins in from the piano. Adds to s.a. angle by feigning haughty temper via eyes and hips. Wound at show caught with the Scot oldie, "My Ain Folk," being especially good at such straight tunes.

Distaffer is already pacted for lengthy summer revue under George & Alfred Black banner at Blackpool, Eng. Lighting effects in act are good, fadeout being particularly effective. As act develops, should be good entry for the glamor-thrush stakes. *Gord.*

GABY GROSSETTO & GASTON
Juggling
10 Mins.
Empire, Glasgow

French father-and-son duo offer nimble juggling turn in which the junior partner handles most of the tossing chores, though senior also shows an expert hand at club-throwing.

Pair open with standard plate-throwing. The son, Gaby, then turns three wax candles upside down from upright position in holders, following by doing ditto with six. This earns good palming. Segues by juggling with rolling balls on his back and back of neck.

Duo join in fast club-tossing, and son leaps over his father's back and catches clubs while latter is juggling with them.

Okay act for general vaude spots. *Gord.*

KAY MARTIN & HER BODY-GUARDS (4)
Songs
20 Mins.
Yeaman's, Detroit

A former photographer's model, Kay Martin wears a low-cut gown which nicely reveals a picture-figure. She is a sexy-looking thrush, no mistake about that. But her delivery of light-blue special material is not so clearly defined. Her voice registers well, but her inflections waver between s.a. and semi-sweet. Her sweet effort never quite jells, however, so her audience continues to appreciate what comes naturally. It would seem wiser not to attempt to dissuade them by serving up some ersatz saccharine.

Trio harmonizes nicely vocally with bass fiddler Jess Hotchkiss and accordionist Bill Kay providing topnotch accompaniment. The Bodyguards stay pretty much in the background, wisely letting Miss Martin monopolize the spotlight. Act is fine for supper clubs and intimeries. *Tew.*

THE MAXIMS (2)
Acro-Adagio
8 Mins.
Empire, Glasgow

Neatly-proportioned male-and-femme duo are youthful team with attractive balancing.

Open with skillful movements as graceful equilibrists, she balancing on partner in various positions. Male then produces tray with drinks in small glasses, and hoists dainty distaffer aloft to balance on toe on this tray, he holding tray and drinks remaining unmoved. This feat garners strong hand-to-hand music.

More balancing from the pair, he effecting easy-on-eye postures with one hand atop stick. Gal also balances upside down, her head on partner's hand. Male segues by lifting distaffer aloft and hoisting her on her toes.

Gal is neatly-proportioned type, with specially dainty and shapely gams. Act has strong vaude and video potential for all situations. *Gord.*

LANE TWINS
Novelty Dance
8 Mins.
Empire, Glasgow

Girls offer an above-average opener that shows benefit of thoughtful routining.

Teeoff with conventional tap-dance, both garbed as porters at a railroad station. Large wooden box, plastered with tourist stickers from world holiday centers, stands upstage. Distaffers dance up to this and, still in routine, delve inside to make quick costume change in full view of customers. Thus, they switch from porter uniform to naughtier outfits of French parlor-maids with dusting brushes, doing dance routine in this garb.

Segue by a further public change, this time to colorful dress of squaws and an Indian dance.

Solid booking for dance-openers in vaude. Twins have youth and vitality, and are useful prospect. *Gord.*

Vaude, Cafe Dates

New York

Eileen Rogers and **George Tapps** set for the Fontainebleau, Miami Beach, April 3 . . . **Ving Merlin** pacted for the Roanoke Hotel, Roanoke, Va., starting April 12 . . . **Julius LaRosa** down for the Twin Coaches, Pittsburgh, April 23 . . . **Joe E. Lewis** into the Mocambo, Hollywood, July 5, and the Riverside, Reno, July 19 . . . **Long Tack Sam**, vet vaude performer, now in New York, following a nine-month stay in Europe.

George Jessel has been signed for the Latin Casino, Philadelphia, April 23 . . . **Sophie Tucker** goes into the Chez Paree, Sept. 21 . . . **Patricia Bright** plays her first N.Y. cafe date in some time at the Bon Soir, starting April 3 . . . **Eddy Arnold** tapped for the Three Rivers Inn, Syracuse, July 27 . . . **Constance Bennett** set for the Nautilus Hotel, Miami Beach, April 11 . . . **Day, Dawn & Dusk** pacted for the Beverly Country Club, Newport, Ky., March 30, and follow with the Black Orchid, Chi, April 23 . . . **Johnny & June Belmont** started at the Statler, Cleveland, March 26 and follow with the Detroit end of the chain April 9.

Hollywood

The **George Shearing** quintet, current at the Colony Club, Dallas, Texas, opens a four-week stand at the Congress Hotel, St. Louis, March 31 . . . 88er **Lee Simmons** holds over for two weeks at the Castle Restaurant . . . **The Kings Four, Charlie Barnet, Scat Man Crothers** and **Bobby Milano**, current at Jack Gordon's Melody Room . . . **Yma Sumac's** postponed date for the New Frontier Hotel, Las Vegas, is now April 23 . . . **Stuart Morgan** dancers set to open with the **Ames Bros.** today (28) at the Cocoanut Grove.

Patty Paige booked into Cocoanut Grove May 2 . . . **Jerry Madison** and **Fred Hansen**, terpsters, signed by **Janis Paige** for her nitery tour . . . **Constance Towers** headlines show at Radisson Hotel, Minneapolis, opening Thursday (29) for two frames . . . **Phil Moody**, pianist, held over two additional weeks at Garden of Allah's Garden Terrace Room . . . **Frankie Laine** appears at California Food Fair, Sacramento, June 21-25.

Chicago

Frankie Laine set for the Chase Hotel, St. Louis, May 1-8 . . . **Al Morgan** back to the Steak House, Chicago, on May 1 . . . **Janis Paige** into Eddys', Kaycee, April 6 for two weeks . . . **Gogi Grant** plays Miller's, New Orleans, May 25 for two . . . **Don Cornell** brought back by Eddys', Kaycee, for a September date on the strength of his recent engagement there . . . After opening the remodeled Balinese Room, Galveston, on May 3, **Sophie Tucker** segues into the Chase Hotel, St. Louis, May 27 for two rounds . . . **The Crackerjacks** into the Orchid Lounge, Springfield, Ill., on May 25 . . . **The Goofers** play the St. Paul Home Show April 7-15.

Atlanta

Singer **Alan Dean** bows in Thursday (29) as headliner at Henry Grady Hotel's Paradise Room, backed up by the **Appletons** . . . **Bobby Jean Combe**, pianist-thrush, opened Monday (26) at Danny Demetry's Zebra Lounge in Howell House . . . Pianist **Fay McKay** will bow out of Gypsy Room Saturday (31) after 21 weeks, a record continuous run for an entertainer in Atlanta.

Nassau

Continued from page 57

playing the area. The acts that work the cruise ships generally get a week at the British Colonial Hotel and one at the Emerald Beach Hotel. Since the boat and the inns are booked by James J. Grady, a cooperative deal has been worked out for an overall package, including transportation.

Some of the acts that have made the cruise and hotel circuit in Nassau this season include Bill Tabbert, Lucille & Eddie Roberts, Don Tannen, Paul Duke, Milbourne Christopher, Manhattans, Jenny Collins, The Carlyles, Mara, Nancy Kenyon, and others. There will also be a curtailment in use of talent when the British Colonial Hotel closes April 15 for alterations that will include airconditioning.

Bulk of Acts Native

The talent coming in on the S.S. Nassau are the only names on the island. Otherwise, bulk of the nitery acts are of the native and calypso variety. Some of the talent, particularly George Symonette, have achieved name status among the tourists. However, it's felt that the drawback here lies in the fact that the natives haven't achieved their own type of entertainment such as has been developed in Cuba, Haiti, Trinidad and other spots in the Antilles.

Meanwhile, Nassau is getting a big play from the patrons that normally stay long stretches in Florida. There's frequent plane service from Miami, and the S.S. Queen of Nassau makes overnight trips. The rise in tourism, from 49,000 in 1949 to an estimated 150,000 this year, has laid the base of a nitery industry. Most of the Nassau niteries, aside from the hotels, are of the tourist trap variety. The shows are mainly Calypso with such practitioners as Symonette, Blind Blake and numerous entertainers with such florid names as Sweet Richard. In some clubs, particularly the Golden Slipper, the audience provides a better part of the show. During the band sessions, the customers take off to the goombay and prance around the floor—and no partner is needed.

Unfortunately, the other islands in the Caribbean have more to offer in the way of night life. But within a year or so, it's believed that more talent will find it worthwhile to play Nassau. For example, Grady is also setting acts into the Caribe Hilton, San Juan, and some acts fly to both spots. He's currently interesting some other hotel operators in other areas to pick up the acts.

With more flights, there will be a considerably larger number of visitors. For example, Pan-American has applied for a fare reduction to under $100 for a N. Y.-Nassau round trip. British Airlines is reportedly fighting the reduction. In addition, it's anticipated that by 1958, jet flights will enable a passenger to land in Nassau after only two hours from New York.

Although these flights will bring more visitors, it will still be the cruise boats that will bring the greater measure of prosperity to Nassau. The big factor in this respect is the allowable weight on planes.

Ice Show Review

Maxi & Ernst Baier Ice Ballet

Berlin, March 20.

Maxi & Ernst Baier production of ice show in three parts. Directed by Ernst Baier. Choreography, Frank Sawers and Rolf Arco; musical arrangements, Eric Hein and Bernd Kampka; sets, Rolf Leder and Ernst Baier; costumes, Maxi Baier; conductor, Heinz Adolph. With Maxi Baier, Ernst Baier, Irene Braun, Friederike Schropp, Leopold Bierer, Charlotte Ballauf, Soenke Jensen, Lothar Mueller, Herbert Reeck, Line. At Sporthalle am Funkturm, Berlin; $1.50.

This presentation marks the farewell Berlin performance of Maxi and Ernst Baier, before their retirement. Both have long been special favorites with Berliners, and with their retirement a chapter will be closed that concerned this country's most successful and most popular skating couple. Besides winning numerous championships for themselves they won together the German championship seven times, the European one five times, and the world championship four times.

After the war, they continued their successful career with American-styled ice shows. Within the past five years they have toured all Europe, giving nearly 2,000 performances before 5,000,000 people. Nostalgia and Berlin's predilection for blade shows makes their Berlin stay a successful one.

Although their program isn't as colorful and lavish as the big American shows seen here, notably "Holiday On Ice" and the "Roller Follies," the Baiers deserve praise as they manage to bring about a show which, measured by German standards, is very good. Only on the comedy side, the show appears at bit weak. Otherwise, it's a fine mixture of play, dance and artistry, helped by a number of standout solo performances, eye-arresting costumes and tuneful musical accompaniment.

Program is divided into three parts: An ice ballet entitled "Circus Air," an "Olympic Journey" and "Immortal Waltz." The first part, a three-act ballet choreographed by Frank Sawers and Rolf Arco after an idea by Sawers and Ernst Baier, has a number of dull spots, but these are easily compensated by a sock finale. The second part (Olympic Journey) surpasses the quality of the first one and comes off extremely well. It's a ride through several continents and centuries. The final number is "Immortal Waltz," Maxi and Ernst Baier's specialty, with which they have always scored their biggest triumphs. Their number is still tops.

The biggest ovations go, of course, to the Baiers, the stars of the show. While both don't appear in the first part, they show up (after the intermission) in "Olympic Journey." Here, Ernst Baier plays Zeus and his wife, Maxi, enacts the role of Hera. Later, in the Spanish scene, they reappear with Ernst doing as a rich Spaniard and Maxi as a (blond) Spanish beauty.

Others who score strongly are Soenke Jensen, in a number of fine stints; Irene Braun (twice winner of the German championship), Friederike Schropp, Leopold Bierer (former Austrian champ), Charlotte Ballauf, Lothar Mueller (European champ) and Herbert Reeck. The musical accompaniment is adequately handled by Heinz Adolph and his eight-piece orch. *Hans.*

Brass-Only Shows & Benefit Cuffos Rapped by Bright

Chicago, March 27.

Jackie Bright, AGVA national administrator, roundly lambasted the "interminable requests" rereceived by AGVA for gratis talent at benefits, in a visit to Chi recently. "I'm sick and tired of seeing actors giving their talent away for nothing," he said. "It's the only thing they have to sell and if they give it away long enough, they'll find themselves bankrupt."

Referring to a request by USO-Camp Shows veepee Lawrence Phillips for a series of talent troupes to tour overseas service to appear in officers' clubs only, Bright scored any "segregated form of entertainment."

"We have had many complaints in the past by enlisted men in the service that they only got to see USO shows after the officers were accommodated. We will not countenance any form of service entertainment that is not equally available to all ranks." Bright mentioned that an officers' club in Tokyo had in the past been buying big name talent with a $1,000,000 surplus accumulated there. He said this indicated that officers' clubs could well afford to pay talent decent salaries, rather than the current transportation, room and board and per diem expenses setup.

AGVA exec said he thought one of the most pressing needs for entertainment exists in veterans hospitals. "When is the Government going to appropriate some money for entertainment of the forgotten men in our veterans hospitals?," he asked.

Announcing expansion of a free hospital care plan for AGVA members, Bright said that Margie Coate, AGVA's director of Sick and Relief, recently met with Archbishop Cushing of Boston to work out details of an agreement which would make at least one Boston hospital available to performers for free treatment in case of illness. Promising a similar setup in Chicago, Bright said that such arrangements now exist with 14 hospitals in New York and one in Florida. AGVA, of course, foots the bill in these cases from the pension and welfare fund.

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Borge Pulls $23,000 In St. Loo 1-Niter

St. Louis, March 27.

Victor Borge drew 6,500 payees and socko $23,000 for his one-night stand in the convention hall of the Henry W. Kiel (municipal) auditorium last Wednesday (21).

The house was scaled to $5.50 and the date was sponsored by Entertainment Enterprises, Inc.

Borge's 27G in Ohio

Cincinnati, March 27.

Victor Borge pulled down $27,000 for his 75% cut of one-nighters here and in Troy, O., over the weekend. His solo grossed $15,000 on 5,300 admissions Friday (23) in Cincinnati Garden. Saturday's performance was to an advance $21,000 sellout in the 6,000-seat Troy Arena.

Kenny Wilson, operator of the Troy Arena, promoted both dates, bearing expenses from his 25% take.

Troy 'Carnival' Scores Neatly

Troy, N. Y., March 27.

Topped by Dick Button and Sonya Klopfer Kaye, with a strong comedy assist from Rusty Kile and John Newson, the RPI Figure Skating Club's annual "Ice Carnival" entertained big audiences in College Field House last Thursday through Sunday afternoon (20). A matinee was added on the latter, to give those who had missed Friday night's performance—due to the winter's heaviest snowstorm—an opportunity to attend. Almost 2,000 were reported present that evening, despite blizzard conditions.

As viewed at the fourth show Saturday, before an estimated crowd of 3,500, the Carnival, enlisting 170 participants and presenting 11 production numbers, moved with reasonable dispatch and eye-appeal. The professionals, filling solo spots toward the end of the two acts, were naturally the sock performers. Button gave an exhibition of figure skating that hasn't been equalled on the 100-by-200 foot rink. He and Miss Kaye, teammates on U. S. 1952 Olympic squad, alone made the trip to the arena worthwhile. Miss Kaye performed with particular skill and grace during her second segment.

Kile & Newsom, who came out of European iceshows, clicked with their "lovable horse" number, funny and clean, as well as with a comedy adagio. Howard and Mary Lou Butler, instructors for RPI senior, intermediate and junior clubs, and "Carnival" choreographers, registered nicely in unison skating.

In the featured youths, Marty Ousterhout, Troy girl and a sectional champion, appeared to be one of the best. Costuming, handled by Margaret E. Garren (wife of H. L. Garren, production director and Field House manager) was shipshape; lighting, excellent. Show ran two hours. Top was $3.

Jaco.

IBEW $50,000 Chi Show With Imogene Coca Star

Chicago, March 27.

Frank Darling's Local 1031 of the International Brotherhood of Electrical Workers has set another of its semi-annual shows for May 7-13, with Imogene Coca headlining. She gets $12,500 for the seven-day show. Sammy Davis Jr. had been mentioned for the top spot, but was unavailable due to his "Mr. Wonderful" commitment.

The show, admission to which is free and restricted to union members, will cost in excess of $50,000. On the bill with Imogene Coca will be Novello's Dogs, Frank Libuse and the Muggsy Spanier band. Show has four productions numbers and will span two hours.

Silvers' Vegas Date

Phil Silvers has been signed for a four-week stand at the Riviera, Las Vegas, starting April 12. He's expected to take on some other dates before resuming with his filmed video show.

Mello Larks will be on the same bill.

Ringling Circus Prevue Hit By Row With AGVA

The gala prevue for the Ringling Bros. and Barnum & Bailey Circus, set for Madison Square Garden, N.Y., April 4, for the benefit of the Police Athletic League, will not be given clearance by Theatre Authority and therefore the names that have been recruited to appear for free will not donate their services. TA ban will stand unless the circus signs an agreement with the American Guild of Variety Artists, according to union's national administrative secretary Jackie Bright.

Currently, the fact finding committee, which is attempting to negotiate with John Ringling North, circus prexy, is attempting to set up a meeting between union and circus representatives, but haven't yet been able to arrange a confab.

Move Controversial Bill For New Saratoga Hotel

Albany, March 27.

Adoption by the Senate and Assembly last week of the Seelye-Ostrander bill authorizing the city of Saratoga—subject to approval of the voters at a fall referendum—to lease part of its Congress Park for a proposed 300-room hotel costing $3,000,000, placed it with Gov. Averell Harriman for action during the 30-day period after the Legislature adjourned.

The proposal, subject of a lively controversy in the Spa, is backed by Mayor Addison Mallery and the Saratoga Chamber of Commerce.

Vegas Wants

Continued from page 1

town's growth, he says, hasn't been hampered by the flood of four hotels during the past year.

The old truism remains that an innkeeper cannot go into Las Vegas with only a shoestring, as was the case with the hostels that were forced to shutter, according to Prell.

Unlimited Coin

To survive in this town, says Prell, an operation must be endowed with almost unlimited financial resources, and must have a solid knowledge of casino operation, hotel, nitery and restaurant business. Each department, says Prell, must pay off. Even the nitery is no exception to this rule. The food and liquor aspects has to be constantly in the black, but the entertainment costs can be charged to the casino.

Prell pointed out that on his opening night, the casino dropped $285,000. There have been stretches in the inn's history when it had a losing streak lasting 65 days. There's no way to predict how the play in a casino will run, and an operator must come in with a truly prodigious bankroll if he's to last.

Another item that makes the Les Vegas outlook optimistic is the overwhelming vote on the referendum of construction of a convention hall. Now, he says, they can accept all kinds of conventions. Recently the town had to turn down a confab slated to pull in 1,000 visitors simply because there were no facilities for display space. The new construction will solve that problem, says Prell.

Prell also pointed out that even the hotels that folded serve the community. The three Strip inns that shuttered are open as hotels only and are going good business, especially on weekends when the town is loaded.

Actually, Prell says, the only things that Las Vegas should fear is the unregulated openings of new hostels, and with proper spacing, every new bit of construction can survive.

Performer Union Hits at Deejays With Nationwide Disk Hop Ban

The American Guild of Variety Artists has banned all variety act appearances on disk hops. The union has also decreed that all appearances for deejays on radio shall be limited to interviews only. Any delivery of comedy or songs shall subject the disk jockey to payment of full club date salaries to the act. The union has also forbidden AGVA singers to pantomime words to recordings on a video show without payment of full casual date salaries.

The strict ban by the union on disk hops comes as an aftermath of isolated fights around the country against these cuffo appearances. Union has contended that these appearances are exacted as a quid-pro-quo for plugging of records.

To enforce the deejay ban, AGVA has decreed that no member shall work at any spot where admission is charged unless they play in front of union musicians. At the hops, the platters generally provide the sole source of music. The disk hop has taken hold in several cities. In most cases there have been beefs by the unions against these hops, which are alleged to deprive musicians of employment and also compete with niteries which employ live talent.

According to union spokesmen, if any of the disk jocks retaliate against the talent by not playing their recordings, the union will deal with such cases.

165-Acre Rail Town, U.S.A Wisc. Defi to Disneyland

Milwaukee, March 27.

A rural plot of 165 acres midway between Milwaukee and Chicago (Highway 41) is being converted into Rail Town, U. S. A., with the idea that the heavy automobile traffic between the two cities and the thickly populated area will bring 2,000,000 visitors annually. Site opens in June.

All kinds of rail transportation will be reproduced in miniature rides and displays and the new overhead Mono-Rail trains will be included.

This is one of several roadside tourist displays which have been developing around the U. S., the most recent being Disneyland in California.

Supermarket Unit Scores In Mont'l

Montreal, March 27.

The newest show biz gimmick, that of supermarkets sponsoring a vaude layout with admission via grocery purchases made in their stores, wound up in a highly successful fashion here in Montreal recently.

The Robert Thompson "Show of Shows" teed off its North American tour in Montreal backed by Steinburg's, the largest indie in the province of Quebec, and any customer who bought $39 worth of foodstuffs was entitled to a ticket for the show. More than 109,000 tickets were picked up, and despite fact company ran five shows a day for first couple of days and then four-a-day for remainder of 10 days, two additional performances were added at Her Majesty's Theatre on Sunday to meet demand for tickets.

The show, which played at the 2,505-seater St. Denis Theatre, was headed by the Four Aces, with Elaine Malbin, Bob McFadden, Edwards Bros. (3), Frances Brunn, the Abbots and emcee Billy Long, with Wally Newman's 12-piece orch in the pit. Some 250 supermarket execs from all over the U. S. made a special trip to Montreal to catch the last show and came away impressed.

Steinburg's completed final arrangements this week with Thompson for next year's show. Thompson is current in Cleveland with his show, and has more than 22 cities signed for '56 tour with personnel of shows changing in every city.

GENEVIEVE, PORET SPLIT

Montreal, March 27.

Genevieve, Gallic thrush currently a click at the Ritz Cafe, parts company with Luc Poret, her arranger-accompanist this week. Poret, an established single in the boites of Paris as a singer before joining up with Genevieve for her U. S. invasion three years ago, will stay on this side of the Atlantic for next few months.

Genevieve is schedded to open soon at the St. Regis in New York, while Poret goes to Chicago for an extended engagement at the Gate of Horn.

Dinah Shore Set For Houston Shrine Show

Houston, March 27.

Dinah Shore and her video cast will do a show, "Meet the Stars," to be sponsored by Arabia Temple, local shrine group, on April 21. The show will be for the benefit of the Crippled Children's Clinic and will be held in the Music Hall here.

Miss Shore will originate her two NBC-TV broadcasts from here on April 1 and April 19. In addition to Miss Shore, her husband George Montgomery, the Skylarks and Art Baker will be here.

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LONDON EVENING NEWS
March 20, 1956

"... I predict that this auburn-haired girl will become a great star. She has personality, a strong voice and an amazing dramatic quality."

JOHN CARPENTER

JULIA

COLONY RESTAURANT, LONDON

Latin Quarter, N. Y.

Lou Walters presentation with Arthur Lee Simpkins, Charlivels (3), Johnny Puleo & Harmonica Rascals (6), Chiquita & Johnson, Harold & Lola, Wazzam Troupe (8), Doreen Lord, Rita Noble, Princess Yasmina, Line, Jo Lombardi & Buddy Harlowe Orchs; minimum $6.

Lou Walters is dispensing a lot of entertainment with this show. At first glance, it looks like a lot of overbooking, so abundant is the display. But once the show gets down to business, it's a well-edited and nicely balanced layout that keeps the customers happy during the 90 minutes plus of its course.

There are a lot of entertainers that could get top billing on this session, but that distinction goes to Arthur Lee Simpkins, the Negro tenor who is doing a repeat here in a comparatively short time. Simpkins is considerably less serioso than his classical training. He mixes standards with the longhairs for an entirely pleasing effect. He standout, of course, in his rendition of "Vesti la Giubba," which following "St. Louis Blues," pleases every segment of opinion in the house for top results.

Johnny Puleo, making his first N.Y. appearance without the Borrah Minevitch tag preceding the act, does a routine that brings heavy returns. It's still the same act crafted by the late Minevitch and contains two original members of the troupe. Minevitch has left Puleo a rich legacy—the original concept of the act, which continues with virtually no changes, except the musical selections which keep apace with the times. Puleo handles the lead comic role excellently, and carries out the original comedy gags expertly for salvos.

Another standout turn is Les Charlivels (3), one of the more versatile acts in show biz. This Gallic group excels in a number of directions. They instrumentalize expertly, sing, and their acro dancing constitutes a top display that warrants solid acceptance.

In the dance department, the two teams still stir audience enthusiasms. Chiquita & Johnson are probably the best of the ballroom styled terpers in which acrobatics play an important role. Their tricks bring repeated bits of midterm applause. They are off solidly.

Harold & Lola in their standard snake dance also get a hot mitting. Production gimmick with a "Scheherezade" setting in which the first set of dancers is transformed into a serpent, permits the two tandems to follow each other in a logical and entertaining manner. Third terp element is belly dancer Princess Yasmina, a Danilova of the diaphragm who does well here.

Another turn, the Wazzam Troupe, seven men and a girl, provides a rousing interlude, as one understander supports all the others, and as they go into four highs, pyramids and some expert tumbling.

Production accoutrements include Doreen Lord in an underwater strip, Rita Noble in the production singing, the Metropolitan Sextet warbling group numbers that provide further color, and an expertly routined line in which the costumes get a lot of attention and gasps. They're a tremendous comeon for the male trade.

Jo Lombardi showbacks with precision and provides a fine dance incentive. Buddy Harlowe reliefs.

Jose.

Fontainebleau, M. B'ch

Miami Beach, March 24.

George Jessel, Ella Logan (with Lou Bring), Francois Szony & Patti, Murray Schlamm, Sacasas Orch; $3.50-$4.50 min.

With this lineup Fontainebleau policy switches to the one-week stand setup which prevailed through late-spring and summer last year. Draw results of the more expensive acts played here during height of winter rarely held up beyond a 10-day period and indicated return to the shorter stay sessions.

The components contained in this layout obviously are aimed to lure all types in the area here for the Easter-Passover holidays. In George Jessel, there's the appeal to the Beachites and vacationers who've seen him around on the fund raising circuit which is now his principal route.

Still the adept raconteur, Jessel's complete self-confidence serve to hold tablers at attention, overcoming tendency to stray from the subjects at hand. Sketches of banquet attendees, their foibles and fancies, are solid in the mirth-raising department when he hits highs in the speiling. Again, when Jessel works into his show biz years, the mixture of waggery with nostalgia is a sometimes sunny, sometimes bitter-sweet lining that evokes warm returns; especially so when he takes off on Jolson, Cantor, et al. Ditto his candid confessions on the years as a 20th-Fox producer and negative boxoffice returns from his pix. His concepts get calls for encore segments.

Ella Logan hasn't been seen in these parts since the days of the swank chance casino, the Brook Club of pre-Kefauver days. She still retains her bounce. She wanders into occasional reminiscing, such as on her first big chance at Broadway in "Jumbo," adding up to a smart change of pace. There's also the identifying "Finian's Rainbow" extract to round out an adroitly balanced assemblage that hits.

Francois Szony with new partner, Patti, comes up with a feathery assortment of lifts and spins that accent the adagio more than in the original turn with sister Giselle. Withal, it's class terping containing imaginative designs.

Lary.

Palmer House, Chi

Chicago, March 22.

Jose Greco Dancers (with Lola de Ronda and Norina), Charlie Fisk Orch (with Lee Charmel); $2 cover.

Firstniters caught some of the fire generated by Jose Greco's standout company of Spanish dancers in the Empire Room opening night. Appearing here after a year-long absence from the room, Greco and his troupe should do capacity business during their four-week stay.

Presenting a well-paced program of traditional Spanish dances and Greco originals, troupe bows with a series of 18th century dance patterns. The Greco repertoire showcased here also presents the peppery fire of the gypsy flamenco dances. After a fiery flamenco interlude danced by Jose Mancilla and Margarita Zurita, Greco comes on with partner Lola de Ronda and accompanying dancers in his own interp of Ravel's "Bolero." The hoofing is imaginative and graceful. A humorous bit, depicting two frisky children playing at the fringes of adolescence under an elder's watchful eye, follows for chuckles. Greco returns in "Castellana" a beautifully costumed Castilian peasant dance.

Final segment has Greco's original "Dance of the Horesmen," practically a trademark, eliciting big palms, and a Hispano classic, "Cordoba," done solo by Lola de Ronda. Troupe winds with a paella of provincial "jotas," done by the entire company. Vocals get solid treatment with the piercing, clear voice of Norina. House rings with applause at the begoff.

Difficult score is handled expertly by the Charlie Fisk orchestra which also does a good job on the dansapation. Lee Charmel handles herself well on the vocals.

Gabe.

Flamingo, Las Vegas

Las Vegas, March 27.

Dick Shawn, De Castro Sisters (3), Rickie Layne, Flamingo Starlets (9), Jeanne Jones, Louis Basil Orch (10); $2 minimum.

Dick Shawn climbs into topline prominence with this Flamingo date and with the De Castro Sisters, Rickie Layne, should swing much appeal for Strip customers the full month.

Shawn's comedy forte lies in his ability to parlay story characterizations and songology into high laugh payoffs. No one-liner comic, he builds into unexpected climaxes. The "Schizophrenia" and "Fighter" routines draw fine results, but peak is reached in his by now w.k. Civil War spoof. There's some probing comedy in Dean Martin and Belafonte impreshes, and serioso warbling of "Vesti La Giubba" segues into the glory hallelujah windup of previous sketch for tremendous yocks and begoff.

De Castro Sisters have a bright chirp inning filled with humor, plenty of verve, yet sometime overdo some of the interlarded mugging and jokery. Although the trio has made nitery rep on uptempo tunes or dialectic kidding (Spanish & French) of ditties, the torchants go over best here. Biggest mitts are handed "Teach Me Tonight," carbon of their Abbott disking.

Rickie Layne handles the opening portion well. Idea of ventro's dummy spouting Yiddishisms is novel, and recent appearances of Layne on Ed Sullivan shows has given the act a recognizable label.

Ron Fletcher's Flamingo Starlets are caparisoned gorgeously and terp engagingly in "Singing in the Rain," and "Love Me or Leave Me." Two males aid the rounds, with pert soloist Jeanne Jones. Louis Basil orchsters give spirited backing.

Will.

Shoreham Hotel, Wash.

Washington, March 22.

"Musical Cavalcade" revue, featuring Charles & Lucille Cavanaugh, Annette May, Jay Howard, Shoreham Quartette, Shoreham Ballerinas (6), Singing Strings (10), Ian Bruce & Howard Hood, Barnes Orch; cover $2.

"Musical Cavalcade" turns out to be one of the best and most elaborate of Bernie Bralove's original revues. Its theme is early and modern show biz, and it takes off in several interesting and colorful directions.

The opener, labeled "Vaudeville," puts the clock back about 40 years as the whole company comes on for a song and dance curtainraiser. The Singing Strings, the Shoreham's permanent unit of fiddlers, picks it up from there with some Gershwin melodies, and there is a switch to the present with a rock 'n' roll dance session on the floor.

The Ballerinas, a toe dance unit, offers a rehearsal at the dancing bar in a toe studio, with one gal furnishing comedy by cutting loose with offbeat jazz. "Early Movie Melodrama" is a period dance piece which actually goes back to the live stage of the late 19th century. It has a rich villain and poor but honest young man wooing a gal who temporarily winds up in a bird cage, to the music of "Only a Bird in a Gilded Cage," before busting out to pitch happy ending woo with the nice young man. There's a southern revival meeting song and dance number; flashy ice skating by Charles & Lucille Cavanaugh, and an unusual bit by Jay Howard and his masks offering faces of Broadway characters.

Soprano Annette May, a new vocalist here, offers a couple of solos, and the show winds up with a strong jitterbug finale. This is the late show.

As is the Shoreham policy, the early show is entirely different. Its theme is a visit to the U. S. by Orientals, with a little bit of Americans abroad in one number. This is lively but not as strong as the late show.

Lowe.

Silver Spur, Phoenix

Phoenix, March 21.

Guy Rennie, Vivianne Lloyd, Freddie Davis Orch (3); Tommy McFadden (lounge); no cover, no minimum.

Here's a show that gets off the ground in the first 60 seconds and breezes along for a fast hour of humor and song. Guy Rennie, who sets a fast pace with mildly-blue gags aimed at ringsiders and vocal impressions of headliners past and present, is remembered by some for his eight-month run in the Broadway cast of "Oklahoma" and by more via tv.

Between bits and songs, he gulps straight shots of whiskey and reputedly has downed as much as a quart a night without visible effect. It's a running gag that has the customers fascinated by the end of his 45-minute routine.

Rennie's vocalidolizations of Lucienne Boyer, Mistinguett and Jolson are clever and authentic but his impersonation of Chevalier is the surefire closer. His swish version of "Stout-Hearted Men" from "Vagabond King" is inoffensive and makes an ideal encore.

Vivianne Lloyd, who looks and sounds somewhat like Judy Garland, belts out nine songs in rapid succession. She resembles a redheaded mermaid in a skin-fitting gown of green sequins. Trained for light opera, her lyric soprano voice easily handles "Man That Got Away" and "Jalousie." The Merman influence is obvious in "I Got Rhythm" and the Garland quality is very pronounced in the higher registers of "Trolley Song" and "Over the Rainbow." Soon to be seen in her first picture, "The Lock and the Key" (John Wayne), in which she vocalizes the theme ditty, she's a good bet all-round.

Freddie Davis trio supplies first-rate instrumentation for the acts and dansapation for the customers. Service and food are excellent. Tommy McFadden's parodies in the lounge are diverting.

Dick.

El Rancho, Las Vegas

Las Vegas, March 21.

Eartha Kitt, Myron Cohen, Ernie Richman & Manequins (4), Ted Fio Rito Orch (12); $2 minimum.

Eartha Kitt's name on the El Rancho marquee should remain a surefire lure during her five stanzas in the hotel's Opera House. Once inside, the show stoppers will find that Miss Kitt upholds her reputation of never arriving on this bistro belt with the same act twice. This time she underscores her familiar throaty sounds with new lyrics and a smattering of histrionics that make sock entertainment.

Her new ones include "Thursday's Child," a song which she embraces with simple dramatics; an upbeat Afro-Cuban piece called "Oggere" (made even more effective by the tom-tom backdrop of drummer Ray Romero and superb lighting); "Old Fashion Girl," and "Fascinating Man."

During the latter pair, she shows her ability for subtle change of moods as she turns pixie-like for the first, and characteristically sexy for the second number. As highlight in her performance, she carries out "Old Fashion Girl" and "Fascinating Man" by slinking from one chaise lounge to another, the furniture aiding and abetting a reflection of her extreme moods, otherwise more noticeable in her facial expressions.

Her whirl with the drums in "Mademoiselle Kitt" is cute, but unnecessary, and her switch (onstage) from a brocade overlay, feather-edged gown into a svelte, gold lame toreador-type outfit would appear more effective were it to come later in the act, instead of its currently slotted spot right after the opener.

Myron Cohen has tried a true format that never changes, and his following is likewise. He takes his fans on the usual tour of resort towns—Vegas, Palm Springs, Miami, Atlantic City—describing the characters he meets at each. And, while the yarn changes to fit the clime, the principals who people Cohen's amusing world never vary—they all come out as funny guys and gals. For this trip, he brings along a batch of new stories, and even his more familiar tales have fresh blackouts.

Ernie Richman and His Manequins are upfront at the top with a sometimes moody, sometimes spoofing play with "Love For Sale." Richman's act is well windowcased by an excellent appearing background and superb costumes. Ted Fio Rito's orch is on its toes throughout, tuning up each sharp and flat on cue. In addition to Romero, Miss Kitt is backed up strongly by the guitaring of Perry Lopez, and the deft piano touch of Sanford Gould, all of which adds to the star's well-tempoed melodic sortie.

Alan.

Eden Roc, Miami Beach

Miami Beach, March 17.

Jane Froman (with Nat Brandwynne), Bobby Van, Henry Tobias, Mal Malkin Orch; $3.50-$5 minimum.

Both Jane Froman and Bobby Van project a quality-stamp that admirably suits the class precincts of the Cafe Pompeii in this plush newery among the oceanfront hotels.

Miss Froman, last seen here at the ill-fated Copa City, provides a generous portion of the better things in song-showmanship. Her mature stylings are purveyed with able assist from pianist-conductor Nat Brandwynne, who helms her smooth-flowing session. Eschewing the over-mannered delivery too many of the current crop of songstresses adopt, Miss Froman still invokes a dramatic treatment with her work that intensifies the basic warmth and drive contained in her contraltoings.

Her mixture is an elevating one for the auditors, raising up a mittstorm throughout the mixture, which blends bright, bouncy items to spell the slower tempos—all of it building to her big number, an Irving Berlin cavalcade ranging through the years from 1910 to this decade.

Throughout, the radiant personality is there to light interest, with no evidences of the Lisbon plane crash incident which had her out of action for so long. Staging is a plus, gowning ditto, and overall results a begoff after an unstinting display of her considerable catalog.

Bobby Van is in the warmup spot, where several months ago he held down the top slot at the neighboring Fontainebleau. Van goes to work with an ease and confidence that soon dispel the "opening turn" feel, tablers coming to attention quickly once he takes off on the feathery hoofery and light gab which theme his act. The softshoe patternings hit solidly, leading to impressions and adeptly worked-out segment based on VARIETY's 50th anni edition, his capper.

Henry Tobias major-domos the lighting and overall presentation inventively, as well as introing in quietly effective manner. Mal Malkin and his crew rate bows for effective showbackings to the proceedings.

Lary.

Blue Angel, N. Y.

Enid Mosier & Trinidad Steel Band (4), Jorie Remus, Joe Carter, Johnny Mathis, Jimmy Lyons Trio; minimum $5.

The Blue Angel continues as one of the top talent showcases in the nitery belt. This Herbert Jacoby-Max Gordon operation rarely fails to contain at least one item of interest that warrants a visit. There are several in this instance. But the primary attraction is Enid Mosier and the Trinidad Steel Band, which has been breaking in a long time at Gordon's companion operation, the Village Vanguard, and prior to that had been in the legiter, "House of Flowers."

Miss Mosier is a singer who can either deadpan or provide extremely mobile facial expressions. She packs a lot of entertainment on her own with her renditions of Calypsos and Gallic chansons, while the lads back her with drums or the homemade instruments crafted from the tops of oil drums. It's a turn with distinction.

The Trinidad Steel Band, in itself, is an entertaining bit. The lads drive out a compelling beat and a surprisingly soft marimba-like tone that makes for pleasant listening. When combined with a personable projection as is given by Miss Mosier, it's a turn that should hit a wide horizon of employment in a lot of spots.

The surrounding bill has Johnny Mathis, Joe Carter and Jorie Remus, all New Acts. Jimmy Lyons trio aids the acts considerably with its musical backing.

Jose.

Sans Souci, Havana

Havana, March 19.

Mello-Larks (4), Goofers (5), Ortega & Rivero Orchs, Sans Souci Dance Group; produced by Alberto Alonso; $6 minimum at tables.

Within a period of a few months, Havana has blossomed into the top entertainment center of Latin America. One of the pace-setters has been the new Sans Souci, which reopened last December under the management of Harry (Lefty) Clark, formerly of Miami's Green Gables.

Clark remodelled and expanded the place (it now seats 1,100), and signed up more name talent than all the other Cuban niteries combined have had during the past five years. Starting with Denise Darcel in its inaugural show, Sans Souci has since featured Edith Piaf, Ilona Massey, Cab Calloway, Dorothy Dandridge, Joanne Gilbert and Tony Martin (an idol of the Cubans, who packed them in).

The current show features two musical groups: the Mello-Larks and the Goofers. The Mello-Larks, a girl and three boys, versatilely range from the sweet to the comic to the spiritual. They are at their snappy best with "Jericho" and "Gideon Bible." The girl is cute too.

The Goofers, five men, sing and play instruments and often stoop to silly slapstick, for which for some reason goes over big in nightclubs. But the Goofers are talented, and their takeoff on the show's main voodoo number is really funny. Then one member, wearing a monkey face, does some socko beating of the drums.

The most spectacular part of the show is the "Bamba Iroko Bamba" voodoo number, which has 100 performers and costs $25,000 weekly to stage. Sans Souci claims it is "the biggest and costliest show ever put on in Cuba," and this is very possibly true.

The number starts out with three shapely victims being indoctrinated in voodoo ritual, among much bodily writhing and shedding of clothes. The action takes place on catwalks set among the trees around the dining-dancing area and and on a specially-constructed stage. The authentic chants and dances, enhanced by the outdoor tropical atmosphere, makes the scene entirely realistic.

As the show continues, a man ventures to cut down the sacred tree. The tree takes its vengeance, in the form of infuriated witchdoctors and voodooists, in the man ends his life in a climactic 50-foot leap from a platform high in the trees. (He lands on a net not visible to the spectators).

The show is the brainchild of Alberto Alonso (brother of ballerina Alicia Alonso). One of the best producer-choreographers in Cuba, Alonso formerly did the shows at Radiocentro Theatre, and these were the most original in town. The Radiocentro shows consisted of humorous, modern-dancing sketches of contemporary Cuban life, and perhaps Alonso will get a chance to do similar ones at Sans Souci.

Jay.

La Nouvelle Eve, Paris

Paris, March 20.

Rene Bardy presents "Extravagances," a revue in two parts, staged by Bardy; choreography, Peter Gladke; music, Pierre Devercy, Claude Bonheur; costumes, Erte, Berteaux; lighting, Alec Shanks. With Patti Ross, Rob Murray, Medina & Harris, Bambi, Zina Rachewsky, Margot Myers, Noelle Adam, Jacques Fort, Nouvelle Eve Chorus (16), Eve Boys (6), Janik & Arnaut; cover, $3.50; minimum $5.

La Nouvelle Eve, the plush Pigalle boite which has been shuttered for 16 months while the troupe toured Europe, has reopened with its usual lush show and its still highpriced standards. Cover and minimum make this one of the steepest-priced boites in town. Spectacle, reportedly costing 115,000,000 francs ($345,000), though probably much less, denotes an expensive cover, but it remains an intermittently appealing affair and is mostly too stilted and lacking in enough movement or verve to make it a truly outstanding entry.

The money was poured into exquisite costuming and plenty of leggy girls and bared anatomies under the flounce, feathers and dress. Usual formula of a series of production numbers, interspersed with specialty acts, makes up the show. Fairly small floorspace is sagaciously utilized, but it limits any real choreographic possibilities. Girls keep moving and glittering costumes hide the ordinary qualities of the dance interludes. Lead danseuse is American Margot Myers, who utilizes the small space for pleasing arabesques.

Bambi brings a lithe, chocolate note to the proceedings. Numbers are all clever, though somewhat cramped, and saved by the statuesque chorines and gorgeous costumes. A postoffice bit has the lovelies as letters, then they enact fables and newspapers, niteries and a haute couture show, to wind with a square dance and a world-wide tour for other excuses for the extremely inventive and tasteful dress of Erte and Berteaux.

Among acts the standout is Rob Murray in his recalcitrant juggling turn. Perfection allows him to sternly snarl and shrug his way through a well-regulated and taking turn, in for gigantic palms. Patti Ross brings a good acro-squirm dance, with her pleasing blonde looks and suppleness making this another topnotch entry. Janik & Arnaut lend an exotic note in a snake woman and man number, with malleable girl making a good entrance down a rope from the ceiling. Medina & Harris do an okay acro-dance bit.

Jacques Fort, Zina Rachewsky, Janine Caire and Chrisiane Garnier do all right by the light voice chores, and chorus boys supply some Americanized acrobatic dance bits, with choreographer Peter Gladke also in the terping. In short, this repeats the over-sumptuous, grandiose staging to overcome an essentially weak show for those wanting an eyeful instead of a mindful. It presents Gallic elegance in the nitery field, but lacks the pace and dynamism that has been injected into the Lido shows, with their bigger runway and more imaginative stagings. *Mosk.*

Desert Inn, Las Vegas

Las Vegas, March 20.

Patti Page, Wiere Bros. (3) (with Mildred Seymour), Down Arden Dancers (featuring Pony Sherrell) (16), Carlton Hayes Orch (14); $2 minimum.

Patti Page should keep her bosses happy during her three frames in the Painted Desert Room. Some time has elapsed since her last visit, so it probably matters little that the only noticeable alteration of her act is the addition of a few new songs she has tuned up recently for platter sessions and her videopus. Otherwise, the format is familiar, and the staging and lighting designed for her last appearance here by Charlie O'Curran remains the same. Strong kudos are rewarded for "Band of Gold," a new one; a medley of standards, her warm embrace of the poignant Israeli chant, "Father, Father," and "Tennessee Waltz." Latter is still her begoff song, and after all of these years is still greeted by a salvo for the initial bar.

The comedy department is well taken care of by the Wiere Bros. Their approach is fresh and gets a strong mitt reward. Highspot is their insert of funny business while violining w.k. semi-classics. When they're not ribbing each ether, or the audience, the trio will turn to foil Mildred Seymour, top musical support. *Will.*

a stately blonde looker who burns up the piano while they fiddle.

Chorus numbers are holdovers, with Pony Sherrell thrushing the lyrics written by herself. But for this turn, the centerpiece choreo, "Shady Sadie"—a shocker with its thundering sound affect, flashing lightning and veritable downpour of rain—would be a better show if it were switched with the opener, "Second Greatest Sex," a sprightly, cleverly laid out number. The startling effect "Sadie" has on the customers would not be lost at the top, and would reduce the sharp contrast that now results when Miss Page follows with her more subdued tones. On the podium, Carlton Hayes waves a unerring baton, to which his tootlers respond quickly and expertly. *Alan.*

Statler-Hilton, Dallas

Dallas, March 16.

Los Chavales de Espana (with Trini Reyes); Bob Cross Orch (12); $2-$2.50 cover.

Latune lovers are being treated by quality entertainment in the two-frame stand of The Kids From Spain (Los Chavales) at the posh Empire Room. The animated 11 male musicians, sans music stands and in colorful blue uniforms and red boots, stroll over the large, raised stage and double instrumentally. Standouts are "Valencia," "Lisbon Antigua" and "April in Portugal."

Highlight of the 50-minute show is Trini Reyes, jet-haired looker, with three dance numbers, "El Embrujo Del Fandango," the flamenco "Sacromonte" and "Zambra y Capote." She could add another terp turn and still leave 'em wanting.

Two male vocalists, Pepe Lara and Luis Tamayo, wow the distaffers. Baritone Tamayo scores with "L'Ame des Poetes" and "Autumn Leaves" in French. Duet of "Gypsy, Gypsy" is a tingler, and prefaces Lara's solo piping of "Granada."

Hit band offering is the Spanish folk tune, "Bag Pipe," in which six violins, two accordions, piano and bass imitate the swell of bagpipes.

Bob Cross' orch, a fave here, lures the leather pushers for terp sessions. *Bark.*

Riviera, Las Vegas

Las Vegas, March 20.

Ben Blue, Patti Moore & Ben Lessy, Lucienne & Ashour, Helmuth Gunther, Double Daters (4), Bob Hopkins, Barbara Drake, Norman Hawes, Dorothy Dorben Dancers (12), Rene Molnar, Ray Sinatra Orch (12); $2 minimum.

This frolic with Ben Blue, Patti Moore & Ben Lessy topping will enliven the corridors and casino of the Riviera for a month. It's brash and brassy all the way, something of the formula found to be most effective for escapists into this seven-come-eleven desert isle.

Blue dips into his capacious store of routines and sketches for this particular session. If a couple of the burley routines are familiar, laughs are still there in abundance —especially in the closing "Pullman" riot with Moore & Lessy. Blue's panto art is also cleverly brought into better attention with a showcasing in a Paris sidewalk cafe scene. He is multiply cheered for this.

Moore & Lessy, hardy perennials as a team, have an inning of ditties with risque overtones, yet all disarming. Parody of "It's All Right With Me," a crazy mambo of "Aain't It the Truth" and "The Jones Boy," are rocked over well. Latter has Lessy's familiar and howlarious popcorn bit. He also revives the piano noodling with accomper Norman Hawes, and gets huge yocks in his "dance for Mommy" diversion in "Man & Woman."

Lucienne & Ashour emerge from line production midway encased in the Paris setting. Their comic Apache knockabouts are terrif here. Helmuth Gunther's juggling receives plaudits, and gimlet attention during a trick of tossing cup objects to make a six-foot stack atop his pate. Double Daters, foursome of two femmes, two guys, are spotted in opening and closing choreos, plus a brief but very mobile rock 'n' roll chirp & terp number between sketches.

Bob Hopkins takes okay straight roles for the blackouts, and looker Barbara Drake is Blue's foil in the panto. Dorothy Dorben's curtain-raiser of "Gershwin Medley" is eye-filling, with the line chicks and well-stacked showgals, soloist Rene Molnar, Double Daters making the number very appealing. Plenty of glam goes into the "Cafe de Paris" production as well. Ray Sinatra orch, at long last settled into a pit fronting the stage, gives top musical support. *Will.*

Hotel Roosevelt, N. O.

New Orleans, March 26.

Ted Lewis & Revue, Caribbeans (3), Elroy Peace, Barbara Esko, Lynn Lyons, Venita D'Andrea, Chuck Cabot Orch (14); $2.50 minimum.

Ted Lewis and his battered top hat, cane and clarinet, is back in the Blue Room with a new entertainment revue that's a bright, fast-paced session of music and frolic flavored with nostalgia. The "tragedian of song" is in the spotlight actively for 50 minutes and the big first-night crowd went for every minute of it.

The old pro still dispenses those ageless dramatically rhythmic monologs, talk-sings his perennial lyrics, lyricizes intros to the acts into which he wanders in and out smoothly.

His "Me And My Shadow" turn is still a great biz bit. Elroy Peace "Shadow" No. 4 (he's worn out three others), carbons his motions. Peace also executes a brace of fancy dress steps to win a nice hand for himself.

Topping acts are the Caribbeans, two men and a shapely blond looker, who present an exotic East Indian dance with writhing, head and arm movements to a background of tantalizing drumbeats and jingling ankle bells, and a sexy interpretation of "St. Louis Woman." This trio nets heavy applause.

Barbara Esko twirls her way through some intricate ballet routines for heavy palm pounding. Pert Lynn Lyons doubles as singer and foil for Lewis. She's a poised songstress and scores nicely.

Venita D'Andrea sheds her crinoline covering for a skin-tight silver lame costume that reveals a nice chassis to dance and sing "I Don't Care" in a blues shouting voice.

Music for the acts and dancing is played by Chuck Cabot and his band. The crew has swingy style that maintains a clearcut dance beat for the customers. *Liuz.*

El Morocco, Mont'l

Montreal, March 22.

Cab Calloway (with Dave Revere), Lou Sieler, Valenos (2), Mister "V" Maury Kaye Orch (7), Buddy Clayton Trio; $1-$1.50 cover.

Cab Calloway proves that nothing pays off like experience and an inherent sense of showmanship. Despite being a stranger to these parts for many years, the impact created by the old Calloway band and style is still remembered, judging from the reception at El Morocco this week. Backed by the fine pianoisms of Dave Revere, Calloway starts in a bright, straightforward manner with "Alright With Me" moves into "Taking a Chance on Love" and then wows with "St. James Infirmary Blues." Only trademark reprise is his clincher when he does "Minnie the Moocher" with the help of the audience.

Lou Sieler, held over from last show, continues to score with his offbeat comedics adapting material neatly to fit the room and the Valenos impress with their acro terping. With latter team, emphasis is on femme half of act who is twisted and spun into some pretty harrowing shapes by her husky partner considering limited space.

Capitalizing on the Bridey Murphy craze, boniface Peter Van Der North brings in Mister "V" (Sam Vine) to give any ringsider willing the hypnotic treatment. Session is restrained and worked only on two of the three shows.

Maury Kaye's orch does show music with the Clayton combo cutting dance sides between productions. *Newt.*

Sans Souci, Miami B'ch

Miami Beach, March 25.

Gypsy Rose Lee & Co., Howard Mann, Freddy Calo Orch; $3.50 minimum.

Admittedly stymied by booking problems in recent months, the Sans Souci management has been experimenting with acts for its Blue Sails Room, with in-and-out results. Original lineup of talent set for pre-season '55-'56 was based on return date deals. When several pactees couldn't make the dates, other names were substituted. Gypsy Rose Lee marks one of the latter.

Miss Lee's is basically the same revealed several years ago in a showcasing at the Beachcomber. Backgrounded by scrim-curtained dressing booth, the reverse is applied, with Miss Lee working, via clever lyric talk, into a comedy lined undraping that brings yelps from the distaffers and mitting-formore from the male oglers. Her physical attributes are as eye-filling as ever and displayed adroitly to negate any burly touch continued gab providing the leavening touch that eases the shock-impact.

That initial portion over, Miss Lee brings on the gals, a quartet of scantily clad long-stemmers, for another eye-filling bit that winds into a draping session to complete the reverse routining. Again, the accompanying gags prime giggles, as does the recorded novelty-barker's spiel during the middle-break when she dresses behind the revealing scrim.

It's an odd act for a hotel intimery, but comes off acceptably, thanks to Miss Lee's literate leanings. Withal, results don't look to start a stampede among hotel ops for the better reps of the strip brigade; it adds up as an interesting one-shot, although patronage tote at end of run might lead to a return booking.

Howard Mann moved over from the just-shuttered Latin Quarter to handle the opening act chore and does so in competent manner. Goodlooking songster handles the ballads effectively, but needs to inject a couple of uptempo tunes to round out his catalog.

Freddy Calo and his crew beat out the accomps capably and keep the floor filled for dansapation which accents the Latinairs. *Lary.*

Sahara, Las Vegas

Las Vegas, March 27.

Kay Starr with Stanley Boys (4), Bud & Cece Robinson, Saharem Dancers (12), Harold Ruby, Cee Davidson Orch (12); $2 minimum.

For a long time, Kay Starr has been in the Flamingo firmament, but for the new contract, she'll be shining for the Sahara panjandrums. Her current opus should do well for the casino-spa.

As a singer of today's pops, Miss Starr is way up there with the best of them. Her disks are riding high, a factor which creates sock applause when any one of these is placed along her song-route. From "Fit as a Fiddle," the mood goes plaintive with "When a Woman Loves a Man" and "Lonesomest Gal in Town." The w.k. "Rock and Roll Waltz" brings on the mitting, following by a folkways songsaga in "Two Brothers," assisted by the Stanley Boys neat harmonies. They continue on for the rest of the set.

Some fine blues is injected into the old jazz evergreen, "I Want a Little Boy," and from this the beat takes on a modern Spiritual kick with "Tha's What the Good Book Say." Drifting into a ballad, she does "Allez vous en," "Side By Side," and "Wheel of Fortune." Harold Ruby gives close support with his keyboard accomping and the Cee Davidson crew plays with zest.

Bud & Cece Robinson ply their dances with surety, best being the jitterbug finale. Saharem Dancers present colorful hula opener and festive Spanish terps midway with some expert heel-and-toe ensemble work. *Will.*

Le Carroll's, Paris

Paris, March 13.

Pedro De Cordoba, Paule Desjardins, Rita Renoir, Claude Vega, Rudy Castell Orch (9); $4 minimum.

Champs-Elysees cellar club still packs in tourists and show people alike. New show will not discourage patrons, and biz looks to stay good here. Oldtime mannish-femme draw has been softpedalled and this is mainly a dancery, with Rudy Castell Orch's (9) fine carioca rhythming, plus a serics of personality show entries.

Pedro De Cordoba brings his electric interpretative Hispano dancing into this boite for good results. His lean, lithe figure sobers the crowd and after some classical bits he does some vulgarized flamenco to a mambo beat that has the audience clapping hands. Dynamic dancer might be a good bet for specialized U. S. vaude and video viewing.

Paule Desjardins, back from a sixmonth U. S. stint with the Bernard Hilda orch, displays a strong American influence. Blonde looker has a throaty, appealing voice and delivers her numbers smoothly and with the lilt and qualities of U. S. thrushes. She remains a good re-entry on the Gallic scene where her serene, clean showmanship is appreciated.

Rita Renoir comes out garbed a la Scarlett O'Hara and rocks in a chair, reading a supposedly erotic book. While her aunt asks what she is up too, she goes into a frenetic striptease, shedding herself of petticoats and hoops by tossing them into the avid audience.

Claude Vega twists his pipes into the voices of the many top singers here for a clever impersonation act. Mimicking is never aping and smart material makes this a sound, if purely Gallic act. *Mosk.*

Windsor P'k Hotel, D. C.

Washington, March 23.

Lillian Roth, with Dave Fleischman, Art Calevas Orch (7); $2.50 cover.

Nearly two years ago, very early in her march up the comeback trail, Lillian Roth played a D. C. engagement. It was so-so. She was nervous, uncertain of herself, and was occasionally tripped by an orchestra which failed to back her up properly.

This week, Miss Roth is playing Washington again, this time to open the new supper room policy of the Windsor Park Hotel. The name of the entertainer is the same, but everything else is different. Miss Roth has "the-world-is-mine" attitude with which Al Jolson used to swagger out on stages. She sings, pantomimes, gags, kids the customers, ad libs, with the sure confidence of a successful performer that the laughs, tears and applause will be there—just when and where she wants them.

In other words, she's no longer on the comeback trail. She's arrived anew, better than she ever was before. She's playing to turn-away audiences at the Windsor Park, and has them eating out of her hand. Thanks, in part at least, to the success of the film, "I'll Cry Tomorrow," she arouses more warm enthusiasm in a sophisticated supper club audience than this reviewer has witnessed in a long time.

Miss Roth is off and running with her opening throwaway, "It's a Wonderful World." Next comes a group, "Ain't She Sweet," "Goodie, Goodie," and other oldtimers she used to sing, in which she invites audience participation. This item was in her act two years ago, but goes much better now. From this she swings to another type of audience participation, inviting men from the audience to dance with her (seven accepted at show caught), and stepping everything from a waltz to a Charleston.

Miss Roth after filling in with patter gets down to her old job of belting out numbers, loud and strong, with "Red, Red Robin" and "If I Could Be With You." Then a sudden switch to a soft, "Happiness Is Just a Thing Called Love."

Her signoff employs the same device as during her last visit to Washington, but much more effectively and with the special material song, "I'll Cry Tomorrow." She leaves the stage; strolls among the tables singing it; then quietly disappears through a far door of the room. Sock returns. *Lowe.*

New Frontier, Las Vegas

Las Vegas, March 20.

Jack Carson, Cass Daley, Leo Diamond, Giselle Szony & Cabots (2), Les Marcellis (2), Gene Nash, Dick Humphries, Dee Arlen, Dorothy Dorben Dancers (16), Garwood Van Orch (14); $2 minimum.

The conception of this production for Jack Carson & Cass Daley was a transplant of a musical revue titled "That's Life," which Sammy Lewis & Danny Dare had put on the Los Angeles boards some two years ago. In its metamorphosis, the title was switched to "Hooray for Life," yet there's little left of the original to cheer about. Nomenclature of Carson & Daley, Leo Diamond, Giselle Szony & The Cabots, and Les Marcellis have drawing power, however, and most likely the stripped-down revue will do okay biz for the month—plus a fortnight if the option is taken up.

The former revue ideas, in text, and Livingston & Evans melodic-lyric inventions, suffered incisions following a two-hour opening show. Cuts and more cuts finally reduced the works into a pretentious vaude show, emceed by Jack Carson. Carson's monology per se is not vital, nor is it fresh. His w.k. technique of milking stands him in good stead, and yocks are frequent and prolonged. In scenes with Cass Daley, he is outmaneuvered all the way. Her fine physical comedy, plus ability to punch good lines, give her vis-a-vis a big disadvantage.

From the original revue, only "Salesmanship" (also cut decisively) is left for both to play with, and the parody on "Little Child" prior to final production round which, although overly long and decidedly blue, gives both opportunities to grab the last laughs. Miss Daley bleats "Livin', Lovin' Doll," also from the original score and a very good Livingston & Evans special, perfect for her knockabout talent.

Theme is set in kinetic opening when cast, sans principals, warble

(Continued on page 66)

VARIETY BILLS

WEEK OF MARCH 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (R) 29
J Langee
Choral Ensemble
Rockettes
Corps de Ballet
Larry Griswold
Palace (P) 30
Hungarian Troupe
Martin Bros.
Ross Wise Jr.
Betty Luster
Arthors & Swinson
3 Helene Vernon
Don Cummings
Gautaur's Steeple-chase
BROOKLYN
Paramount (P) 30
Platters
Teenagers
Flamingos
Rover Boys
Willows
Royal Tones
Jodimars
Taylor & Scars
Allen Freed
Prysock Orc
CHICAGO
Regal (P) 30
Al Hibbler
Hayward Orc
Orilers & Til
Derby Wilson
Miller & Mantan
Della Reese

BRITAIN

BLACKPOOL
Palace (I) 26
Jimmy Young
Henderson & Kemp
Les Curibas
Tom Mennard
Elizabeth & Collins
Horler 2
Sharpe & Iris
Duo Russmar
BRIXTON
Empress (I) 26
Dorothy Squires
Golding & Stuart
Davy Kaye
Shipway 2
Amazing Fogel
Tommy Dee
Potter & Carole
C & C Ross
BIRMINGHAM
Hippodrome (M) 26
Joan Regan
McAndrews & Mills
Morecambe & Wise
Mongadors & Anne
Fayne & Evans
Keppel & Betty
Richards & Yolanda
Bobby Limb
BRADFORD
Alhambra (M) 26
Peter Brough
Ballet Montparnasse
Ronald Chesney
Rayner & Betty
Ossie Noble
Harold Taylor
CHELSEA
Palace (I) 26
Cyril Dowler
Rhoda Rogers
Flying Renoes
3 Debs
Wayne & Brett
Bourne & Barbara
Roy Murray
EDINBURGH
Empire (M) 26
Lee Lawrence
McKinnon Sisters
Arthur Worsley
Kenways
Hackford & Doyle
Woodward & Cooper
Grossetto & Gaston
FINSBURY PARK
Empire (M) 26
Carroll Levis
De Vere Dancers
Mrs. Shufflewick
Eddie Goffron
M & B Winters
Pierre Bel
GLASGOW
Empire (M) 26
Don Cornell
Command Girls
Sid Plummer
Dickie Dawson
Wright & Marion
King Bros.
Eddie Ash
Arrol & Meadows
HANLEY
Royal (M) 26
Richiardi Junior
Rey & Ronjy
S & P Kaye
Hollander & Hart
Manley & Austin
Anita
Billy Maxam
LEEDS
Empire (M) 26
Hylda Baker
Averil & Aurel
P & P Page
Fred Lovelle
M & West
Overbury & Suzette
Lionel King
Russell & Susie
LONDON
Palladium (M) 26
Winifred Atwell
Kenny Baker
Petula Clark
Alma Cogan
Stargazers
Malcolm Vaughan
David Whitfield
3 Rayros
Tommy Trinder
LEICESTER
Palace (M) 26
Tommy Fields
Adelaide Hall
Arnley & Gloria
2 Pirates
Napoleon & Josephine
Chris Carlsen
Happy Hikers
Ballet Burlesque
6 Smashers
MANCHESTER
Hippodrome (M) 26
Herod & Coy
Jack Storey
Gaunt Bros.
Allen Modely
Joe Crosbie
Welcome Singers
M & M Norris
5 Robertis
NEWCASTLE
Empire (M) 26
Slim Whitman
Shane & Lamar
Gordon & Colville
Allen & Albee Sis
Lizzet & Eddie
Kemble & Christine
Hal Garner
Kazan & Katz
NORWICH
Hippodrome (I) 26
Maynard & Holliday
Francois & Zandra
Keefe Bros. & Annett
Pat Rosa
Jack Reed
Jack Francois
Hugh Lloyd
NOTTINGHAM
Empire (M) 26
Davies & Lee
Margie Castle
James Davie
John Castle
Joy Marlowe
R & J Joyer
J & K Stuthard
4 Furres
Joe Baldwin
Roger Carne
SOUTHAMPTON
Grand (I) 26
Cyril Fletcher
Peter Cavanagh
B & X Marvi
Swan & McGhee
Rhoda Diane
Ian Francis
Vadios Bros.
Barney Powell
2 Aeros
SHEFFIELD
Empire (M) 26
Phyllis Dixey Co.
P & S Sherry
Dernos
S & M Harrison
De Vel & P't'n'r
Jack Tracy
Gary Miller
Ciro Dancers
SUNDERLAND
Empire (M) 26
Frankie Vaughan
Les Delicados
Murray & Maidle
Medlock & Marlowe
Harry Worth
Bruce Forsyth
Billie Wyner
Wareham & Barbara

Cabaret Bills

NEW YORK CITY

Arete's
George Stone
Carolyn Carpenter
Harry Kane
Judy Martini
H Roth Orc
Beverly
Bobby Short
Blue Angel
Enid Mosier
Steel Band
Jorie Remus
Johnny Mathis
Joey Carter
Bon Soir
Patricia Bright
Jimmy Komack
Anita Ellis
Hazel Webster
Jimmie Daniels
Cameo
Mel Torme
Corky Hale
Stan Free
Roger Steele
Chateau Madrid
Luisa Triana
Tun Tun
Pancho Orc
Ralph Font
Copacabana
Tony Bennett
Chic Layne
Teddie Vincent
Mickey Calin
Grace Genteel
Michael Durso Orc
Frank Marti Orc
Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Elegante
Denise Darcel
Rowan & Martin
Russ Currie Orc
Hot'l H'nry Hudson
Three Suns
Joan Bishop
Hotel New Yorker
Lenny Herman Orc
Hotel Plaza
Edith Adams
Richard Hayman
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Lilo
Augie & Margo
Aileen Morales
Alan Logan Orc
Stanley Melba Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
T & J Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Monique V'n Vooren
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Charlivels
A. L. Simpkins
George Tapps
Chiquita & Johnson
Wazzan Tr
Harold & Lola
Rita Noble
Yasmina
Jo Lombardi Orc
B. Harlowe Orc
Le Cupidon
Gretchen Wyler
Herb Jeffries
Ernie Warren Orc
Amapola
Mcnenghito Orc
Le Ruban Bleu
Wesson & Polk
Norman Paris 3
Old Roumanian
Sadie Banks
oe Laporte Orc
D'Aquila Orc
Park Sheraton
Mimi Warren
Eddie Layton
Red Carpet
Pat Harrington
Sheila Reynolds
Dave Rogers
Red Benson
Town & Country
Burnell Dancers
Johnny Morris Orc
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc
Versailles
Bill Shirley
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Vicky Autier
Erika Kolossy
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Frank Keenan
Leonardo & Anita
Sophie Parker
Larry McMahon
Duke Marvin Orc
Danny Davis Orc
Waldorf-Astoria
Ray Bolger
Nat Brandwynne Orc
Mischa Borr Orc
Village Vanguard
Hartig & Mazursky
Ada Moore
C Williams Trio

CHICAGO

Blue Angel
"Royal Calypso"
Mighty Panther
Phyllis Branch
Roger McCall
Eugene Compson
Esther Johnson
Blue Note
Claude Thornhill
Maxine Sullivan
Chez Paree
Tony Martin
Alan King
Chez Paree Ad'r'b's
Brian Farnon Orc
Cloister Inn
Pat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo
Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Tune Tattlers
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
London House
Art Tatum Trio
Palmer House
Jose Greco
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Ames Bros.
Russ Morgan Orc
Bar of Music
Hank Penny
Sue Thompson
Zulch & Noble
Beverly Hilton
Horace Heidt Revue
Biltmore Hotel
Sue Carson
Wilder Bros. (3)
Shyrehos (3)
Hal Derwin Orc
Ciro's
Mary Kaye Trio
Step Bros. (4)
Dick Stabile Orc
Gerl Galian Orc
Crescendo
Kay Brown
Dick West
Tony Martinez
Macayo
Lili St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio
Mocambo
Arthur Blake
Rubin Moreno Trio
Paul Hebert Orc
Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Ffolliott Charlton
Eddie O'Neal Orc
Statler Hotel
Constance Moore
Danii & Genii Prior
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Patti Page
Wiere Bros.
Pony Sherrell
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
El Cortez
Larry K. Nixon
Abbey Lonçoln
Kumar
Sherman Hayes Orc
El Rancho Vegas
Eartha Kitt
Myron Cohen
Ted Fio Rito Orc
Flamingo
Dick Shawn
De Castro Sisters
Rickie Layne
Ron Fletcher Dncrs
L. Basil Orc
Golden Nugget
H. Ranch Band
Polly Possum
Joe Wolverton
Townsmen
Betty Taylor
New Frontier
"Hooray For Life"
Jack Carson
Cass Daley
Leo Diamond
Giselle Szony & Cabots
Dorben Dncrs
Garwood Van Orc
Riviera
Ben Blue
Patti Moore
Ben Lessy
Dorben Dncrs
Ray Sinatra Orc
Sahara
Bob Crosby
Sarah Vaughan
Modernaires
Bobcats
Bud & Cece Robinson
Saharem Dancers
Cee Davidson Orc
Sands
Frank Sinatra
Bunny Briggs
Linda Lawson
Sandmen
Copa Girls
A. Morelli Orc
Showboat
Jimmy Casanova
Sharon Knight
Garr Nelson
Showboat Girls
Lawrences & Beverly
Rossi & Mac D'rm'tt
Mike Werner Orc
Silver Slipper
Sally Rand
Four Knights
Hank Henry
Sparky Kaye
3 Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
Allan Jones
Roger Ray
Meg Brown
Sonny Howard
Cordolins
Royal & Dell
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc
Balmoral Hotel
Enrica & Novello
Emil Coleman Orc
Wayne Carmichael
Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
Casablanca
Lillian Hayes
Mickey Manners
Bob Regent Orc
DiLido Hotel
Barton Bros.
Sager Dancers
La Playa Sextet
Emilio Reyes Orc
Bea Kalmus
Eden Roc
Vic Damone
Hazel Scott
Cy Coleman Trio
Mal Malkin Orc
Chuey Reyes Orc
Empress Hotel
Diosa Costello
Don Casino
Mandy Campo Orc
Fontainebleau
Dave Barry
Karen Chandler
The Dunhills
Sacasas Orc
L'Aiglon
Marion Colby
Horace Diaz Orc
Lucerne
Allen & DeWood
The Tip Toppers
Stan Porter
Jacques Donnet Orc
Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
Kenilworth
Carroll & Gorman
Michael Marvin Orc
Monte Carlo Hotel
Lillian Roth
Martin & Malo
Leonard Young
Ben Novack Orc
Murray Franklin's
Roberta Sherwood
Danny Rogers
Murray Franklin
Allan Walker
Nautilus
Shecky Green
Holly Warren
Antone & Ina
Syd Stanley Orc
Place Pigalle
Mary Mack
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle
Roney Plaza
Eadie & Rack
Calo & Musette
Noro Morales Orc
San Souci Hotel
Henny Youngman
Frank Lynn
Freddy Calo Orc
Saxony Hotel
Jose Cortes Orc
Johnny Silvers Orc
Seville
Phil Foster
Barry Sisters
S & V Baker
Van Smith
C Reader Orc
Sea Isle Hotel
Harry Harden Orc
Pasty Abbott
Thunderbird
Maxie Rosenbloom
Nic-Nax
Luis Gomez Dncrs
Vanity Fair
Malagon Sisters
Pearl Williams
Alicia Marquez
Sallie Blair
Noro Morales Orc
Versailles Hotel
Alan Gale
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc
5 O'Clock
Bubbles Darlene
Tommy Raft
H. S. Gump
Parisian Rev
Vagabonds Club
The Vagabonds (4)
Jan Welles
Ronnie Eastman
Elissa Jayne
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
Billy Daniels
Xiomara Alfaro
Miguel Angel Ortiz
S Suarez Orq
A Romeu Orq
Montmartre
Zenia
Nanolo Torrente
Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq
Sans Souci
Mello Larks
Cefcrino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc
Nacional
Havana Cuban Boys
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom
Sonny Howard
Johnny Bachemin
Colleanos
Skylets
Eddie Fitzpatrick
Riverside
Davis & Reese
Remanos Bros.
Beverlee Dennis
Starlets (8)
Bill Clifford Orc

Fleet St. Raps

Continued from page 2

for one, have met anywhere in the world.

Any request for facilities, information, interviews or anything that will make one's duties easier is usually met readily and willingly. This is an immense help to British correspondents in particular because of the prominent part played by British and Anglo-American films in the entertainment world.

To be sure, it is a simpler matter in some respects to deal in celluloid than in the flesh and blood of the theatre. But the fact stands that the New York cinema receives bigger and better treatment in the London press than does the theatre, and reports and articles that appear are fresher, more readable and more authoritative for British readers because the correspondents who write them have been able to observe for themselves instead of having had to rely on the published opinions of other critics. There is something in this last circumstance for the theatre press agents to digest.

Edwin Tetlow.
(Correspondent, London Daily Telegraph and Morning Post.)

Seconds Alex Faulkner

New York.

Editor, VARIETY:

How I agree with the temperate and reasonable letter from Alex Faulkner, head of the London Daily Telegraph's New York bureau, published in VARIETY this week.

I am one of several British correspondents who stood at the back of the theatre for "My Fair Lady," and wrote a piece about it the same night for publication next day. It was a superb show and I gave it a rave notice. But I felt that we of the London press had been shabbily treated by the management.

If New York theatre managements cannot afford to give first night seats for important shows to foreign correspondents, surely there could be some arrangement whereby the seats might be reserved for us on a cash-customer basis.

Second night seats, which are occasionally offered, are obviously of little value to a daily newspaper, although they are better than nothing.

Thank you for the support you have given for years to our downtrodden minority in Broadway's jungles.

Evelyn Irons.
(N. Y. Correspondent, London Evening Standard).

Linda Darnell

Continued from page 2

Darnell, Vittorio De Sica and Rossano Brazzi.

Reportedly, Columbia Pictures is to distribute both Italian pix in the American market, possibly in dubbed versions. However, a Columbia spokesman emphasized that it is doubtful that the company will handle "Minutes" in the U. S. and "certainly not 'Forbidden Women.'"

Col, incidentally, partially financed "Minutes." Miss Darnell's contract on these pictures accords her the right to dub her own voice.

Night Club Reviews

Continued from page 65

New Frontier, Las Vegas

and terp "Hooray for Life" telling story of many depts. of Life mag. As intended in script, each act to follow was to be a segment of the publication for maintaining story thread. However, no such continuation occurs and acts are introed, either by Carson or an offstage voice. Leo Diamond gives good accounting of his smooth harmonica technique, winding up with a Spike Jones nightmare special gadget for big bowoff mitts.

Giselle Szony & The Cabots are more impressive in terping which, in the main, spotlights the femme. She is not costumed too well nor does the act contain the dynamism of original Szonys, yet the graceful, charming and piquant turn receives no little amounts of kudosing. Les Marcellis are thoroughly effective in gymnastic play, with pair never letting up a sec in difficult tricks for good aud reception throughout.

Nick Castle's routines with the Dorben Dancers are standouts. Gene Nash and Dick Humphries, the only members of "That's Life" cast, imbue both productions with verve—"Choo Choo Chihuahua" and rollicking finale, "Indiana Dinner." Dee Arlen pipes sexily in "Choo Choo"; settings by Tommy O'Neil are all colorful, and orch, led by Garwood Van, gives all the music its just desserts.

Will.

Seven Seas, Omaha

Omaha, March 17.
Ford & Reynolds, Al Lama Trio; no cover or minimum.

Frankie Ford (ex-Frisari) and Gary Reynolds are making their third swing into Don Hammond's Seven Seas and the lads are better than ever. Boys are perfect pairings and ripe for some juicy bookings. Ford is a Jerry Lewish type comic, good at socking across lines and ready with ad libs. Reynolds is handsome and an expert foil, although his partner's antics break him up quite often.

After the opening "I'd Rather Be a Clown" song bit, boys work a funny gravedigger bit, then go into their forte, impreshes and instruments.

Reynolds mimics Sinatra and Dean Martin, duo team on Four Aces, Ford does a Johnnie Ray and then a clever "Sunny Boy" stint. Boys work saxes, trumpets and drums in miming James, Lombardo, Ventura and Krupa. A straightaway "Cherry Pink" sets the customers up for a slambang "Rock Around the Clock" finale.

Al Lama's efficient trio backs and helps make this one of the better nitery shows here this year.

Trump.

Eddys', K. C.

Kansas City, March 23.
Happy Jesters (3), Miriam Sage Dancers (5), Tony DiPardo Orch (8); $1, $1.50 cover.

The Happy Jesters, back for their third stand in the Eddy establishment show great gain since they were last in two years ago. They're coupled with the Miriam Sage dancing girls in a show that goes 35 minutes and is smooth and compact.

Five Sage girls add their usual frills to the show, opening with an Easter-spring outfit in brief attire, and switching to the absurd outfits of the 1920s to close the show on a Charleston note.

In between the Jesters do a 25-minute comedy and music act. With Sal Tino strumming the electric guitar to their vocals, they make much of novelty and comedy vocal effects, largely centered in square-jawed Ken Cornell. It begins with their opener, "Just Because," and continues throughout. Cornell is called upon for a falsetto, the zips of jets, trumpets, along with the singing and bantering. Jerry Prez handles the emcee chores and much of the straight vocalling, and Tino supports with voice and instrument. He has his own inning for a nifty session of "Guitar Boogie," and they have their established "turntable" number as the vehicle for a flock of imitations. House approves all the way.

Quin.

Barclay Hotel, Toronto

Toronto, March 23.
Gillian Grey, Bobby May, Frederick & Tanya, Harry Munro, Dennis Stone Orch; cover $1.25.

Without a mike, red-headed and tall Gillian Grey, in green bouffant evening gown, is a beautiful lyric soprano. Miss Grey is currently switching from her classics of a season ago to misicomedy and the operetta genre. Miss Grey is doing a song diversity here with a bouncy opener in "Life" for trilling, "Whatever Lola Wants" for low-down interpolations, a fine "Clap Your Hands" rock-and-roll arrangement and a tempo change into a "One Fine Day" aria. For change of style, singer turned in her African safari chant of "Wimoweh" and finished with a down-to-earth rendition of "Open Your Heart" from "Carmen." Hefty on trills, Miss Grey exhibits expert discipline and vocal range.

Bobby May, who also does his juggling stint on iceskates, is doing the five-club routine in floorshow shoes, complete with his hat, cigar and tennis ball catches. He is over big on delivery and dexterity.

Frederick & Tanya are also on for a smooth waltz-tango, plus plenty of arm lifts and horizontal holds, with duo into a comedy eccentric to "Ain't She Sweet" and a neat routine to "The Anniversary Show," both for clever one-arm and overhead spins.

Harry Munro in an ingratiating emcee with Dennis Stone's orch lending effective background to all the acts and also supplying dance-music for the younger crowd.

McStay.

Thunderbird, Las Vegas

Las Vegas, March 27.
Allan Jones, Roger Ray, Meg Brown, Thunderbird Dancers (8), Barney Rawlings, Jerry Dolan, Al Jahns Orch (14); no cover or minimum.

Allan Jones found a good niche in Vegas at the 'Bird during his previous month in the teepee. He is certain to repeat his former draw during the coming four frames.

Some changes in routining of his songs should be in order, with the opening a sort of songsaga production that belongs several slots along the line. After the limping start, he picks things up via "I'll Never Stop Loving You." At show caught, the Jones' pipes were a little worse from the dry desert air, and his "Una Furtiva Lagrima" sounded harsh on the upper notes, but with the passage of a few days and becoming accustomed to the climate, this condition is expected to clear up. He takes a tack toward Paris and a humorous sketch of "Madelon," before uncorking his big one, the medley from "Carousel." Some nice notes come forth in "When the World Was Young," particularly when the sound isn't pushed, and the encore is his song-trademark, "Donkey Serenade" for ovation. Jones' conductor Jerry Dolan merits his applause.

Roger Ray's cornball comedy while leaning across his marimba is gloved for this room. He, of course, never gets off the ground with his marimba tunes, but the funnystuff picks up big returns.

Meg Brown makes her debut as an Ed Sullivan protege, stepping around in some kinetic legwork that has good merit for prime slot. Best is her castenet accomps to moderne steppery in "Love."

Will.

Beverly Hills, Newport

Newport, Ky., March 17.
Joey Bishop, Kathy Barr, Three Rockets, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays.

Current two-framer unfolds a fast and pleasurable hour floorshow at Greater Cincinnati's top bistro. Joey Bishop, back after an absence of several seasons, crams a lot of laughs in 24 minutes of sharp material, which is entirely new in these parts.

Supporting the tuxed comic are Kathy Barr, gorgeous redhaired chirper, in her initial engagement, and the Three Rockets, simultaneous terps specialists, who are winning more boosters on their second visit. Miss Barr, attractively-gowned high soprano, sells seven varied numbers, including moods from "Whatever Lola Wants" to the Bell Song from "Lakmie."

Dorothy Dorben line of 10 gals adds to its popularity with three sparkling routines, spices by singing emcee Dick Hyde. House crew headed by Gardner Benedict fills the bill with show support and dance music, with Jimmy Wilber's threesome taking over on intermissions. Larry Vincent, singing pianist, holds sway in the cocktail room.

Koll.

Summer Stocks Get Hit Scripts

'Itch,' 'Tea and Sympathy' and 'Bus Stop' Available —Many Less-Than-Hit Plays Also Released

Several new stock releases loom as top entries on the strawhat circuit this coming summer. The click potential of the shows is based on their recent hit status on Broadway and the road. In the powerhouse league are "Seven Year Itch," "Solid Gold Cadillac," "Tea and Sympathy" and "Bus Stop." The latter two will probably be released on a restricted basis.

Of the four, "Bus" is the only one still current on Broadway. It's closing April 7. However, another edition of the play is touring. "Tea" is also on the road, having been sent out by George Brandt. He leased the rights to the drama from the Playwrights Co. and Mary K. Frank, the original Broadway producers. "Itch" and "Cadillac" terminated post-Broadway hinterland hikes last year.

Also up for restricted stock release is "Anastasia," another recent Broadway click. The show failed to score on the road, though. The property, however, has been leased from Elaine Perry by Edward Choate and Al Rosen for another tour beginning in April. "Desperate Hours," which had a slight loss on its New York run, is also available for barn productions.

Other new releases, not Broadway hits, include "Young and Beautiful," "View From the Bridge" and its companion piece, "A Memory of Two Mondays," "Righteous Are Bold," "Red Roses for Me" and "Innkeepers." A 1954 off-Broadway success, "Bullfight," is also among the releases, as is "Lady Chooses," which previously tried out on the silo circuit but never got to Broadway.

Also available for rustic production is Agatha Christie's "The Mousetrap," which has been running in London since 1952. The play was presented at the Arena Stage, Washington, last summer, but never received Broadway showcasing. "Tiger at the Gates," which winds up its Broadway run April 7, may also be available for stock presentation. The plays are all being handled by Samuel French.

'World,' 'Hazel' and 'Deck' Added Stock Releases With Revised Material

Lineup of new musical stock availabilities this summer is being augmented by a pair of delayed releases. The added items are "Out of This World" and "Hazel Flagg," flops on Broadway in 1950 and 1953, respectively. The former, though, had a successful off-Broadway revival earlier this season.

A new release of the 1927 Broadway musical, "Hit the Deck," is also being offered warm-weather producers, while "Plain and Fancy," which recently exited Broadway to tour, is rated as a possibility for the summer theatre market. Topping the list of definite new entries are "Kismet" and "Peter Pan," the latter being restricted mostly to outdoor operations because of its complicated physical setup.

"World," with songs by Cole Porter and book by Dwight Taylor and Reginald Lawrence, has been revised for stock. Lawrence has doctored the libretto, based on "Amphitryon," while tunes omitted from the Broadway production have been reinserted. A package edition of the musical may be sent out by Richard Besoyan, who produced the song-and-dance show at the off-Broadway Actor's Playhouse.

"Flagg," which Ben Hecht adapted from the story and film "Nothing Sacred," has music by Jule Styne and lyrics by Bob Hilliard. The musical was transformed in 1954 into a film vehicle for Dean Martin and Jerry Lewis under the title, "Living It Up."

The new edition of "Deck" is based on the late Milton Lazarus' adaptation of Herbert Fields' original book. It was presented on the Coast several years ago. New tunes by the show's original composer, Vincent Youmans, have been added. Leo Robin and Clifford Grey were the original lyricists. A picture adaptation was released by Metro last year under the original title.

Merrick Yens Musical Of 'Jordan,' Nee 'Heaven'

Producer David Merrick is angling for the legituner rights to the film, "Here Comes Mr. Jordan," reissued by Columbia Pictures in 1941. The film, adapted by Sidney Buchman and Seton I. Miller from Harry Segall's play, "Heaven Can Wait," costarred Robert Montgomery and Evelyn Keyes.

Segall's original legit version had a brief nine-performance Broadway run in 1947 at the Coronet Theatre. It was then called "Wonderful Journey" and was presented by the late Theron Bamberger (in association with Richard Skinner). Bamberger had presented the play, under its original title, the previous year at his Bucks County Playhouse, New Hope, Pa. Sidney Blackmer had the lead assignment in both productions.

Merrick reportedly discussed the possibility of a musical version of the property on a recent Coast visit.

Magnani's Oscar In Legit Payoff

The payoff impact of Hollywood's Academy Awards is again extending into legit. Nailing of the best actress Oscar by Anna Magnani last week for her performance in "Rose Tattoo" has considerably enhanced the prospects of delayed hit status for Cheryl Crawford's 1950-51 Broadway production of the Tennessee Williams drama.

The legit production gets 2% of any profits on the film. On the basis of Magnani's Oscar win, the receipts on the pic are expected to snowball. As of a Sept. 30 accounting, the Broadway production still had $12,685 to recover on a $100,000 investment. On the basis of the 2% share (less 10% commissions), the picture would have to net around $700,000 to put the legit production in the black.

The play was sold to pictures for $75,000, plus 5% of the profits, split 60-40 between Williams and the production. The legit company has already received $27,000, representing 40% (less 10% commissions) of the $75,000 figure. Williams had the alternative of waiving the profit sharing deal in favor of a flat $25,000 payment, but he elected to take a cut of the net.

The Broadway production represented a deficit of around $15,000 when it finished a 306-performance Broadway run in 1961. However, approximately $25,000 more was dropped on a subsequent coast-to-coast tour.

'Tale' Likely in London; 'Trevallion' Fast Flop

London March 27.

"A Likely Tale," presented by H. M. Tennent and Robert Morley Productions, opened at the Globe Theatre last Thursday (22) with Margaret Rutherford and Morley starred. The comedy by Gerald Savory has been on an extensive provincial tryout. The show doesn't sustain too well, but should get by on the star draw.

Morley plays a dual role of father and son; others in the cast are Violet Farebrother, Judy Parfitt and Richard Pearson. Peter Ashmore directed and the single set was designed by Motley.

Preeming the previous night, Wednesday (21), at the Palace Theatre was "Trevallion," billed as a comic opera, but in format closely resembling the current vogue for musical plays. The Peter Daubney production is one of the least distinguished to hit the West End for many years. It folded last Saturday night (24) after five performances and will be followed tomorrow (Wed.) by a French-African ballet company.

"Trevallion" was the combined work of two brothers, Roy and Philip Phillips, the former contributing the music and the latter the lyrics. The book was a joint effort by Philip Phillips and Malcolm Morley.

ANTA Tax-Exempt Bill Waits Harriman's Okay

Albany, March 27.

The Mitchell-Farrell bill amending the New York state tax law to exempt realty owned by non-profit corporations organized under Federal statute, is before Gov. Averell Harriman for approval. The measure, designed to aid the ANTA Theatre, N. Y., passed both houses of the Legislature before last week's adjournment.

It is reported to have been cleared with the New York City administration, and the Governor's approval is expected.

Levin in No Rush With Film Deals On 'My Fair Lady'

Herman Levin, producer of the "My Fair Lady" legiter, stated in New York this week that he'll be aloof to any deals for picture rights to the musical for at least five to six months. The tuner version of George Bernard Shaw's "Pygmalion" was given the biggest reception of any play in many years, when it bowed March 15 on Broadway.

Levin stated further that there's a possibility that he and his associates may do the screen version themselves when it comes time to make the decisions. "Fair Lady" was staged by Moss Hart, with book and lyrics by Alan Jay Lerner and music by Frederick Loewe.

On the basis of the excitement that the legiter has stirred, it's conceivable that film rights to "Fair Lady" could bring the greatest amount of money in history if a deal is entered. The record-holder is "Guys and Dolls," which Samuel Goldwyn agreed to pay $1,000,000 plus 10% of the worldwide gross over $10,000,000.

But no sale now, said Levin, because he figures it will take five to six months before he has a clear idea of the potency and durability of the property over a long haul.

(Continued on page 70)

Unemployment Payment Reform Dies at Albany; Opposition 'Too Strong'

Albany, March 27.

Latest attempt to revise the N. Y. State unemployment insurance law, to aid actors and other performers, died in committee as the Senate and Assembly adjourned here last Friday (23).

Senate majority leader Walter J. Mahoney, of Buffalo, had promised a delegation of entertainment union representatives that "everything possible" would be done to pass the measure this session. Opposing forces were too strong, however, as in the past.

According to an authority on legislative matters here, it will be necessary to change the concept behind unemployment insurance before the present setup can be revised. The prevailing theory is that anyone employed less than 20 weeks a year is not part of the "labor market" for which employment insurance—to tide recipients over seasonal lulls—is intended.

The chances of putting through the desired change in the law may be better next year. But the show biz unions working for such a measure must redouble their efforts, for the strength of the opposing forces should not be underestimated. At least, that's the opinion of a vet legislative observer.

Art Lund Joins 'Fella'; Show Gets Doctoring

Boston, March 27.

"Most Happy Fella," currently in its third tryout week at the Shubert Theatre here, has undergone a principal cast change with onetime bandsinger Art Lund coming in as featured replacement for Morely Meredith.

The Frank Loesser tuner, coproduced by Lynn (Mrs.) Loesser and Kermit Bloomgarden, has also been getting the usual out-of-town doctoring. A new first act has been added, while the book has been pruned and some tunes cut from the original lineup of 35 numbers.

New York's 2d Ave., Ex-Yiddish Hub, Making Off-B'way Legit Comeback

By JESSE GROSS

New York's lower Second Avenue is making a comeback as a legit district. The onetime Yiddish Theatre stronghold has become an off-Broadway hotbed. It's a reflection of the general spread of theatrical production outside the Times Square territory, the key factor being the relatively low rentals available in the eastside sector.

However, the entire makeup of Second Avenue has been altered in recent years. Not only has the Yiddish Theatre virtually disappeared, but there's been a residential change also. Once strictly a Jewish quarter, it's gradually losing that identification. Similar to the legit situation, available low-cost housing has attracted a move-in of Greenwich Village "artists" and an influx of Puerto Ricans.

The outlets for the off-Broadway productions vary from regular theatres to converted buildings, most of which formerly functioned as meeting places and banquet halls for different nationalities. In the latter category, one three-story site, Alhambra Hall, has been turned into an off-Broadway center,, containing three theatres and rehearsal space.

Three shows are currently working the spot. They're Open Stage's

(Continued on page 70)

Package 'Charley' Tuner For Strawhat Circuit

"Where's Charley?" will be packaged for a strawhat tour this summer by talent agents Bret Adams and Sanford Leigh. Carleton Carpenter will have the role created on Broadway by Ray Bolger, and Louis MacMillan, director at the Sea Cliff (N. Y.) Summer Theatre, will stage the musical.

Choreography will be by Broadway dancer-actress Betty Low, while Jay Thompson will be musical director and Dorothea MacFarland will handle the costuming. Miss MacFarland, who's also a singer-actress, has been active this season at the British Colonial Playhouse, Nassau, Bahamas, where in addition to performing she's doubled as costume designer and director.

Ives Exits 'Cat,' Gomez Replaces

Burl Ives will withdraw April 14 as costar of "Cat on a Hot Tin Roof." He'll be replaced by legit-film actor Thomas Gomez. Ives is exiting the cast for a Metro film assignment in "Power and the Prize," which will star Robert Taylor, Cedric Hardwicke, Anne Francis and Charles Coburn.

Barbara Bel Geddes, who shares star billing with Ives, returned to the cast last night (Tues.) after a three-week absence. Patricia Neal subbed.

MERRICK-LOGAN CAN'T LOCATE THAT ARBITER

"Fanny" producers David Merrick and Joshua Logan are having difficulty casting a referee in an arbitration proceeding. They reportedly can't decide on an arbitrator to handle a dispute with choreographer James Starbuck. The latter, who was replaced by Helen Tamaris during the musical's out-of-town tryout in 1954, is asking for royalties he claims under his contract with the producers.

The arbitration has been pending for about a year, but has been held up because of the referee snag. Both Starbuck and the producers are each permitted to select an arbitrator, while a third party is appointed by the American Arbitration Assn. It's understood that a settlement offered by Merrick and Logan was turned down by the plaintiff.

Starbuck is staging the dances for the incoming musical, "Strip for Action."

Dallas Sets 5 Shows For Summer Tune Sked

Dallas, March 27.

State Fair Musical's 15th summer season, June 11-Sept. 2, has five of the six fortnightly shows skedded by managing director-producer Charles R. Meeker Jr.

Opener is the upcoming touring company of "No Time for Sergeants," June 11-24. New York company of "Boy Friend" is due June 25-July 8. "Silk Stockings," N. Y. company with Don Ameche and Gretchen Wyler follows, July 9-22. "Can-Can," starring Hildegarde, is due July 23-Aug. 5; "Great Waltz," with Liberace, George Liberace and Jean Fenn, Aug. 6-19.

Closing bill Aug. 20-Sept. 2 is not set. Meeker will produce "Can-Can" and "Waltz." Meeker's staff again will include George Schaefer, stage director; Franz Allers, musical director; Gino Smart, assistant musical director and Peter Wolf, scenic designer.

For its annual fall booking, State Fair of Texas has signed the national company of "Damn Yankees," starring Bobby Clark. Musical comedy will have a 16-day, 24-performance run at the expo, Oct. 6-21.

Cambridge Festival If New Platform Stage— And Coin—Available

Cambridge, Mass., March 27.

A major series of classical plays in Harvard U.'s Sanders Theatre, 1,200-seater, constituting a Cambridge Drama Festival, is goal of group which this week took steps to incorporate as a nonprofit foundation. The if; success of fund raising campaign.

Robert O'Hearn, promoter, envisions a permanent Elizabethan set to be built in Sanders. A platform-type stage would extend into the auditorium. As it stands, the Sanders, completed in 1878, does not provide a suitable theatre when used with a conventional proscenium and front curtain.

Harvard has agreed to the use of Sanders, but has no financial or artistic stake in the venture.

Organizing this proposed Cambridge Drama Festival are: William Morris Hunt, Bryant Haliday, Michael Wager and Miles Morgan. Trustees include Mark De Wolfe Howe and Louis L. Jaffe of the Harvard Law School; Harry T. Levin and Archibald MacLeish, Harvard professors; Perry Rathbone, director of the Boston Museum of Fine Arts; C. Rodgers Burgin, president of the New England Trust Co., and Elliot L. Richardson, Boston attorney.

Bryant Haliday and Michael Wager operated the Brattle Summer Theatre last season with Shakespearean productions. The Brattle will not go legit this season, and will continue as a picture house.

Group got into an early mixup when they contacted Equity re Siobhan McKenna and other names and story circulated that Harvard was planning a Shakespearean festival. Stories to this effect were printed in New York papers.

Directors who have been approached are Anthony Quayle for the first play, Cyril Ritchard, Michael St. Denis and Albert Marre.

CHI-TO-N. Y. SHOW PLANE

First Air Excursion, April 24-26, to Cover 4 B'way Hits

Chicago, March 27.

Chicago American legit editor Roger Dettmer and Capital Airlines are jointly packaging a Broadway show-plane junket April 24-26. It'll be the first such airline excursion attempted from Chicago.

Package price of $143.89 includes transportation, tickets to four shows, accommodations at the New Yorker Hotel, plus cocktails and dinner there April 24 and lunch at Sardi's April 26. Promoters are shooting for at least 170 "tourists" for the quickie trip.

Four shows are "My Fair Lady," "No Time for Sergeants," "Matchmaker", and "The Lark."

Shows on Broadway

Mr. Wonderful

Jule Styne & George Gilbert (in association with Lester Osterman Jr.) production of musical comedy in two acts (10 scenes). Book, Joseph Stein and Will Glickman; music and lyrics, Jerry Bock, Larry Holofcener and George Weiss; staging, Jack Donohue; scenery, Oliver Smith; costumes, Robert Mackintosh; lighting, Peggy Clark; musical conductor, Morton Stevens; musical and vocal supervision, Oscar Kosarin; orchestrations, Ted Royal and Stevens; production conceived by Styne. Features Will Mastin Trio and Sammy Davis Jr., Jack Carter, Pat Marshall, Olga James, Chita Rivera. At Broadway Theatre, N.Y., March 22, '56; $6.90 top weeknights ($7.50 Friday, Saturday nights; $11.50 opening).

Unemployed Actress	Ann Buckles
Hal	Hal Loman
Song Plugger	Richard Curry
Soprano	Rina Falcone
Rita Romano	Chita Rivera
Comics	Bob Leslie, Larry B. Leslie
Audition Annie	Pat Wilkes
Johnnie	John Pelletti
Singer	Karen Shepard
Dancers	Tempy Fletcher, Shirley Graser, Suan Hartman, Sally Neal, Patti Ann Rita, Sylvia Shay, Patti Wharton
Sister Act	Gail Kuhr, Barbara Leigh, Sherry McCutcheon
Acrobat	Dorothy D'Honau
Hoffers	Marvin Arnold, Billy Reilly, Jimmie Thompson
Talent Scout	T. J. Halligan
Annie's Friend	Charlotte Foley
Bop Musicians	Harold Gordon, Albert Popwell, Claude Thompson
Fred Campbell	Jack Carter
Lil Campbell	Pat Marshall
Counterman	Herb Fields
Mr. Foster	Malcolm Lee Beggs
Uncle	Will Mastin
Dad	Sammy Davis Sr.
Charlie Welch	Sammy Davis Jr.
Ethel Pearson	Olga James
Stage Manager	Bob Kole
Script Girl	Ginny Perlowin
Stagehands	Frank Marti, Tony Rossi
Cigaret Girl	Jerri Gray
Little Girl	Marilyn Cooper
Sophie's Boy	Ronnie Lee

Songs: "1617 Broadway," "Without You, I'm Nothing," "Jacques D'Iraq," "Ethel, Baby," "Mr. Wonderful," "Charlie Welch," "Talk to Him," "Too Close for Comfort," "There," "Miami," "I've Been Too Busy."

When Sammy Davis Jr. goes into his act, he can make a theatre rock. One of the most dynamic new talents to emerge from the cabaret field in years, Davis is a spectacular performer who virtually overwhelms an audience.

But even a sensational cafe act doesn't make a Broadway musical and, except for the climactic half-hour when Davis takes over, "Mr. Wonderful" is tedious. Moreover, even though the finale is pulsating, it's virtually the same turn that has been wowing the niteries. So the question is whether the public will pay a $6.90 top ($7.50 weekends) for something it can get in the saloons with the price of supper and drinks. That seems doubtful.

Under its grandiloquent title, "Mr. Wonderful" is not just a musical about a honkytonk performer. It's a honkytonk show—expensive, but honkytonk. It may not be the best musical in town, but it's unquestionably the loudest.

Except for the finale and a shorter Davis nitery turn in the first half, it's banal, tasteless and tiresome. Unless the rock 'n' roll juve element proves to have the stiff price required, "Mr. Wonderful" isn't for Broadway, and it's a questionable prospect for pictures, television or record album (Decca has the original-cast platter rights).

The billing for Davis and his father and uncle, as in the cafes, reads "The Will Mastin Trio, starring Sammy Davis Jr.," but for this show they're listed below the title, so are actually featured. Spotted at the end of the stereotype book, they ignite the audience with a steam-heated jamboree of pop tunes, fast tap dancing, earsplitting songs, impersonations and drum-beating. The pitch reaches such a level that at one point opening night Davis actually had the customers joining in rhythmic clapping.

But although Davis is a hard-working performer (he also blasts a few bars on a trumpet in the first half), with an explosive song delivery, impersonation skill, eye-dazzling tap dancing ability and a likable if somewhat assured personality, he lacks subtlety and a change of pace. So his unvarying high-pressure and high-decible performance tends to become monotonous. Under the circumstances, that "Mr. Wonderful" tag turns out to be a back-breaker.

The book involves a honkytonk nitery performer who's content ("The world doesn't owe me a lot, cause I'm happy with what I got," he sings) in the security of a seemingly permanent engagement at a smalltime joint in Union City, N.J., just across the Hudson River from Manhattan. A third-rate song-and-dance couple try to promote him into bigtime spots and, over his reluctance, ultimately succeed. His click opening at the Palm Club, a splash boite at Miami, provides the powerhouse finale.

The show's opening is trite, but presumably a natural for cafe-vaude-music professionals. It's one of those fast, strident scene-setting ensemble songs, titled "1617 Broadway" (a switch, for a reason not apparent, from the 1619 address of the Brill Bldg., N.Y., the headquarters of smalltime agents). There are such atmosphere characters as a song plugger, would-be comics, an audition-haunting vocalist, acrobats, hoofers, agents, musicians, etc.

Other scenes are spotted in the Union City dive, the wash-draped apartment of the song-and-dance couple, an audition hall, a souvenir shop in Florida, the Miami nitery and the young star's dressing room. The locales tend to be dingy, while the plot is hackneyed and the jokes are primitive, for example, "I'm worse than a has-been, I'm a never-was."

Even when he's not singing, dancing, tooting a trumpet or belaboring the drums, young Davis seems jumpy and high-strung, and his handling of dialog (and ballads, for that matter) tends to be perfunctory. Mastin and the elder Davis contribute a couple of lightning-speed tap routines and are otherwise present to register visual pride and moral support for the headliner.

Jack Carter works like a bulldozer in the pace-setting part of the song-and-dance man who gives up his own dubious career to promote the self-doubting (it says in the dialog) young star, and Pat Marshall also achieves credibility and an ingratiating quality as his frequently exasperated but devoted partner-wife. Both put across their songs capably.

Olga James is appealing as the young star's patient sweetheart, who's afflicted with the dire title song; Chita Rivera does what she can with the idiotic role of an aggressively sexy comedy dancer; Malcolm Lee Beggs is acceptable as a bigtime nitery operator beset by ragtag talent, and Hal Loman is okay in several dance routines.

On the basis of a single hearing, the more likely song hit prospects are "Without You, I'm Nothing," "Ethel, Baby," "Talk to Him," "There" and "I've Been Too Busy." Standards used by young Davis in his single act (the arrangement for royalty payment is detailed in a story in the Legit section) include "Sing, You Sinners," "Daddy, Uncle and Me," "Because of You," "That Old Black Magic," "Birth of the Blues," "It's All Right with Me," "Dearest" and "Lisa."

Figures impersonated include Nat Cole, Tony Bennett, Vaughn Monroe, Billy Eckstine, James Cagney, James Stewart, Cary Grant, Jerry Lewis, Bing Crosby, Harry Belafonte, Eddie Jackson and Jose Ferrer. A feature of the show is the degree of racial "integration," in the form of casual friendliness, including principals as well as chorus.

Jack Donohue's staging stresses speed and noise, while Oliver Smith's scenery, Robert Mackintosh's costumes and Peggy Clark's lighting accent the garish aspect of the show. The production is presented by Jule Styne & George Gilbert, in association with Lester Osterman Jr. (which presumably means that the latter put up, or brought in, a substantial portion of the financing). *Hobe.*

Little Glass Clock

Richard Aldrich & Richard Myers (in association with Julius Flieschman) production of comedy in three acts (four scenes) by Hugh Mills. Staged by Alan Schneider; setting and costumes, Cecil Beaton; lighting, Charles Lisanby. Stars Eva Gabor, Reginald Gardiner; features Bramwell Fletcher, George Curzon, Douglas Watson, Robert Carroll, John McGiver. At John Golden Theatre, N.Y., March 26, '56; $4.60 top weeknights, $5.75 Friday-Saturday nights ($6.90 opening).

Gisele	Angela Thornton
Julien	Donald Somers
Hyppolite	Norman Barrs
Abbe Matignon	Reginald Gardiner
Armand	Douglas Watson
Gabrielle	Eva Gabor
Lieutenant	Robert Carroll
Drummer Boy	Fred Baker
Soldier	Theodore George
Marechal de Sevres	Bramwell Fletcher
Gen. de Courcelles	John McGiver
Cardinal di Amadori	Richard Longman
King Louis XV	George Curzon

Cheerful chuckleheads who imagine that it must be thrilling to cover all the Broadway firstnights should try sitting through gimcracks like "Little Glass Clock." This curious import from London is probably the nadir of the season. It had *better* be.

The Hugh Mills opus, billed as a comedy, had a West End run of approximately three months two seasons ago. It may not even last out the week here. It's not merely unfunny and incredible; it's stupefying.

The preposterous plot involves an 18th century French beauty whose cavalry officer husband is ordered away to immediate duty on his wedding day. The orders are from a lecherous marshal who plans to seduce the bride.

There's some moronic hocus-pocus as the husband and priest exchange garb and identities, the marshal and the husband (the latter by mistake) are given sleeping potions and presently Louis XV arrives on amorous bent. The play's title refers to the wife's wedding present to her husband, and apparently symbolizing her purity.

The only gleam of humor in the whole interminable evening is the broad playing of John McGiver as a boozy, infuriated cavalry general. Reginald Gardiner, costarred as the cleric with an appreciation of ridiculous situation, and George Curzon, as the royal Lothario, contrive to get through the evening without disaster. Douglas Watson has a trying time of it as the quick-change husband and Robert Carroll is passable in the minor role of a lieutenant-emissary.

Costarred as the resourceful bride, Eva Gabor shows that as a comedienne, she's a willing and very pretty woman. Bramwell Fletcher goes through the motions of a performance as the marshal, and British ingenue Angela Thornton, Richard Longman, Donald Somers and Norman Barrs are passable in bit parts.

Alan Schneider has supplied the futile staging, with an ornate chateau setting and flossy costumes by Cecil Beaton and bright lighting by Charles Lisanby. Although co-producer Richard Aldrich is in Spain on a Government diplomatic mission, he'll have to share the rap for this fiasco, since he presumably okayed the script before his partner Richard Myers and associate Julius Fleischmann went ahead with it.

No, regular first-nighting may not be thrilling. But just think what the *actors* have to endure. *Hobe.*

Show Out of Town

Mr. Gillie

Dallas, March 19.

Ramsey Burch production of comedy-drama in two acts, by James M. Bridie. Staged by James MacAllen; technical direction, James Pringle. Features Edwin Whitner, Ruth Amos. At Margo Jones Theatre '56, Dallas, March 12, '56; $3 top.

Judge	Robert Beyers
Procurator	Geoffrey Kilburn
Tom Donnelly	Ray MacDonnell
Mr. Gillie	Edwin Whitner
Mrs. Gillie	Ruth Amos
Dr. Watson	Walter Miller
Nelly	Louise Latham
Mr. Gibb	Edward Cullen

The late James M. Bridie's comedy-drama, presented in London in 1950, gets its first U.S. production here. It's a satisfying lightweight piece, but doubtful for further exhibition.

Bridie's plot concerns a Scottish schoolmaster who has ambitions for his graduates, not for himself. He visions future poets, writers, et cetera, from his departing students, and meets failure. Showcased are a young coal miner who takes off to London with the town's loveliest blonde.

They marry and return six months later to the schoolmaster's house to reveal that he is a financial success as a film critic and she is keeping company with his boss. It just doesn't add up that he could become a journalist, but she possibly could be chased and caught.

Edwin Whitner is a likable and sentimental headmaster. Ruth Amos impresses for her humorous bits in a pixie role as a loyal helpmate.

Edward Cullen plays the stern but kindly school bigwig believably and Walter Miller scores as the tippling father of an erring girl. Ray MacDonnell edges past the critic role easily, while Louise Latham holds viewers as the sexy blonde wife.

James MacAllens competent direction is abetted considerably by a competent cast and James Pringle's functional solo set. *Bark.*

Cantor Succeeds Maney As P.A. for 'Happy Fella'

Arthur Cantor has taken over as pressagent of "A Most Happy Fella," the Frank Loesser musical version of Sidney Howard's play, "They Knew What They Wanted." He succeeds Richard Maney, whose exit is understood to have followed differences with Lyn (Mrs. Frank) Loesser, co-producer of the show with Kermit Bloomgarden.

"Fella," currently trying out at the Shubert, Boston, is due May 3 at the Imperial, N. Y. Cantor is already set to pressagent the upcoming musical, "Shangri-La," as well as the straight play slated for next fall, "A Very Special Baby." Maney continues to handle the current Broadway entries, "Witness for the Prosecution," "The Lark" (the latter a Bloomgarden production) and "My Fair Lady."

Legit Censorship—Again

Apparently New York City License Commissioner Bernard J. O'Connell is just as censor-minded as his predecessor in the job, Edward T. McCaffrey. On the basis of advance reports, O'Connell has indicated his intention of using his office to censor the incoming musical comedy, "Strip for Action."

As reported in a byline story by Charles McHarry in the N.Y. Daily News last Wednesday (21), the Commissioner plans to attend the premiere of "Strip for Action" and, if he doesn't approve of it, intends to put it "out of business." As justification for such a move, the Commissioner cited a New York City ordinance forbidding certain degrees of nudity on the stage.

O'Connell is said to have already contacted J. J. Shubert, boss of the Shubert theatre interests, in whose Winter Garden Theatre, N. Y., the musical is to open. That carries the unmistakable implication of threatened revocation of the theatre license. The fact that the courts have ruled that such license revocation is illegal seemingly means nothing to O'Connell, who thereby follows the example of his predecessor, McCaffrey, and a previous Commissioner, the late Paul Moss.

It seems unlikely that the Shuberts will fight this abuse of power, or that the show's principal co-producer, Howard Hoyt, will attempt to make an issue of it, either. Even if he did, he'd have little chance without the support of the Shuberts. So, from appearances, the N. Y. City administration, as represented by Mayor Robert F. Wagner's appointee of last spring, Commissioner O'Connell, will again make use of the force of law to violate the law.

What may or may not be objectionable in "Strip for Action" is irrelevant in this matter. The point is that there is a legal way to deal with obscenity or filth on the theatre. It involves prosecution in the courts, with a jury to decide. There is no legal authority for the Commissioner to revoke the license of a theatre because of the entertainment it presents, no matter of what quality.

That may be slow, but the law is frequently slower than the vigilante-minded would like. It is right and safe that it should be. For there is no room in the American system for any individual, official or otherwise, to have the power to decide what the public should be allowed to see or read or hear.

No municipal appointee is endowed with such wisdom. That goes for Commissioner O'Connell, and applies also to Mayor Wagner and whoever else may be behind these recurring censorship attempts. *Hobe.*

Shows Abroad

One Bright Day

London, March 21.

Peter Saunders production of drama in three acts (five scenes), by Sigmund Miller. Staged by Wallace Douglas, decor, Michael Weight. Stars Clive Brook; features Derek Farr, Naunton Wayne and Renee Asherson. At Apollo Theatre, London, March 20, '56; $2.25 top.

George Lawrence	Derek Farr
Louise Gordon	Gillian Owen
Stanley Archer	Michael Scott
Frederick Newberry	Reginald Long
Julian Prescott	Clive Brook
Ginny	Margot Boyd
Tom McGowan	Hamlyn Benson
Sheila Prescott	Mary Hinton
Margot Prescott	Renee Asherson
Arthur Mitchell	Naunton Wayne
Paul LaBarca	Tony Church
John Hagerty	Joby Blanshard
Doctor Ferguson	Milton Rosmer
Theodor Cahill	Gerald Case
Paul Rust	Nicholas Tannar

It's not often that local managers will take a chance and import a play which has failed on Broadway. Peter Saunders has done that, however, with "One Bright Day" and it looks likely that his gamble will pay dividends. A strong cast and a tensely dramatic subject are the valuable ticket-selling aids.

Sigmund Miller's drama of a conflict between conscience and profits played only 29 performances in New York in 1952. The fact that it is likely to have a substantially longer run in the West End is a further indication of the difference in standards, values and tastes between Shaftesbury Avenue and Broadway.

For local tastes, Miller's story of the tycoon who has to decide whether he will withdraw a dangerous drug from the market and suffer financially or hush the affair and save his company's fortunes, provides telling drama. The clash of personal interests and the romantic intrigue between his daughter and his principal adversary heightens the suspense. Admittedly, an undue amount of philosophical discussion delays the action at times, but that's a minor flaw and detracts little from the overall effect.

Wallace Douglas has staged the play briskly, although there's an uneven and highly mannered performance by Clive Brook in the main role. The star fails to extract from the part all the sympathy that should be his.

Derek Farr gives a more consistent study of the young and ambitious executive who is reluctant to allow the death of a small boy to stand in the way of his company's progress; the scene in which he extracts an admission from the kid's father that the death was due to parental negligence is one of the dramatic highlights.

Naunton Wayne contributes a highly polished study as the stockholder who is more interested in women than in the drugs his company manufactures. In his own quiet and restrained way, he never misses the chance of a laugh. Renee Asherson impresses as the tycoon's daughter and does remarkably well in a scene in which she has to choose between her father and her lover. *Myro.*

Wild Grows the Heather

Manchester, Eng., March 14.

Jack Waller production of musical comedy, based on James M. Barrie's play, "The Little Minister." Adaptation, Hugh Ross Williamson; lyrics, William Henry; music, Robert Lindon; staged by Ralph Reader; decor, Michael Eve; costumes, Phillip Gough; lighting, Michael Northen; choreography, Gilbert Vernon; orchestra conductor, Lew Stone. Features William Clauson, Valerie Miller. At Palace Theatre, Manchester, March 13, '56; $1.30 top.

Dow	Paul Curran
Joe	Peter Sinclair
Micah	Sydney Devine
Snecky	Gerald Lawson
Whamond	Richard Golding
Andrew	David Keir
Gavin Dishart	William Clauson
Babbie	Valerie Miller
Mannie	Madeleine Christie
Lord Rintoul	Gerald Welch
Capt. Halliwell	Patrick Newell
Sgt. Davidson	Peter Dimuantes
Jean	Eira Heath
Mrs. McLeary	Hilary Paterson
Felice	Annette Green

Singers: Marion Battye, Carol Buck, Anna Fellowes, Ann Giles, Elsie Hulme, Molly Mitchell, Margo Scott, Julie Winn, Glen Blake, William Brady, Conway Dixon, Lionel Hayward, Rene Lawford, Joe McBride, Dennis MacGregor, Ian Scott-Douglas.

Dancers: Corrine Duvernay, Mavis Traill, Burda Cann, Louise Clark, Coral Ellahi, Veronica Flint, Derina House, Carole Mowlan, Louis Conrad, Lou Eather, Tom Fairlie, Stanley Fleet, Anthony Newman, Ken Tillson, Don Vernon.

James M. Barrie was noted for the whimsey and old-fashioned charm in his plays. Now British producer Jack Waller has put together a musical version of "The Little Minister," with a Swedish-American in role of the high-principled Scot country minister who falls in love with an alleged gypsy, and a cast of unknowns, mostly Scots.

Hugh Ross Williamson's adaptation, with catchy musical score and gay costuming, is a likely musical click that merits Broadway attention. Forget the last-century simplicity and whimsy, and there's charm, plus gaiety and color in an entertaining musical.

Concert singer William Clauson makes much of his first major starring role this side of the Atlantic. The Ohio-born, Swedish-educated performer has good presence, pleasing vocals and good act-

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Brill Bldg. Blushes Unheralded

One of the principal locales and plot motivations is the none-existent 1617 Broadway, which is also a song title in Jule Styne's just-opened "Mr. Wonderful." Because the setting is so patently that of New York's Brill Bldg., 1619 Broadway, investigation reveals that the vested interests of that citadel of Tin Pan Alley refused permission for such song glorification, which compelled songsmiths Jerry Bock, Larry Holofcener and George Weiss and impresario Styne, himself no slouch as an ASCAPer, to give it the switch in street address and song title.

Incidentally, unlike most European musicals, where legit musicomedy and operetta "scores" are frequently a pot-pourri of the international Hit Parades, "Mr. Wonderful" is perhaps the first—certainly one of the rarest—occasions where non-original song material became interpolated as part of a $6.90-$7.50 top legit offering. This is because of Sammy Davis Jr.'s second-act medley which constitutes the largest segment of that stanza.

Varying fees had to be negotiated by Styne with the respective copyright owners. Thus, "Sing You Sinners" (Sam Coslow and W. Franke Harling) carries with it a $100 weekly royalty which is split evenly between between Famous Music Corp. (Paramount Pictures subsid) and the songsmiths. "Daddy, Uncle and Me," by Sid Kuller, is cuffo, being part of the Will Mastin Trio's original act. "Because of You" fetches a $75 weekly royalty to Arthur Hammerstein & Dudley Wilkinson, its authors, and their publisher; "Old Black Magic" (Harold Arlen-Johnny Mercer), $100; "Birth of the Blues" (DeSylvia, Brown & Henderson) is a $200 weekly item because of its original production source (George White's "Scandals"); and two instrumental interludes, because they're used lightly and politely, "Dearest" (Benny Davis-Harry Akst) and "Liza" (George and Ira Gershwin-Gus Kahn) are only $50 each per week. Cole Porter cuffoed "It's All Right With Me," out of "Can-Can," but that song was eliminated directly after the premiere, because of the show's length.

Production nut of "Mr. Wonderful" is $240,000 (including Equity bonds.) Lester Osterman, who gets associate billing with Styne and George Gilbert—latter longtime aid to the songsmith-producer—is of the Wall St. brokerage firm of Osterman & Hutner.

Everything apparently had a price tag except the modest Brill Bldg. which, while it may choose to blush unseen, has not illusions for anybody who has any concept of the Broadway map—1617 or 1619, it fools few as to the locale intended. However, the lobby interior is sufficiently dissimilar from the actual Brill Bldg.

"The Wonderful" needs $35,000 a week to break. The Broadway can gross $70,000. Davis Jr.'s deal is for $3,500 against 10% of the gross.

Back to 'This World'

Cole Porter's tune, "From This Moment On," is back where it started, in the score of "Out of This World." It was originally written for that show, but was dropped prior to the Broadway preem in 1950. It later showed up in the film version of "Kiss Me, Kate," as an addition to the original score penned by Porter for the Broadway production.

The song has now been reinserted in a revised version of "World," which is being released for stock production this summer.

Legit & Concerts Fight B.O. Taxes

Washington, March. 27.

Legit and the concert stage have united to work for elimination of the remaining 10% admissions tax. That was announced here today (Tues.) by the National Association of Legitimate Theatres, Inc., and the National Association of Concert Managers.

Leading the campaign, for which individual members of Congress have been showing considerable sympathy, are Patrick Hayes, chairman of the tax committee of NACM; Herman Levin, president of NALT; James F. Reilly, executive director of the legit group; Lawrence Langner, tax committee chairman of the legit interests; Roland E. Chesley, president, and Julius Bloom, secretary, of the concert outfit. D. C. counsel for the joint drive is Ralph E. Becker.

In their combined statement today, the two outfits disclosed that letters have been written to all members of Congress urging consideration of admission tax repeal for the cultural arts. "These cultural groups," said the statement, "stressed to Congress that the repeal of the 10% admissions tax on the living theatre and cultural arts—including ballet, concerts and lectures—would mean a loss to the Treasury of only approximately $7,000,000 a year. At the same time, such tax relief would end the present discriminatory situation whereby tax exemptions are granted on the basis of the charitable or noncharitable status of the sponsor rather than the performance, itself.

"The living theatre and classical music stage maintain that an eclipse of their media through continuing taxation would deprive nearly all elements of the entertainment world of their most finished and polished artists. It is incongruous that the principal spawning ground for the artists of America is being taxed out of existence and the future supply of artists being choked off at the fountainhead.

"These two organizations represent tax-paying, self-supporting, unsubsidized small businessmen who are merely seeking an equitable standing with commercially sponsored, tax-exempt and mass audience media in the competition for public approval. Unlike other countries, the American arts are not asking for subsidization but only for freedom from disabling and discriminatory taxation.

"These groups stress the importance of maintaining the high calibre of the American cultural product which has played such a predominant role in projecting American ideals into every corner of the world."

Off-Broadway Shows

I Knock at the Door

S. and A. production of concert reading in two acts of autobiography by Sean O'Casey. Staged by Stuart Vaughan; adapted by Paul Shyre. At Kaufman Concert Hall, N.Y., March 18, '56; $2 top.

Cast: Staats Cotsworth, George Brenlin, Rae Allen, Paul Shyre, Robert Geiringer, Aline MacMahon.

Six actors on six wire stools at six lecterns against a sky blue cyclorama are the framework for this concert reading of "I Knock at the Door," excerpts from the first of Sean O'Casey's autobiographical novels. As O'Casey cognoscenti know, this story of the early Dublin years in the life of Johnny Cassidy is the author's almost poetic reverie of his own boyhood. They were grim years, and painful, and only rarely does laugher shine in.

The actors, two women, Aline MacMahon and Rae Allen, and four men, Staats Cotsworth, George Brenlin, Paul Shyre and Robert Geiringer, lavish affection and talent on the reading. Miss MacMahon and George Brenlin confine themselves to mother and lad, Staats Cotsworth does the narration, while the others test their versatilities on assorted Dubliners. To their mutual credit a vivid sense of life is created, mostly sad, occasionally bright, always nostalgic.

Johnny Cassidy has a rough time of it. He is within an ace of becoming blind and his eyes require constant and painful attention. His father dies while the lad is young, his clothes are threadbare, his shoes thin, he is forced into education, secular and religious, at the hands of sadistic zealots. That his sensitive soul is not crushed, that indications can be seen of the talent to come, is the hopeful conclusion of this fragment of one life's history.

Miss MacMahon's reading is illuminated by its troubled compassion, while George Brenlin is wistfully groping as her son. Rae Allen has charm or shrillness, as necessary, for varying lassies. Paul Shyre and Robert Geiringer, as teachers, soldiers and relatives, shift characterization with ease, although Geiringer's ministerial unction seems rather heavy. In providing the narration, Staats Cotsworth ties the varying episodes together with emphasis.

Stuart Vaughan's direction resembles conducting with its orchestration of spotlights and its lonely music from the wings as punctuation. The adaptation by Shyre shows careful selectivity, although more of the author's twinkle would be welcome. The performance may be repeated April 8 and at its modest $2 top, why not? It's a lilting bit of theatre. *Geor.*

Home of the Brave

Equity Library Theatre revival of drama in three acts by Arthur Laurents. Staged by Richard Casey; settings, Alice Hatchell; lighting, Alan Harper; costumes, Rosemary Richards; incidental music, Vic Polent. At Lenox Hill Playhouse, N.Y., March 15, '56.

Cast: John Anderson, Bill Berger, Gerald Richards, Hal England, Seth Riggs, James Pritchett.

If ELT-ers aren't kicking themselves for not sending "Home of the Brave," instead of "The Curious Savage" to the Bronx and Queens, they should be, for their re-creation of Arthur Laurents' war play is their best work in several moons. If World War II plays tend to seem dated 11 years after the fact, this revival proves that a good show is up-to-date any time.

Just as the Broadway original put scripter Arthur Laurents on the map, this showcase revival might be expected to do something for its company. Due credit should go to Richard Casey for his trenchant, painstaking direction. If he has a weakness for 5-minute dramatic pauses, at least he has made the pauses say something.

It's hard to be selective among the well-balanced six-man cast. In order of appearance, as the army doctor who uses narco-synthesis on the lad who won't walk, John Anderson gets much urgency into his essentially low-key performance. While Bill Berger seems occasionally uncomfortable as the young major who takes a party of engineers to a Jap-held island, he is careful to stay within his depth. Gerald Richards plays the thick-skinned corporal so believably that if he doesn't watch out he'll be playing them for life.

As the Jewish boy whose confused reactions are the subject of Laurents' play, Hal England has emotional drive and considerable versatility. Seth Riggs is the buddy who gets tortured and killed, his alternate hesitancies and enthusiasms being neatly handled. James Pritchett's ruefully brooding Mingo is marked by the actor's well-disciplined honesty and range.

Alice Hatchell's setting, augmented by Alan Harper's lighting, superbly recreates the steaming jungle (how do they do it on ELT's $30.00 budget?), and when the birds start their raucous screeching via strategically placed loudspeakers, it's enough to make an ex-Pacific G.I. squirm. *Geor.*

The Beautiful Changes

Theatre Libre Co. production of drama in three acts (six scenes), by Howard Liebling. Staged by the author; setting and lighting, Kenneth Lloyd Mapes. At President Theatre, N.Y., March 23, '56; $2.90 top.

Cast (all featured): Marjorie Milliard, Daniel Gordon, George Peppard, Kevin Kerrigan, Paula Soans, Wilma Sparrow, Barbara Johnson, Rodney Williams, Merlyn Purdy, John Maccllari.

"Beautiful Changes" preemed at the President Theatre last Friday (23) night and closed after the following day's matinee. It was an unhappy experience for everyone, including the audience.

For playwright Howard Liebling, it's a three-way miss. Besides scripting, he also directed and produced (he's the general partner of Theatre Libre Co.). There are a few effective moments, but not enough to offset the play's overall poor quality. Little aid is offered via staging or acting, the former being thoroughly unimaginative.

Of the 10 cast members, only one turns in an authoritative performance, Marjorie Milliard making a compassionate figure of a frustrated school teacher lead. It's the pivot role in the play, which follows the line that surface beauty fades and it's inner qualities that count.

Miss Milliard replaced Ruth Altshul in the key role after the latter was hit on the head by a falling pipe during a preview performance. Besides the quick fold and Miss Altshul's accident, the production also involved a hefty coin loss for the injured actress' husband, Harold M. Altshul, who put up $3,100 of a $10,000 investment in the play. *Jess.*

Shadow and Substance

Irish Players Theatre Co. revival of drama in three acts by Paul Vincent Carroll. Staged by Helena Carroll; setting, Kenny Bodien; lighting, Barbara Richter. At Temple Theatre, N.Y., March 13, '56. Admission by contribution.

Cast: Helene Carroll, Tom Clancy, Shirley Rickards, Gordon Keyes, Jay Easton, James Seagrave, Grainne O'Malley, Dermot McNamara, Thomas Mulligan, Eileen O'Connell.

"Shadow and Substance" already seems to have a niche in classic repertoire. Scarcely old enough to have come of age, Paul Vincent Carroll's fable of the austere canon and credulous Irish peasant girl gives a sense of "for all time," even in the Irish Players' middling revival.

Companies at the Temple Theatre labor under a handicap on the cramped, curtainless stage, and the play must be good to overcome the discomfort of hardwood pews. In the latter portions of Carroll's opus, the Irish Players manage to rise above their surroundings.

Chief asset of the company is its earnestness. Coupled with Carroll's tenderness and acuity, this makes moving theatre. The author's daughter, Helena, has directed, also playing the servant, Brigid, whose visions precipitate the tragedy. While her staging concept is standard to the play, Miss Carroll's performance is interesting for its amiable matter-of-factness, a contrast to the ethereal quality usually associated with the part.

As the rigid canon, Gordon Keyes is emotionally on the beam, having adequate reserves for the scenes requiring high C, but he doesn't catch the asceticism responsible for so much of the play's glinting humor. James Seagrave does a thorough job as the soccer-playing curate, and Tom Clancy convinces as the rebellious village schoolmaster.

Dermot McNamara is humorously doltish as candidate for schoolmastership and hand of the canon's niece. As his busybody aunt, it seems too bad that Grainne O'Malley misses the spirit of one of the author's sharper portraits. *Geor.*

Lorne Greene-Liebling Plan B'way Production

Ottawa, March 27.

Lorne Greene, Canadian actor who has appeared with Katherine Cornell and in Hollywood films and on U. S. tv, has partnered with N. Y. talent agent William Liebling to present plays on Broadway. They reportedly have $100,000 in Canadian financing. No specific productions have been set.

The actor will play a leading role next fall in Billy Rose's scheduled Broadway production of Paul Osborn's "Maiden Voyage," to be staged by Joseph L. Mankiewiz.

No Twin Premieres For 'Mame' in N.Y., London; Flop 'Angel' Tried It

Proposal to have day-and-date premieres of the legit comedy, "Auntie Mame," in New York and London next fall has been nixed by producers Robert Fryer and Lawrence Carr. The latter prefer to give the play a thorough road tuneup and see how it goes on Broadway before making any commitment for a West End version.

In addition, although Beatrice Lillie has expressed interest in appearing in a dramatization of the Patrick Dennis story in London, the producers figure on holding such an assignment open for Rosalind Russell, who may want to do it after starring in the Broadway edition of the show. In any case, Jerome Lawrence and Robert E. Lee have not completed their adaptation of the yarn, so the entire venture is not absolutely set.

It's pointed out that, contrary to a previous statement, a day-date opening of a legit show in New York and London would not be a first. Producer Gilbert Miller recalls that such a twin preem was used by the late Charles Frohman with "Michael and His Lost Angel." The show opened Jan. 15, 1896, at the Empire, N. Y., and at the Lyceum, London. The Broadway edition of the Henry Arthur Jones play ran only 13 performances and the West End version was a more or less similar flop.

Miller, who was 11 at the time, remembers going backstage at the Empire to see his father, the late Henry Miller, who costarred in the play with Viola Allen. Just before the opening night curtain, Frohman arrived for his customary words of encouragement to the company and, as always, appeared optimistic and jolly.

While in the elder Miller's dressing room, the producer was handed a cable, which he glanced at and quickly stuffed in his topcoat pocket. With a few more cheery words to the worried star, he went out front for the performance.

After the show, which went very badly, Frohman returned to Henry Miller's dressing room to be greeted by the star's statement that they'd better begin looking for a new play at once, as "Michael" was obviously a dire failure. The producer quickly agreed, revealing that the cable he'd received just before the opening curtain was from London and had reported the show's flop premiere there a few hours earlier.

Milton Cassell, former musician, has joined his legit producer-wife, **Rita Allen,** as executive in charge of musical presentations and associate in dramatic offerings.

OUTDOOR TUNER GROUP IN PACT WITH EQUITY

For the first time, an organization of summer theatre producers has successfully negotiated a contract with Actors Equity. A two-year agreement covering actor employment in outdoor musicals has been worked out by the union and the Assn. of Civic Musical Theatres, representing al fresco groups.

The minimum is the same as that recently set by the union for tent theatres. In that case, though, Equity had been negotiating with the Musical Arena Theatre Assn., but the confabs were broken off by a walkout of the MATA representatives, following the union's refusal to grant a demand for two hours extra rehearsal time, without additional pay.

Equity refused the MATA demand on the grounds that a 48-hour work week had already been agreed on at prior meetings. The minimum work week for the outdoor operations has been set at 54 hours, covering performances and rehearsals. The minimum salary for rehearsals is $60 a week, while th tab of performances stanzas is $70.

The outdoor theatres are being given more work hours per week than the tents because of the greater size of the al fresco productions. The weather problem is also a factor.

The negotiations with MATA and ACMT also mark the first time that Equity has officially recognized a summer theatre producer organization.

Set New Musical Stock for Nassau County, L.I.

The strawhat circuit will get a $500,000 addition this coming season. It's the 1,250-seat Chaminade High School theatre in Mineola, L. I. The house has been taken on a longterm lease by Vicki Crandall and John Rust for summer musical presentations. It'll be called the Nassau County Playhouse.

Miss Crandall is currently co-producer and musical director of the British Colonial Playhouse, Nassau, Bahamas, and for the past two summers has produced and packaged tuners for silo consumption. Rust, who heads his own New York tv production firm, is creator and co-producer of the video dramatic series, "Justice." He previously presented a touring production of "Hasty Heart."

The Playhouse, which is air-conditioned, will operate from July 2 to Labor Day with a resident company. A star policy will probably be employed. The producers plan pre-Broadway tryouts in addition to the usual stock tuners.

STRATFORD (ONT.) FUND REACHES $315,917 MARK

Stratford, Ont., March 27.

With the donation of $50,000 by the Atkinson Charitable Foundation, the building fund for the Stratford Shakespeare Festival's proposed permanent theatre now totals $315,917. The total sought is $984,000.

The fund drive started Jan. 23 with a $100,000 ante from the J. P. Bickell Foundation, set up by the late mining millionaire. The City of Stratford and various local individuals are putting up more than $100,000 additional. The Atkinson Foundation, which has made the latest donation, owns the Toronto Star.

Legit Bits

George A. Smith (*Geor.*), off-Broadway reviewer for VARIETY and a staff member of the American Theatre Wing, collapsed last week from inflammation of the inner ear, and has been hospitalized.

The Honolulu Community Theatre will present "No Time for Sergeants for a four-week run starting April 19, under a special waiver from **Maurice Evans** and **Emmett Rogers**, producers of the original Broadway edition of the show.

Legit-tv actor **Alan Hewitt** planed to the Coast last Thursday (22) to appear April 1 in the CBS-TV production of **Victor Wolfson's** "Front Row Center."

Theatrical attorney **L. Arnold Weissberger** planes tomorrow (Thurs.) for a five-week visit to London and Paris.

Irene Mayer Selznick, producer of "Chalk Garden," planed Saturday (24) to London to attend the opening of the West End edition of the **Enid Bagnold** comedy.

Lewis Harmon, who as associate to pressagent **Sol Jacobson** has been publicizing on the Broadway production of "Teahouse of the August Moon," is advance man for it on tour.

Robert Rapport, general manager for producer **Maurice Evans** and recently acting as company manager for "No Time for Sergeants," has switched to a similar stint with the touring original production of "Teahouse of the August Moon," swapping assignments with **Bill Norton.**

Corbin Patrick, of the Indianapolis Star, arrived in town Monday (26) and remains through next Sunday (1) to catch the Broadway shows.

Alfred Drake, back from his starring assignment in "Kismet" in London, will return for an extended vacation in Europe after filling television assignments. His wife and children are in England, the latter attending school there.

Lucille Lortel will present a series of Theatre Matinees (Actor's Choice, New Playwrights, Revivals, Readings, Experimental Series) at her off-Broadway Theatre de Lys this spring.

Ossie Davis is now as assistant to general stage manager **Ed Padula** for "No Time for Sergeants" and is covering **Elwood Smith** as a lieutenant in the comedy.

Music for the annual Tony Awards dinner at the Plaza Hotel, N. Y., next Sunday (1) will be supplied by Meyer Davis' orch.

The **Jean-Louis Barrault-Madeleine Renaud** company will play a return Broadway engagement next season under the sponsorship of **S. Hurok**, who originally bought the French group to N.Y. in 1952.

David Ballou is designing the sets for the forthcoming Broadway production of "Wake Up Darling."

Marian Carr leaves April 12 in the State Dept. sponsored tour of "Teahouse of the August Moon" through Central and South America.

Arthur Gerold, general manager for **St. John Terrell's** tent operations for the past five years, has joined the executive staff of Van Horn & Son, Philly costume firm. He's costume consultant for academic, community and professional theatres and is also editing the organization's monthly Call Board publication, which has an article in the current March issue by legit pressagent **Max Eisen** on publicizing a Broadway show.

Henry Hood is planning to make his Broadway managerial debut next season with **Arthur Symons'** translation of **Hugo von Hoffmansthal's** poetic drama, "Electra." Greek actress **Aliki** has been announced to star in the title role. **Edward Goodman** will direct, while **Al Goldin** will be business manager.

Johnny Johnston's Charcoal Room, Second Ave. eatery, is doubling as an audition showcase for the projected off-Broadway musical, "Solomon Grundy."

Keene Curtis has replaced **Robert Lindon** as stage manager of "Desk Set," with the latter moving over as production manager for the upcoming Broadway musical, "Shangri-La."

Robert Roark leased the Civic Playhouse in Hollywood to produce and star in "No Evil, My Love" late in April.

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Columnist Brookhouser Denies Pro-Philly Bias; Not a Critic, He Notes

Philadelphia.

Editor, VARIETY:

I doubt that VARIETY wants to get into any prolonged controversy anent the New York drama critics and my opinion of them from time to time. I think for the most part and much of the time that they are extremely capable, in fact.

I do disagree vigorously with them on some points which I think are important to the theatre and its future. However, I would like to answer as briefly as possible the letter from Norm Hardy in last week's issue. He is either extremely careless, deliberately misleading, or totally false on a number of points.

It is true, as he wrote, that I look for the local angle because my column in the Philadelphia Evening Bulletin is a local column. And I frequently employ the phrase "former Philadelphian" or "ex-localite" or some such thing to warrant presentation of an item I think would be of interest to my local readers.

I am not a drama critic in the newspaper. I do not write a column of theatre reviews. But when he says that my "contribution to objectivity in criticism is zero unless the particular artist is a local Philadelphia personality," he is either deaf or he hears wrong.

On my radio and television shows, I have indicted plays much more often than the newspaper critics and have blasted many of them severely when they were being praised by others. Local angles had nothing to do with it. The only criterion has been honest judgment.

Furthermore, I have in the past editorialized on radio frequently and outspokenly on the fact that this city does pay top prices for what amounts to rehearsal performances, which is not fair to the playgoer. This situation seems to have excited Hardy, but he neglected to mention that nobody in Philadelphia except myself has spoken about it.

Now, on the point that I praise only localites, Hardy is either being misleading to make a foolish point or he is absolutely ridiculous. Although it is not within the province of my column to review plays, reviewing nightclub shows is part of my "beat." All you have to do is go out and ask just about any club performer in the business whether I am fair or not. The answers, I am certain, will refute Hardy completely.

Offhand, I think that my most enthusiastic reviews through the years have gone to such non-Philadelphians as Joe E. Lewis, Phil Foster, Jack E. Leonard, Muggsy Spanier, Louis Armstrong, Dick Shawn, Jack Carter and on and on. I caught Shawn and Carter when they were newcomers and went to bat for them enthusiastically because I felt they deserved stardom.

I think Hardy has some good ideas and I'm glad he is in our theatre audiences. I think Jerry Gaghan, of the Philadelphia Daily News, is an extremely discerning critic. I don't think Hardy was fair to me.

Frank Brookhouser,
Columnist, Philadelphia Evening Bulletin.

Shows Abroad

Continued from page 68

Wild Grows the Heather

ing talent as the minister who copes with holy-holy parishioners and a mischievous "gypsy" gal who taunts him.

Wisely, he doesn't attempt a Scot accent, but sticks to an impartial English-American dialect that passes well for educated Scots. He scores in the duet, "I see Everything I Love in You" and in a spiritual finale to act one.

Valerie Miller is beguiling as Lady Babbie, the aristocrat posing as a gypsy gal in the woods. A straight actress, she reveals real potential for musicals. One of her best numbers is "A Woman Knows."

Paul Curran and Madeleine Christie are excellent as Dow and Nannie, respectively, and their proposal scene in a trim Scot cottage in Thrums village is standout comedy.

Vaude singer-comedian Peter Sinclair is jolly as the Highland mole-catcher, and Sydney Devine, a juvenile singer-whistler, is suitably earnest and very Scotch as the youth Micah.

There are also competent portrayals by Richard Golding as head of the church elders, David Keir and Gerald Lawson as his supporters, and by Patrick Newell as an English army captain. Eira Heath supplies juve femme glamor, and Annette Green's French maid is sound.

Generally, the cast doesn't make boners with the Scot accent, the majority having native background. Score by Robert Lindon and lyrics by William Henry are pleasing, and the costuming is particularly bright. Ralph Reader, has directed with verve, and the dancing has zip. Batoning by Lew Stone meets every demand.

The show, on tour at Manchester and Edinburgh prior to London, looms high in future potential, with Highland rural qualities of a "Brigadoon," allied to the Barrie charm and sound casting. It rates U.S. attention. *Gord.*

The Good Soldier Schweik

London, March 16.

Theatre Workshop production of comedy in three acts (26 scenes), by Ewan Maccoll, based on the novel by Jaroslav Hasek. Staged by Joan Littlewood; decor by Geoff Miller, from drawings by Ern Brooks. Features Maxwell Shaw. At Duke of York's Theatre, London, March 15, '56; $2.20 top.

Joseph Schweik ..... Maxwell Shaw
Dr. Bautze ..... Gerry Raffles
Baroness Von Botzenheim ..... Avis Bunnage
Lt. Lukash ..... Peter Smallwood
Blahnik ..... Robert Jones
Bald Headed Gentleman ..... Robert Grant
Sgt.-Maj. Nasakle ..... Howard Goorney

Put this down as a valiant effort. "The Good Soldier Schweik," one of the classic novels of World War I, makes fascinating reading, but is hardly suitable for adaptation to the stage. Ewan Maccoll, who undertook the impossible, deserves respect for the attempt, even though it doesn't come off. It may just about succeed in holding up for a limited run.

Theatre Workshop, which run its own theatre in the east side district of Stratford (not to be confused with Stratford-on-Avon), originally put this production on at the nabe Embassy Theatre, in Swiss Cottage. The former production was, if anything, an improvement on the present, but even on that occasion the presentation was defeated by the episodic nature of the story.

To describe the adventures of Schweik from his arrest for high treason, his conscription into the army, his tranference to a malingerer's squad and eventual posting to the front lines, Maccoll uses 26 scenes. The decor is simply effective, using black and white panels which are changed to indicate the varying backgrounds. Though these involve no time lag, they can't stop the production taking on a very bitty appearance.

Joan Littlewood's staging is good at times, but the final act, particularly, is allowed to drag. She has endeavored to get the best out of the many humorous incidents and many of the lines have a ripe bawdy flavor. The title role is richly etched by Maxwell Shaw, although he makes Schweik a schemer instead of a simpleton. All the cast is unknown to the West End, but the acting standard is generally of a high order. Many of the players double. *Myro.*

Max Eisen has resumed as associate to **Dick Weaver**, pressagent for "Fanny" and "Matchmaker," after a three-week substitute stint as company manager of "Fanny." **Helen Richards**, who filled in as Weaver's associate, is company manager for the next three weeks for the N.Y. City Ballet.

Inside Stuff Legit

Although Broadway pressagent Sol Jacobson thought few people knew of his "past" as an actor at Hedgerow Theatre, Moylan, Pa., recent mentions of the fact in VARIETY have brought a number of letters on the subject. Two newspaper men who recall Jacobson's performances are Allen Harris, formerly substitute legit critic of the Philadelphia Bulletin (he cites the p.a.'s playing of the young Scot trainwrecker in W. S. Gilbert's "Engaged"), and W. Lester Trauch, of Doylestown, Pa. (apparently a program-saver, Trauch mentions Jacobson's portrayals in "Saint Joan," "A Lantern to See By," "Martine," "Winesburg, Ohio," "Three Sisters," "Happy Ending," "Twelfth Night," "Alison's House," "Sea Gull" and "Beauty Slain"). The Doylestown scribe also remembers such ex-Hedgerow names as Van Heflin, Harry Bellaver, Richard Basehart, John Beal, Helen Craig (Mrs. Beal), Abbie Mitchell, Douglas Parkhurst, Anthony Bickley, Harry Sheppard, Miriam Phillips, David Metcalf, Libby Holman, Cele McLaughlin and Ann Harding.

"The Kabuki Tehatre of Japan" by. A. C. Scott (Macmillan; $6.75), is a comprehensive guide to appreciation of Kabuki stagecraft. Author worked for two years in Tokyo with the Kabuki-ze, and was first foreigner ever to receive a lifetime free pass [Nippon Oakley?] to the theatre. In addition to capably analyzing music, dance, drama and acting, Scott compares Chinese and Japanese theatricals in an authoritative manner. Synopses of six representative Kabuki plays are offered. Tome is well-illustrated with drawings by the author, and with photos.

Hildegarde's 'Can-Can' (Lilo Role) at Dallas

Hildegarde will break out of the supper clubs for a legit fling this summer. The chanteuse has been tagged for a two-week starring stint in "Can-Can" at the Dallas (Tex.) State Fair Musicals beginning July 23. She'll appear in the role created on Broadway by Lilo, the French singer who opened last night (Tues.) in the Cotillion Room of the Hotel Pierre, N. Y.

Hildegarde, who finished a four-week stand at the Palmer House, Chicago, last Thursday (23), was also recently signed by Seeco Records. She's made an LP album for the diskery, part of which was recorded live when she played the Pierre, N. Y.

This is not her first legit try. Hildegarde played the Strawhat Circuit with a one-woman show two summers ago.

2d Ave. Comeback

Continued from page 67

"Private Life of the Master Race," Theatre '56's "Trouble With Women" and Richard Davidson's new verse narrative, "Song of Walt Whitman," offered Monday nights only.

The Alhambra showcase, incidentally, are smallseaters, with an average capacity of 100. A much larger location, though, is the Phoenix Theatre, which tops the list of Second Avenue houses in capacity and prestige. The operation, currently in its third season of stock production, employs top-name performers, usually at minimum salaries.

Another ranking operation, but on a much smaller scale than the Phoenix, is the 4th Street Playhouse, operated by David Ross. It is currently offering "Uncle Vanya," with Franchot Tone and Signe Hasso costarred. It's part of a Chekhov series that has gone over big at the house.

Other Second Avenue area locations include the Downtown Theatre, currently offering "Candida" and the Royal Playhouse, presenting "Hedda Gabler" on a Wednesday-Sunday basis. Last season the Downtown National Theatre switched from Yiddish to English productions, but has since reverted back to the former. Earlier this season, the Rooftop Theatre, located in the same building as the National, was utilized by Yolande Betheze and Ray Boyle for a series of productions.

Another theatre, the Tempo, closed last October by License Commissioner Bernard J. O'Connell because of violations, plans reopening April 22. Tempo producer Julie Bovasso has applied for a theatre license and contemplates presenfing two different productions on a 12-performance weekly sked.

The assignment will be split equally between two Equity casts. Incidentally, some of the groups in the are are non-Equity operations.

John Charles Sacco will be musical director this summer for the Starlight Musical Theatre, Butler Bowl, Indianapolis.

Herman Shumlin, producer of "Inherit the Wind," is on the Coast to set summer bookings for the touring edition of the show.

Authors-actors agent **Charles Isenberg** off to the Coast.

LA PREMICE, FEATURED, GETS % IN 'JOHNSON'

In an unusual move, Cheryl Crawford and Robert Lewis are giving a percentage of the gross on their production of "Mister Johnson" to a featured performer. They're cutting in. Josephine Premice, fourth in the featured lineup, for 1% of the b.o. take, plus salary. It's understood the deal was made as compensation for the dancer-actress joining the cast at less than her regular terms.

It's Miss Premice's initial assignment in a straight legit role. Most of her past activity has been as a nitery singer-dancer. In addition to the percentage, she's also receiving special featured billing on programs and in ads on a line by herself, in type equal to the other featured players.

Incidentally, Miss Premice failed to make Broadway in her last two attempts at legit. "Johnson," adapted by Norman Rosten from Joyce Cary's novel, preems tomorrow night (Thurs.) at the Martin Beck Theatre, N. Y.

Last season, the performer was in the musical, "House of Flowers," but exited the production prior to its New York opening. Earlier this semester she was in the revue, "Pleasure Dome," which folded during rehearsals.

'Lady' Film Deals

Continued from page 67

He reported that as of the present, mail orders are running 3,000 to 4,000 daily and these average $10 each. Show is playing to capacity at the Mark Hellinger Theatre to a weekly gross of over $62,000.

Rights to the "Pyglamion" story are held by the Shaw estate which collects 3% of the "Fair Lady" gross. The late Gabriel Pascal produced it as a straight (non-musical) film in 1938, but these rights reverted to the Shaw estate some time ago.

AUDITIONS—INTERVIEWS
For Equity, Non-Equity, Acting and Technical Personnel at the Algonquin Hotel, New York, March 30th, 1:30 P.M. to 6 P.M., and March 31st, 10 A.M. to 6 P.M. Summer stock in Michigan at the Petoskey Playhouse, B. Lenhoff, Prod.

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Weather Hits Philly; 'P&F' $42,900, 'Can-Can' $31,100, 'Johnson' $19,400

Philadelphia, March 27.

"Plain and Fancy" continued at near capacity last week, despite blizzard conditions. "Can-Can" failed to stir much action in its return booking. It cleaned up in pre-Broadway tryout three years ago.

"Mister Johnson" rallied during second week of its tuneup. Lone new entry this week is the musical tryout, "Strip for Action," opening tonight (Tues.) at the Shubert.

Estimates for Last Week

Plain and Fancy, Forrest, (MC) (3d wk) ($5.40; 1,760). In the face of poor weather, this musical about upstate folk bettered second week's returns at nearly $42,900; it exits town next Saturday (31).

Can Can, Shubert (MC) (1st wk) ($5.95; 1,870). Cole Porter tuner, in for one week, was hurt by both weather and familiarity. So-so $31,100.

Mister Johnson, Walnut (CD) (2d wk) ($4.80; 1,340). Theatre Guild-American Theatre Society tryout picked up nice $19,400 in its concluding round.

'Pajama' $29,400, 'Wind' $27,800, Chi

Chicago, March 27.

Business in the Loop was a bit better last week, subject to the traditional pre-Easter limitations. Trade picked up the latter part of the week.

"Bad Seed" is slated for April 30 at the Harris while the Playwright Co.-Gayle Stine produced "The Lovers" goes into the Great Northern for three weeks beginning April 16, then to New York for a May 9 opening. Also, the Harry Belafonte-starring "Sing Man Sing" may stop off at the Shubert for two weeks in May, enroute to New York.

Estimates for Last Week

Inherit the Wind, Blackstone (7th wk) ($5; 1,450) (Melvyn Douglas). Almost $27,800 (previous week, $28,500).

Pajama Game, Shubert (19th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Almost $29,400 (previous week, $28,200).

Teahouse of the August Moon, Erlanger (28th wk) ($5; 1,335) (Burgess Meredith, Hugh Reilly). Topped $29,200 (previous week, $27,900).

'STRIP' $44,300 FOR 9 IN NEW HAVEN TRYOUT

New Haven, March 27.

Despite a lukewarm critical and word-of-mouth reception, the breakin of "Strip for Action" at Shubert last week in a Saturday-to-Saturday (17-24) stand pulled substantial business. In face of trade-stalling snowstorms, the nine-performance gross of $44,300 at $6.00 top was okay.

Current is a full week of "Can-Can." Next thing on the boards is a breakin of "Wake Up Darling," April 11-14; "Shangri-La," April 21-28; "Bus Stop," May 2-5, and "New Faces of 1956," May 12-19.

Touring Shows

(March 26-April 8)

Affair of Honor (tryout) (Dennis King)—Hanna, Cleve. (26-31) (Reviewed in VARIETY, Feb. 29, '56).

Solid Seed (Nancy Kelly)—Curran, S. F. (23-7).

Boy Friend—Shubert, Det. (26-7).

Bus Stop (2d Co.)—Laying off this week; Aud., Allentown, Pa. (2-3); Playhouse, Wilmington (4-7).

Can-Can—Shubert, New Haven (26-31); Royal Alexandra, Toronto (2-7).

Damn Yankees (2d Co.) (Bobby Clark)—National, Wash. (26-31); Aud., Rochester (2-7).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (26-7).

Lovers (tryout)—Cass, Det. (2-7).

Most Happy Fella (tryout) (Robert Weede)—Shubert, Boston (26-7) (Reviewed in VARIETY, March 21, '56).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (26-7).

Plain and Fancy—Forrest, Philly (26-31); National, Wash. (3-7).

Strip for Action (tryout)—Shubert, Philly (26-7) (Reviewed in VARIETY March 21, '56).

Tea and Sympathy (Maria Riva, Alan Baxter)—Laying off this week; Aud., Columbia (2-3); Aud., Charlotte (4); Aud., Raleigh (5); Aud., Norfolk (6-7).

Teahouse of the August Moon (1st Co.) (E. G. Marshall, Gene Blakely)—Colonial, Boston (2-7).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly)—Erlanger, Chi (23-7).

Teahouse of the August Moon (2d Co.)—Baylor U. Aud., Waco (2); Will Rogers Aud., Ft. Worth (27-28); Municipal Aud., Wichita Falls (29); Municipal Aud., Amarillo (30-31); Aud., Taylor (3-4); Municipal Aud., Oklahoma City (5-7).

'Boy' Sprightly $33,600 For 1st Week, Detroit

Detroit, March 27.

"Boy Friend" grossed a good $33,600 last week in its opening stanza at the 2,050-seat Shubert. Show originally announced for a fortnight, has been extended a third week.

The 1,482-seat Cass will relight next Monday (2) for the breakin of Leslie Stevens' new play "The Lovers," presented by The Playwrights Co. and Gayle Stine. Tryout is in for two weeks.

'YANKEES' BIG $34,200, 'AFFAIR' $14,000, WASH.

Washington, March 27.

Legit biz improved here last week, with both "Damn Yankees" and "Affair of Honor" bettering the previous stanza. "Yankees" has had seven profitable weeks here and the sale is up again for this eighth and final stanza.

Something new for Washington, the Sunday night performance instead of Wednesday matinees, has apparently been helping the musical. The experiment proves that despite the added overhead entailed in running seven days a week, the company's net has been bigger.

Estimates for Last Week

Affair of Honor, Shubert (C) (2d wk) ($3.85; 1,542) (Dennis King). Still slim $14,000 for the final local stanza of this Broadway-bound comedy. Shubert Theatre now goes dark.

Damn Yankees, National (MC) (7th wk) ($5.50; 1,677) (Bobby Clark). Climbed again to $34,200. Looks even bigger for this final week of the run, despite Holy Week.

Hammerstein, Lindsay, Goetz Head Dramatists

Oscar Hammerstein 2d has been elected president of the Dramatists Guild, with Howard Lindsay and Augustus Goetz getting the nod as vice president and secretary, respectively. Hammerstein succeeds Moss Hart.

The new administrative lineup for the playwrights' organization was announced yesterday (Tues.). Elected to the council were Richard Adler, Robert Anderson, Abe Burrows, Betty Comden, Marc Connelly, Russel Crouse, Dorothy Fields, Joseph Fields, Goetz, Hart, Lillian Hellman, Arnold B. Horwitt, William Inge and Garson Kanin.

Also, Jean Kerr, Sidney Kingsley, Arthur Laurents, Alan Jay Lerner, Richard Lewine, Lindsay, Robert E. McEnroe, Arthur Miller, Paul Osborn, Elmer Rice, Richard Rodgers, Harold Rome, Samuel Taylor and Maurice Valency.

Representatives of the Guild on the parent Authors League council are S. N. Behrman, Crouse, Ruth Goodman Goetz, Hammerstein, Joseph Hayes. Miss Hellman, Lewine, Lindsay, Rice, Rodgers, Victor Wolfson and Stanley Young.

3d 'Teahouse,' Sans Parks, Nabs $31,700 in 1-Nites

Midland, Tex., March 27.

Third company of "Teahouse of the August Moon" piled up a neat $31,700 in an eight-performance, four-way Texas split last week. The show had a $3,500 guarantee for one performance Monday (19) at the Del Mar College Aud., Corpus Christie.

The comedy grossed $15,900 in three performances Tuesday-Wednesday (20-21) at the Municipal Auditorium, San Antonio, with another $7,500 guaranteed at the Municipal Auditorium, San Angelo, for two performances Thursday-Friday (22-23).

A two-performance stand Saturday (24) at the High School Auditorium here grossed $4,800. Jerry Oddo is pinchhitting for the vacationing star, Larry Parks.

Edward F. Kook, Century Lighting prez, returns tomorrow (Thurs.) for a quick business trip to St. Louis.

'Aleichem' $3,200 for 11, Arena Stock, Rochester

Rochester, N.Y., March 27.

The big storm snowed under the first week of the local Arena Theatre's production of "World of Sholem Aleichem," resulting in only a fair gross of $3,200 for eleven performances ending Sunday (25).

Following a darkened Holy Week, producers Omar K. Lerman and Dorothy Chernuck will relight their theatre-in-the-round next Tuesday (3) for a two-week run of "Anastasia."

'Fella' Hot 43½G, 'Bus' $16,400, Hub

Boston, March 27.

Third blizzard in eight days bopped legit last Saturday (24). Matinees at "Most Happy Fella," in its third week at the Shubert, and "Bus Stop" in its third and final round at the Colonial, were hurt. Shubert ran (25) Sunday and evening performance to make up for theatre closing the previous Monday-Tuesday (19-20). Colonial ran a special matinee Friday (23) to make up for its closing Monday (19) due to Boston's second blizzard.

"Most Happy Fella" is being streamlined and cut. Shubert gets "Ziegfeld Follies," April 16, and the Colonial opens with the New York company of "Teahouse of the August Moon" next Monday (2). Colonial is dark this week.

The Plymouth, dark for over a month, gets "Wake Up Darling," April 16 for a two weeker; "Shangri-La" opens May 1 at the Shubert and "Pajama Game" has been booked to follow, extending this year's legit season into June. Shubert houses report this has been the best legit season for Boston in years.

Estimates for Last Week

Most Happy Fella, Shubert, (MD) (2d wk) ($4.95; 1,717) (Robert Weede). Tryout grossed nearly $43,500 and holds for two more weeks before Philadephia and then Broadway.

Bus Stop, Colonial (C) (3d wk) ($4.40; 1,590). Nabbed $16,400 and exited town Saturday (24) night.

'Ride' Still Just a Trot; $12,500 in 10th Week, L.A.

Hollywood, March 27.

Lenten slump set in this week to batter "Joy Ride," town's only legiter, which wound up its 10th week at the Huntington Hartford Theatre. Gross dipped to around $12,500, still in the red.

Revue will continue here for at least another four weeks as the producers work it over for a hoped-for Broadway bow.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Cranks Revue, St. Mart. (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Fresh Airs, Comedy (1-26-56).
Girl Called Jo, Piccadilly (12-15-55).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
***Morning's at 7,** W'stm'st'r (2-7-56).
Mr. Pennypacker, New (5-18-55)
Mousetrap, Ambassador (11-25-52).
One Bright Day, Apollo (3-20-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Reperto'y, Old Vic (9-7-55).
Ring for Catty, Lyric (2-14-56).
Rivals, Saville (2-23-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Spider's Web, Savoy (12-14-54).
***Strong Are Lonely,** H'market (1-24-56)
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Waiting, Duchess (3-5-56).
Teahouse Aug. Moon, Her Maj. (4-22-54)
3 Penny Opera, Aldwych (2-9-56).
*Interrupted run.

Scheduled Openings

Comedy of Errors, Arts (3-29-56).
Waltz of Toreadors, Criterion (3-27-56).
Power & Glory, Phoenix (4-5-56).

Closed Last Week

Hamlet, Phoenix, (12-8-55).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Affair of Honor, Fairymore (4-6).
Waiting for Godot (4-16).
King and I, City Center (4-18).
Strip for Action, Wint. Gard. (4-23).
Goodbye Again, Helen Hayes (4-24).
Wake Up Darling (5-2).
Most Happy Fella, Imperial (5-3).
Kiss Me Kate, City Center (5-9).
Lovers (5-9).
Ziegfeld Follies, Wint. Gard. (5-26).
Four Dolls on a Dime (wk. 5-27).
Carmen Jones, City Center (5-31).
Shangri-La (6-6).

OFF-BROADWAY

Beaver Coat, Greenwich Mews (3-28).
Antigone, Carnegie Hall (4-2).
Month in the Country, Phoenix (4-3).
Ann: Leicester, Temple (4-4).
Plough & Stars, Barbizon-Plaza (4-5).
Swiftly the Years, Provincetown (4-5).
Beautiful People, Theatre East (4-10).
Littlest Revue, Phoenix (5-15).
The Desert, Provincetown (5-21).

B'way Still Fading; 'Lady' $64,831, 'Wonderful' 52G For 6, 'Fanny' 35G, 'Night' 33G, 'Rain' 18G; 'Clock' Flops

Business on Broadway was down again last week. Several shows registered substantial drops, but receipts picked up for a few entries, mostly those with closing dates already announced. Only "No Time for Sergeants" and "My Fair Lady" hit capacity.

Sole closing last week was "Teahouse of the August Moon," which will tour. The frame's lone opener was "Mr. Wonderful," while this stanza has two preems, "Little Glass Clock" and "Mister Johnson."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Bus Stop, Winter Garden (CD) (56th wk; 446; $5.75-$4.60; 1,494; $43,000) (previous week, $15,000; closes April 21). Last week, almost $14,400.

Cat on a Hot Tin Roof, Morosco (D) (53d wk; 420; $6.90; 946; $31,000) (Burl Ives, Patricia Neal) (previous week, $30,700). Last week, over $30,500.

Chalk Garden, Barrymore (CD) (22d wk; 173; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $14,100; closes next Saturday (31). Last week, over $16,600.

Damn Yankees, 46th St. (MC) (47th wk; 372; $8.05; 1,297; $50,573) (Gwen Verdon) (previous week, $49,700). Last week over $50,400.

Desk Set, Broadhurst (C) (22d wk; 176; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $15,200). Last week, over $15,000.

Diary of Anne Frank, Cort (D) (25th wk; 197; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg) (previous week, $25,800). Last week, almost $24,700.

Fallen Angels, Playhouse (C) (10th wk; 79; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips) (previous week, $14,100). Last week, nearly $13,900.

Fanny, Majestic (MD) (73d wk; 580; $7.50; 1,625; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $36,000). Last week, almost $35,000.

Great Sebastians, Coronet (C) (12th wk; 93; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne) (previous week, $30,500). Last week, over $28,700.

Hatful of Rain, Lyceum (D) (20th wk; 157; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) previous week, $20,200). Last week, over $18,000.

Inherit the Wind, National (D) (47th wk; 373; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $28,200). Last week, almost $25,700.

Janus, Plymouth (C) (18th wk; 138; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $23,700; Claudette Colbert replaces Miss Sullavan next Monday (2). Last week, nearly $20,300.

Lark, Longacre (D) (19th wk; 148; $5.75; 1,101; $29,378) (Julie Harris, Boris Karloff) (previous week, $21,000). Last week, almost $21,700.

Matchmaker, Royale (C) (16th wk; 128; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, $28,100). Last week, nearly $27,700.

Middle of the Night, ANTA Theatre (D (7th wk; 53; $5.75; 1,185; $39,116) (Edward G. Robinson) previous week, $36,200). Last week, over $33,000.

Mr. Wonderful, Broadway (MC) (1st wk; 4; $7.50-$6.90; 1,900; $72,000). Opened last Thursday (22) to one favorable review (Chapman, News) and six unfavorable (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); over $52,000 for first four performances and two previews; show, which can break even at around $34,500 gross, has an approximate $400,000 advance sale.

My Fair Lady, Hellinger (MC) (2d wk; 12; $7.50; 1,527; $62,452) (Rex Harrison, Julie Andrews) (previous week, $38,300 for first four performances and one preview). Last week new house record at $64,831.

No Time for Sergeants, Alvin (C) (23d wk; 180; $5.75-$4.60; 1,331; $38,500) (previous week, $28,800). Last week, nearly $39,000.

Pajama Game, St. James (MC) (98th wk; 780; $6.90; 1,615; $52,119) (John Raitt, Eddie Foy, Jr., Helen Gallagher) (previous week, $38,900). Last week, over $38,100.

Pipe Dream, Shubert (MD) (17th wk; 133; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $48,100). Last week, over $54,000; with theatre parties.

Ponder Heart, Music Box (C) (6th wk; 44; $5.75; 1,010; $30,000) (David Wayne) (previous week, $25,500). Last week, almost $23,600.

Silk Stockings, Imperial (MC) (57th wk; 452; $7.50; 1,427; $57,800) (Hildegarde Neff, Lawrence Brooks) (previous week, $25,700; closes April 14, to tour, with Jan Sherwood succeeding Miss Neff). Last week, nearly $25,200.

Tiger at the Gates, Helen Hayes (D) (25th wk; 209; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $16,000; closes April 7). Last week, over $16,400.

Time Limit, Booth (D) (9th wk; 71; $5.75-$5.20; 766; $24,300). (Arthur Kennedy) (previous week, $16,900). Last week, over $15,400.

Will Success Spoil Rock Hunter, Belasco (C) (24th wk; 18C; $5.75; 1,037; $31,582) (previous week, $15,600). Last week, over $16,700.

Witness for the Prosecution, Miller (D) (67th wk; 532; $5.75-$4.60; 946; $23,243) (previous week, $17,400; closes June 30, to tour). Last week, over $16,700.

Closed Last Week

Teahouse of the August Moon, Beck (C) (128th wk; 1,020; $6.25-$4.60; 1,214; $33,608) (Eli Wallach, Gene Blakely) (previous week, $26,000. Last week, over $29,400; closed last Saturday (24) to tour at an approximate $1,000,000 profit on a $100,000 investment.

Opening This Week

Little Glass Clock, Golden (C) ($5.75-$4.60; 800; $22,647) (Eva Gabor, Reginald Gardiner). Comedy by Hugh Mills, presented by Richard Aldrich & Richard Myers in association with Julius Fleischmann; production financed at $70,000, cost about $45,000 to bring in and can break even at around $16,000 gross; opened last Monday (26) to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); closes next Saturday (31).

Mister Johnson, Martin Beck (D) ($5.75-$4.60; 1,214; $32,985). Play by Norman Rosten, based on Joyce Cary's novel, presented by Cheryl Crawford and Robert Lewis; production financed at $100,000, cost about $90,000 to bring in and can break even at around $19,000 gross; opens tomorrow night (Thurs.).

OFF-BROADWAY

Admirable Bashville, Cherry Lane (2-20).

Candida, Downtown (2-23); closes April 22.

Cradle Song, Circle in Square (12-1); closes April 29.

He Who Gets Slapped, Actor's Playhouse (1-20).

Mary & Fairy, Club Cinema (3-23).

Private Life of Master Race, Open Stage (1-30).

Romeo & Juliet, Jan Hus (2-23).

Salome, Davenport (2-2).

Shadow & Substance, Temple (3-13).

Threepenny Opera, de Lys (9-20).

Uncle Vanya, 4th St. (1-31).

Closed Last Week

Beautiful Changes, President (3-23); closed last Saturday (24).

'Seed' Healthy $18,000, 'Waltz' Fast $16,100, S.F.

San Francisco, March 27.

"Anniversary Waltz" finished a good 19th round at the Alcazar last week, reportedly smashing the Alcazar's house record formerly held by "Topsy and Eva."

"Bad Seed" at the Curran started slowly, but spurted on the strength of excellent reviews and wound up with a good week, too.

"Reclining Figure," with Gene Lockhart, is due April 19 at the Geary.

Estimates for Last Week

Anniversary Waltz, Alcazar ($3.85; 1,147) (19th wk) (Russell Nype, Marjorie Lord). Nifty $16,100, claimed to be a new mark for the house.

Bad Seed, Curran ($4.40; 1,752) (1st wk) (Nancy Kelly). Neat $18,000.

Legal Showdown Shapes on Chi Opera; Mitropoulos Pacting Seen 10-Strike

Chicago, March 27.

A legal showdown appears in the making in an effort to end the Chi Lyric Theatre's frontoffice stalemate, resulting from the tiff between prexy-general manager Carol Fox and her fellow board members, managing director Lawrence V. Kelly, artistic director Nicola Rescigno and Mrs. Betty McAllister, head of the Lyric Guild.

Initial legal maneuver was taken last week when a group of Lyric angels quietly incorporated the Opera Theatre Assn. to supplant the present Lyric corporate structure, which has been virtually immobilized the past five weeks because of the managerial feud. Ten top Chi figures, led by lawyer Thomas Underwood, are the OTA directors. New non-profit setup has offered to take over the Lyric assets and liabilities (most pressing of the latter is $71,000 due the Government for last season's withholding taxes).

Miss Fox accepted OTA's offer to continue as director; Kelly declined offer to join in the management, saying he'd continue the old Lyric setup. Meantime, execs of the Civil Opera House are dickering with Miss Fox on rentals and dates.

Over the weekend, Kelly wired N. Y. managers that if they didn't honor Lyric contracts (and went with OTA) he'd take legal action as well as complain to AGMA. Claims that he, repping Lyric, will have an opera season this fall, despite OTA and Miss Fox. This leaves N. Y. managers up in the air for the moment on contracts, until the situation clears.

Mitrop Feather to Fox

Dimitri Mitropoulos, N. Y. Philharmonic musical director, will make his first appearance with the Chicago Lyric Theatre, to open its third season Oct. 10 with "Girl of the Golden West," starring Eleanor Steber and Mario del Monaco. Mitropoulos rearranged part of his Vienna season next fall to do this. He'll conduct "Girl" for two performances. Maestro and two leads did "Girl" at the May Festival in Florence two years ago to great success.

Mitrop deal is seen as a 10-strike for the Lyric, offsetting the defection of conductor Nicola Rescigno, and a feather in prexy Carol Fox's cap. Miss Fox came to N. Y. last week, and negotiated the Mitropoulos pacting herself.

Lyric five-week season is now shaping up. Richard Tucker will do his first appearance anywhere as Eleazar in "La Juive," with Gertrude Ribla as Rachel; the Steberdel Monaco team will do "Andrea Chenier"; Renata Tebaldi and Jussi Bjoerling will repeat "Tosca," and Tebaldi-Tucker do "Forza del Destino."

N. Y. C. BALLET FINE 47G AS IT ENDS LOCAL RUN

The N. Y. City Ballet wound up a four-week season at City Center, N. Y., Sunday (25), with a fine $47,345 (at $3.80 top) for the final stanza, up $4,000 from the previous week. (Opening session drew $35,525; second week, $42,750; third week, $43,200).

Troupe probably lost close to $20,000 on the run. Feeling is that if it had stayed on another four weeks, it would have come out in the clear, as b.o. pace was accelerating, and amortization costs would have been absorbed.

S. F. Opera to Open Fall Season With 'Lescaut'

San Francisco, March 27.

San Francisco Opera will open its season next Sept. 13 with Jussi Bjoerling and Dorothy Kirsten in "Manon Lescaut," with Fausto Cleva conducting. A novelty will be "Francesca da Rimini." "Flying Dutchman" will also be revived.

Company had hoped to preem Bernard Hermann's "Wuthering Heights," on which it has first rights, but apparently it can't cast a Heathcliffe, and the debut will probably be deferred. Miss Kirsten is already set for the femme lead.

Hazel Scott to Keep Jazz After-Bit at Recitals

Hazel Scott wound up a longhair trek of 23 concerts in 32 days for Columbia Artists Mgt., finishing March 20 in Virginia, Minn., then hopping to Miami Beach for a two-week nitery date at the Eden Roc, starting last Friday (23). Pianist winds her concert season April 13, as soloist with the Toronto Symph, and Col is now dating for next year.

On her recital appearances this winter, wherever Miss Scott could pick up a slap-bass and drummer, she added a rhythm session for another show, after her formal program was over. Concert audiences have liked the after-bit, so that some managers are now asking for it as regular addition to next season's longhair recital.

Ballet Espanol Loses 15G On 2d U.S. Tour After Big Initial Deficit of 125G

Ballet Espanol, back in Spain after its second U. S. tour, is readying a European trek that will carry it through the summer. Ireland, England, Holland, Belgium, Germany and Switzerland will be visited. In September, the troupe (headed by Luisillo & Teresa) goes to Australia for a 10 to 11-month tour of the Tivoli Circuit. It expects to be back in the U. S. again for '57-'58, under Michaux Moody's management.

Troupe's first U. S. visit last season, despite sock notices, resulted in a loss from $100,000 to $125,000 on the 20-week trek. Budget was cut down sharply for this season's second tour (two pianos, for instance, instead of a 20 to 40-piece orch). Company played 14 weeks this season for Moody, Oct. 18-Feb. 11, in a shortened tour that wound to a modest deficit of about $15,000. Troupe lost one week when Joseph H. Conlin Jr. cancelled out on a week's guarantee of dates. Music Corp. of America was also supposed to get troupe five to six weeks of bookings, and didn't.

Longhair Disk Reviews

Russian Songs (Victor). Boris Christoff, an impressive, resonant Bulgarian basso, sings folksongs quite unfamiliar and quite as fascinating, with some wonderful accomp from the Potorjinski Choir. Sacred songs on reverse side also impress.

Wagner: Parsifal (Columbia). Six highlight excerpts, including the Prelude and Good Friday Spell, devoutly, beautifully played by the Philly Orch under Ormandy.

Mozart: Quartete No. 22 & 23 (Columbia). Expressive readings of the K.589 and K.590 by the stalwart Budapest Quartet.

Gliere: Ilya Mourometz (Decca). Gliere's third symph is a spacious, sprawling romantic epic, here performed with color and skill by the RIAS Symph under Fricsay.

Strauss: Four Last Songs & Metamorphoses (Vox). Lovely, wistful yet lush songs tenderly, feelingly rendered by Christel Goltz. Thoughtful symphonic work on reverse, "Metamorphoses," is handled as tenderly by Heinrich Hollreiser and orch.

On Wings of Song (Capitol). Soprano Dorothy Warenskjold shows her well-school, limpid soprano and her good taste in an appealing, wide variety of familiar pieces.

Massenet: Scenes Alsaciennes & Pittoresques (London). Colorful mood pieces played with splash and verve by the Paris Conservatory Orch under Wolff. *Bron.*

Stratford's Mozart Fest

Stratford (Conn.) Festival, planning to expand from its Shakespearean repertory into ballet and music, has already set the first project of this expansion.

This will be a two-day Mozart Fest, of opera and concert, in May. Rex Harrower, onetime N. Y. City Center director, will stage the opera.

Malbin Set as 'Butterfly' For NBC Opera Co. Tour

NBC has set most of its principals for the two operas, "Madame Butterfly" and "Marriage of Figaro," with which its NBC Opera Co. will debut as a touring attraction next season. Elaine Malbin will be one Butterfly. Others signed are Walter Cassel, Adelaide Bishop, Edith Evans, Frances Bible, Phyllis Curtin, Ralph Herbert and Emile Renan.

Miss Malbin will also sing the lead in the NBC-TV Opera Theatre's preem of Norman dello Joio's "The Trial at Rouen," over Channel 4 April 8.

French Group's Fee Tied Up By Canadian Govt.; Income Tax Deal Irks

Interesting sidelight to the recent VARIETY story on U.S.-foreign reciprocal tax agreements is a situation involving the Woodwind Ensemble of Paris, booked in the U.S. and Canada this winter for the first time by Rubin Artists' Mgt., of N.Y. Group played three weeks in Canada recently. France and Canada apparently have no reciprocal pact, and Canada wanted to deduct 15% of the Woodwinds' fees for tax purposes.

Manager David W. Rubin guaranteed the tax coin and is holding the group's fees in N.Y. pending full list of expenses, which under Canadian law are deductible (when okayed) before tax. When list is ready, it will be submitted to Canada for the authorities there to make a decision on it. This proceduce may take several months, or longer, which annoys N.Y. managements and snarls up their books. Managements usually hold their artists' fees pending settlement, which naturally annoys the artists.

Woodwinds played a U.S.-Canada tour of 31 dates, Jan. 21-March 11, to a good press and for okay returns. Currently they are in Puerto Rico, and have a two to three-month Central and South American tour set up by Ernesto de Quesada. Rubin is bringing them back to the U.S. for '57-'58.

Concert Bits

Arturo Toscanini was 89 Sunday (25).

The Met Opera will wind up its season with "Fledermaus."

Sol Hurok is due back in N. Y. April 7 from his Moscow-Paris-London quickie.

Mrs. L. C. Naff, vet Nashville concert manager who retired last August after 51 years managing events in Rynam Auditorium, has been hospitalized at Mid-State Baptist Hospital, Nashville.

Andre Mertens, Columbia Artists Mgt. v.p., leaves April 14 for a six-week European biz jaunt, returning May 27. Has a big deal cooking in Austria.

Paul Robeson to make a countrywide concert tour of Canada in April and May.

Moura Lympany, British pianist, left N. Y. yesterday (Tues.) for a six-week concert tour of Europe.

Vienna Opera's **Karl Boehm** returning as Chi Symphony guest maestro next season.

Gladys Swarthout and husband **Frank Chapman** sailed Friday (23) on a tanker for Genoa, enroute to their Florence home, where they spend six months annually. Miss Swarthout will be back in October for concertizing.

The 39th successive season of Lewisohn Stadium, N.Y., concerts will open Monday, June 18 and continue for six weeks through Saturday, July 28. Thirty concerts in all will be offered.

Joseph Rosenstock, retiring this spring as N. Y. City Opera Co. general director, last week received the 1956 cultural award of the Japan Broadcasting Corp., first foreigner to get the honor. He organized the radio's symphony orch some time ago and led it till 1946.

"Der Rosenkavalier" is being recorded this week for the Met Opera-Book of the Month series, with **Laurel Hurley** and **Heidi Krall** as leads, and **Tibor Kozma** conducting.

Margaret Hartigan, finished with her Canadian Ballet press chores, is handling the Jersey Paper Mill Playhouse for three weeks, before going onto Empire State Music Festival chores.

Ronald Wise, with Mercury Records the past four years and long with Victor before that, has joined Crowell-Collier as consultant on classical disks, in connection with its new monthly record plan. **George Simon** will advise on jazz.

Inside Stuff—Concerts

Alan Shulman, cellist and vice-chairman of the board of directors of the Symphony of the Air, has completed a new composition for a cello octet. The "Suite Miniature" will be given its first performance in Los Angeles April 15 by the Fine Arts Cello Ensemble, led by Kurt Reher, formerly solo cellist of the Los Angeles Philharmonic. Shulman also just had word from Richard Kay, that he played the premiere of his Suite for solo cello in Coblenz, Germany, March 2 at Amerika Haus, the USIS installation. Kay will give eight other performances at USIS centers throughout Germany.

N. Y. violinist Alexander Schneider, who organized the Prades Festival in France in 1950, in honor of cellist Pablo Casals, will set up a Puerto Rico music fest next year, at request of the government, again to honor Casals. Fest, to be held in April, 1957, will honor Casals on his 80th birthyear. (Casals actually will be 80 on Dec. 29, '56. He's at the moment in Puerto Rico, his mother's birthplace). Fest will include artists who appear at Prades, such as Yehudi Menuhin, Rudolf Serkin and Isaac Stern, and comprise 12 concerts. Casals will conduct an orch at one of them. Fest will be held at the U. of Puerto Rico Theatre, Rio Piedras, under government auspices.

Sir Eugene Goossens was found guilty last week in Melbourne of importing indecent pix and books into Australia, and fined the maximum penalty of $225. On his arrest when returning to the country recently, the 62-year-old maestro had asked to be relieved temporarily of his posts as conductor of the Sydney Symphony and director of the New South Wales State Conservatorium of Music.

American Negro soprano Leontyne Price left Sunday (25) for a flying trip to India, to concertize in New Delhi, Calcutta, Madras and Bombay, for ANTA's International Exchange Program. David Garvey, pianist, accompanied. Miss Price will give seven concerts, and be back April 15.

Symphony of Air Fights Back on Red Charges That Nixed 2d O'Seas Tour

Announcement last Friday (23) that the State Dept. had cancelled a second Symphony of the Air overseas tour because of alleged Commy activities among some members, brought immediate, sharp reaction. The N. Y. Post next day ran an editorial, claiming the State Dept. "struck a new low note" in international relations.

More pertinent, the N. Y. World-Telegram & Sun's Frederick Woltman, noted for his Commy exposes, in a Page One story that was favorable to the orch, pointed out the general reaction to the orch's first overseas trip last year—that "it did more to combat Communism and win goodwill for America abroad than any similar Government-sponsored venture in history."

Cancellation came after testimony before a House committee, released last week, with Asst. Sec. of State Robinson McIlvaine claiming about 30 members were suspect, and disclosing that certain members had testified against others. Rep. John J. Rooney, of Brooklyn, committee chairman, denounced the State Dept. for spending $267,000 on the first tour.

Orch execs, claiming the charges "pure nonsense," plan to fight the new tour ban, with one meeting set with State Dept. officials in D. C. yesterday Tues.). They're also sore that they got no official word of the cancellation, although State Dept. said it made the decision some days back. Unfairness of cancelling on the basis of some individual beefs, without giving orch officials a chance to defend, was also cited.

One musician had testified that he'd been dropped from the orch because the "leftists" in it didn't like him. Execs say this man, taken on only as an extra for the first tour, misbehaved personally so badly that he had to be let go on the return, and that he then threatened to get even.

Fact that the orch hired three Negroes for its Feb. 3 concert in N.Y. (drummer, violist, flutist) also stirred up a ruckus among members. But the orch has been split up in factions for some time. Split-up was highlighted in an exclusive story in VARIETY last September.

ANTA officials and Local 802 execs joined in to defend the orch against the charges. American Civil Liberties Union protested the tour cancellation, calling the charges against the musicians too "loose and general." Even State Dept. officials admitted the first tour was a great goodwill venture.

K. C. Philharmonic Winds Opera Run With 31G Take

Kansas City, March 27.

Philharmonic Orchestra Assn.'s duo of spring operas ended Saturday (24) as a moderately financial success, though artistically fine. "Rigoletto" Saturday was a sellout in the 2,500-seat Music Hall, and played to 2,200 Thursday. "Marriage of Figaro," the previous Thursday and Saturday, played to about 3,700 in two performances. Eestimated gross on the two operas is $31,000.

Hans Schwieger conducted. "Rigoletto" included San Peerce, Eva Likova and Leonard Warren. "Figaro" included Nadine Conner, Licia Albanese and Martial Singher. John Newfield of the U. of Kansas, staged.

Ballet Russe Winds Up Season on High B.O. Note; 40G for Week's 6 Shows

Ballet Russe de Monte Carlo wound up its second and final season for Columbia Artists Mgt. in Atlanta Saturday (24), finishing on a high b.o. note. In six performances last week in mid-South, troupe garnered an estimated $40,000, with $24,460 as its own share. In eight showings the previous week, mainly in Florida, troupe drew around $60,000, with $36,600 for its share. In New Orleans on March 11, for two shows, terpers set a record with a $17,500 take.

After a week's holiday layoff, troupe does two weeks in New England, booked by general director Serge Denham himself. An extended layoff follows till summer, when troupe is busy al fresco with two weeks in D.C., two weeks at Greek Theatre, L.A., one week at Ravinia Park, Chi, and dates in Milwaukee, Cincy., N.Y.'s Lewisohn Staudium, etc.

David Libidins resumes an old stint in the fall, booking the troupe again. Skedded tour of 26 weeks starts Oct. 15.

Stein-Thomson 'Mother' In Two N.Y. Showings

The rarely-performed Gertrude Stein-Virgil Thomson opera, "The Mother of Us All," will be given two Monday evening only performances, April 16 and 23, by the Phoenix Theatre, N. Y., in its "Sideshow" series. Opera has been presented in New York only once previously, at Columbia U. for one week during May, 1947.

T. Edward Hambleton and Norris Houghton are presenting, in association with Lincoln Kirstein. Thomson will conduct, and Bill Butler direct.

Badura-Skoda's Trek

Paul Badura-Skoda, Viennese pianist, is leaving after his North American tour tomorrow (Thurs.) for Australia, for 33 concerts. He continues on to New Zealand for nine concerts. He will also appear as conductor and soloist in two of the Anzac dates.

On July 24 he will be back at the Hollywood (Cal.) Bowl.

Literati

Yes, Who He?

Much interest in who is the N.Y. Times' foreign editor now that Margaret Truman's fiance, Clifton Daniel, has gotten so much publicity as "assistant to the foreign editor." He's Emanuel Freedman.

Similar interest arose when Joe McCarthy was publicized as "the junior senator from Wisconsin." Seemingly many couldn't recall that the senior senator was Alexander Wiley, then chairman of the Senate Foreign Relations committee.

Time's Peak Profit

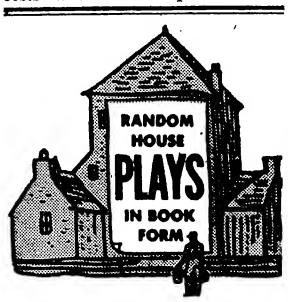
Operations of Time Inc. in 1955 produced net profit after taxes of $9,196,000 or $4.72 per share on common stock outstanding, prexy Roy E. Larsen and board chairman Maurice T. Moore informed stockholders Monday (26). These earnings, it was reported, stemmed from net revenues of $200,182,000 which set a high water mark in the company's 33-year history.

Peak revenues represented a 12% gain over 1954's $178,156,000. Likewise, the 1955 net profit comfortably exceeded the 1954 take of $8,057,000, which amounted to $4.13 per share. Dividends during 1955 totalled $5,361,000 and were paid at the rate of $2.75 per share, as compared with $4,876,000 and $2.50 a share in 1954. Production costs and other expenses were listed at $184,911,000 as against $166,901,000 in 1954.

Rosy statement also disclosed that net advertising revenues for Time Inc. publications in 1955 established a new record. After deducting agency commissions and discounts, income topper $144,000,000 or a $$11,000,000 gain over 1954. It was said that a "substantial increase" in ad pages sold as well as higher rates was responsible for the hefty biz.

Further attesting to Time Inc.'s excellent corporate health are its net current assets which totalled $50,374,000 at the year's end. Figure topped 1954's tally by $1,394,000. Time shareholders were also told that the company expects to own the East Texas Pulp & Paper Co. outright following purchase of the Houston Oil Co.'s interest in the plant. Pulp outfit, organized and built jointly by Time and Houston, was completed early last year.

Another facet pointing up Time's rising economy was disclosure that Life's science series on "The World We Live In" had sold some 570,000 copies in book form. First offered last spring in a special pre-publication sale, book had mail distribution of 520,000 copies in a regular ($9.95) edition and a deluxe ($11.95) version by publication date in mid-October. Bookstore sales by the year's end added another 50,000 copies.



THE LARK
By JEAN ANOUILH
Adapted by LILLIAN HELLMAN

THE CHALK GARDEN
By ENID BAGNOLD

NO TIME FOR SERGEANTS
By IRA LEVIN

JANUS
By CAROLYN GREEN

WILL SUCCESS SPOIL ROCK HUNTER?
By GEORGE AXELROD

INHERIT THE WIND
By JEROME LAWRENCE & ROBERT E. LEE

DAMN YANKEES
By GEORGE ABBOTT & DOUGLASS WALLOP

THE PAJAMA GAME
By GEORGE ABBOTT & RICHARD BISSELL

BUS STOP
By WILLIAM INGE

PLAIN AND FANCY
By JOSEPH STEIN & WILL GLICKMAN

In Preparation

THE GREAT SEBASTIANS
By Howard Lindsay & Russel Crouse

THE DIARY OF ANNE FRANK
By Frances Goodrich & Albert Hackett

THE PONDER HEART
By Joseph Fields & Jerome Chodorov

A HATFUL OF RAIN
By Michael Vincente Gazzo

$2.95 each, at all bookstores
RANDOM HOUSE, N. Y.

Cuneo's Settlement

The striking midnight shift of Cuneo Eastern Press Inc. returned to work March 21 after Local 2, Bookbinders & Bindery Women's Union (AFL-CIO), Philadelphia, approved a settlement. The members had been out a week. Wages were key issue. Distribution of several mags were held up.

The company prints more than 20 top national periodicals including Time, Life, Town & Country, Saturday Review, Cosmopolitan, Harper's Bazaar, Good Housekeeping, House Beautiful and Field & Stream.

Curtis' Earnings

Curtis Publishing Co., Philadelphia, reported higher operating income but lower earnings for 1955. Walter D. Fuller, chairman of the board, and Robert E. MacNeal, president, told stockholders of long range plans to increase advertising revenue.

Operating income rose 3.7%, with $179,827,635 last year as compared with $173,366,020 in 1954. Net earnings dipped 9.6% to $4,080,789, equal to 40c a common share, compared with $4,516,683, or 52c a common share in 1954.

Increases in combination and volume discounts and in advertising and promotion expenditures raised advertising revenue about $6,000,000 more in 1955, the report stated. The gardually increasing benefits from the new program were apparent from the quarterly reports of earnings. First quarter earnings in 1955 dropped more than $920,000, whereas in the second quarter they were off $300,000. Third quarter was up $68.000 and in the fourth quarter up $718,000.

Herb Lottman's Spot

Herbert R. Lottman, son of the late George D. Lottman, noted Broadway publicist, has just been named to head an editorial office which the publishing house of Farrar, Straus & Cudahy is opening in Paris.

Lottman will screen manuscripts and see authors as well. He is married to a French girl and has resided in Paris while on a Fullbright fellowship.

The Stage's 75th Anni

The Stage, British theatrical weekly, celebrated its 75th anniversary with a Drury Lane reception, but its plan to publish a souvenir issue has been delayed by the current London printing dispute.

The special number will come out when printing condtions return to normal.

Canada's Slap At U.S. Mags

Canada's new federal budget has a 20% tax on Canadian editions of U.S. magazines that is expected to slap hard, come Jan. 1, 1957, at such prominent Canadian editions as Reader's Digest and Time, as well as scuttle plans for similar editions by Newsweek and McGraw-Hill.

The tax is on advertising revenue and will affect, besides the aforementioned, Better Living, Family Circle, Everywoman's, Parent's Magazine, Woman's Day and trade publications Canadian Office, Canadian Farm Chemicals, Cleaning & Laundry. The tax will apply on all advertising income, both Canadian and U.S., but will not interfere with distribution.

Finance Minister Walter Harris frankly declares the purpose of the tax was to boost all-Canadian magazines which, particularly since the "Canadian Edition" wave began a dozen years ago, have suffered lost advertising and circulation.

Time's Canadian edition has a circulation of about 165,000. Reader's Digest's Canadian edition has about a half million.

Salutes Edinburgh Fest

John Gordon, editor-in-chief of the Sunday Express, London, paid tribute at Edinburgh to the work done by the Edinburgh International Festival. At press lunch attended by world scribes, he said it was "an enormous world success." Last year 425 newspapermen came from 32 countries to the junket, and there were 27,000 overseas visitors, 12,000 of them from the U.S.

Alan Pitt Robbins, secretary of the British Press Council, and a former news-editor of the London Times, paid tribute to two men linked with the start of the Festival—the late Sir John Falconer and the late James Murray Watson, editor of The Scotsman, Edinburgh.

Scribes were given details of the 1956 Festival and taken on a tour of Scot beauty and industrial spots.

CHATTER

Nancy Craig, formerly with American Broadcasting, named Home Service editor of House Beautiful mag.

John and Jolita Rouson, husband-wife cartoonist team, touring Scotland and the Continent before returning to U.S. in May.

The lead spread in Dance Magazine for April is a six-pager titled "Dancing in Musicals," written by Oscar Hammerstein 2d.

Sheila McNeil, wife of late Scot politician and writer Hector McNeil, who died in N.Y. on literary trip, readying biog on her husband.

Eddie Cantor, in collaboration with Martin Abraham, advises on "How To Beat Nervous Tension" in April issue of Family Circle mag.

Miami Beach Sun picked up Walter Kaner's Long Island column which appears thrice weekly in the L. I. Daily Press and L. I. Star-Journal.

Saul Carson has a piece in this week's The Nation, "Jamming The Airwaves," a United Nations article covering the British-Greek fracas in Cyprus.

Beth Brown signed by Family Circle to do a series of stories on human relationships, the first in the April issue, titled "How To Live With Your Neighbor."

Fawcett Publications has taken over the rights of Joan Brandon's "Art of Hypnotism" which will be published in June. It's Miss Brandon's third book on the subject.

Portrait of Toscy

"Toscanini: an Intimate Portrait" by Samuel Chotzinoff (Knopf; $3.50), is a brief, largely anecdotal record of the memorable association between the maestro and the author, who is NBC's general music director for radio and television. First published in somewhat different form as a four-part serial in Holiday magazine, and now a Book-of-the-Month Club selection, this work principally concerns itself with the great conductor's attitudes and theories in music, and with his behavior on the podium and off during his leadership of the NBC Symphony. Chotzinoff was active in the formation of this famous ensemble, and undertook many tours with the group. His personal friendship for Toscanini dates from 1926.

In its way, each of the anecdotes in the book reveals its subject in a new light. Perhaps the best yarn is an account of Toscanini's reaction to a handsome young lady who apologized to him because she would miss his next performance of Beethoven's "Missa Solemnis." It seems she had accepted an invitation to see "Hot-Cha" on the date in question. Toscanini understood perfectly. There was envy in his attitude. The maestro knew that "Hot-Cha" was Broadway's top musical comedy at the moment. "He was himself very fond of musical shows. He hoped that some night he, too, would be invited to see 'Hot-Cha.'" *Down.*

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Now that even the monthly mags have got over Ike's "dramatic" statement that he was willing to run again, perhaps my public, which never really wakes up until the second act, would like to know how much more dramatically it was done the first time, four years ago.

According to Jacqueline Cochran, the wife of Floyd Odlum, who got in and out of RKO-Radio pix without getting scorched, Jackie had a lot to do with bringing Ike around to that first great decision.

Up till now I didn't remember that she was co-chairman of that meeting which Tex McCrary, Jinx Falkenburg and Jock Whitney pieced together at Madison Square Garden where the "I Like Ike" slogan was adopted.

This obviously was a rally of amateurs and in order to get Madison Square Garden a little cheaper than the standard rate, they took the arena on a fight night and held their rally at 11 p.m. At least this gave them a warmed-up house and a house staff also with its muscles flexed.

Previously Jackie and Jinx went to Texas to round up some Repocrats, because Ike seemingly had been born in Texas. They corraled three trainloads, which shows how a pilot will fly to get a political effect.

In those days, seemingly, the railroads didn't have as many wrecks as they do now, and this caravan of Texans, including some of their rangers on horseback, arrived in time to make quite a noise around Madison Square.

Even so, the show as a show was n.s.g. but the place was packed to SRO. Not only that, but an enormous overflow milled around outside the Garden. These may have been people, who disappointed with the card for the evening, had hoped to see a real fight among amateur politicians boxing for billing.

Ike Sold by Newsreels?

Even so, the amateurs had the forethought to line up a newsreel camera. They got some convincing stuff on film. The film was developed overnight and Jackie left the next day to fly it to Ike at his headquarters in Paris. His staff allotted her a half-hour for the purpose.

A girl whose elbows had worked her up from an authentic poor white, a shoeless waif from Sawdust Road, to the first woman to fly a plane through the sound barrier, and in fact by 1938 to win the General Billy Mitchell Award as the American pilot who had made the greatest individual contribution in the previous year aviation, she was not one likely to be held down to that half-hour limitation.

She knew Ike and seemingly talked to him for half-an-hour without a break. Then she showed him the film. He saw 10 minutes of it and suggested they put the whole show off till evening where he could take it out to the chateau for Mamie and his staff to see.

This was the film, apparently, that did it. According to Jackie, at the end of the picture Ike's whole outlook had changed. Apparently from then on you could sell him anything.

Ike asked her to get in touch with a certain person on her return to New York and tell him to come over and see him immediately. She has never revealed this party's name, but when he returned to New York he assured them that Ike was ready to run and to give his all to the cause.

They raised enough coin to win the primaries for him in New Hampshire and then on to Chicago and the national convention. Jackie was not a delegate. For that matter, she wasn't even at that time a Republican, for a delegation of Demos from Coachella Valley, where the Odlums have a big ranch and a private golf course, had called on her in the spring of 1952 to ask her to run for Congress on the Democratic ticket. But here she was, on the floor of the Republican convention hall. John Hertz had scooped up a badge as a deputy for her. She moved in and out of delegations and when the sweeping victory came on the first ballot, she asked Sherman Adams to arrange for her to be on the podium when Ike made his acceptance speech.

How to Get "Invited"

I often wondered how these things were done and now I know. You either have the brass to ask for it yourself, or get somebody else to ask for you. It is rare that the No. 1 Boy is conscious of your presence, much less reaches down and pulls you up so as to include you in the pictures reading from left to right.

What tenpercenter, or for that matter, what fivepercenter could have the zeal and drive and success of these amateurs? Not only did they push this thing to a success, but all along the line they showed a perception and skill that old pros could only view open-mouthed.

In Jackie's case she flew around the country, making speeches, raising money and in one instance got a Walt Disney cartoon out of that organization cuffo after it was figured out if it were bought on a commercial basis the cost would be prohibitive. Jackie claims it was shown over tv more than any other campaign picture. It had an "Ike for President" marching song and showed the butcher, baker and candlestick maker and all their friends and voting relatives marching to Washington behind an elephant who was beating a drum. They didn't forget Adlai Stevenson, for they had him riding a donkey in the opposite direction.

This sort of wish-ful fillment of political propaganda, in retrospect, may seem more like reflecting public opinion at the time rather than leading 26,000,000 voters by the nose, for it is a pragmatic fact that the Democrats spent 10 years building up Ike and only 16 weeks building up Adlai, and even Einstein could not have made 520 equal 16.

Anyway, Jackie got to the Inaugural Ball and got a kiss from Mamie with the admonition, "When you start something, you certainly see it through to the finish."

That Ike was not unmindful of what these amateurs had done to further his career, is illustrated by the fact that when he came to Palm Springs for a holiday in 1954 he made a visit to the Cochran-Odlum ranch. Floyd Odlum was in the hospital in Albuquerque, enjoying, if that's not too romantic a word, an operation for gallstones, double hernia and chronic appendicitis.

On learning Ike was on his way to visit them, Odlum sent Jackie hurrying back to California and arrived himself in time to greet the President. After Ike's departure, Odlum's surgeon took the magnate to a bedroom and removed the stitches from two incisions.

A Femme for Vice Prez!

Having read Alden Hatch's tribute to Clare Boothe Luce, under the fetching title of "Ambassador Extraordinary," in which he elevates her from the "rags" of Riverside Drive to the riches of Rockefeller Center, with a pitch that people were talking of her as vice-presidential material, I'm wondering if Jackie Cochran wouldn't have even better claims to be the first femme vice-president in history. Not since Lincoln have the Republicans come up with anybody who was born so poor and became so well known, not to say so rich, as Jacqueline Cochran.

Meanwhile, Jackie Cochran is taking on an Indian for the Congressional seat in the 26th District, which runs 100 miles in almost any direction from Palm Springs. Were he a native Indian he wouldn't have a chance, but he happens to be the son of a well-to-do Sikh family, a disciple of Mahatma Gandhi, with a PH. D. from the U. of California, Judge Dalip S. Saund. He is the only East Indian holding an elective office in the United States and for a livelihood he peddles fertilizer, so you see he's already an expert.

But Jackie is already miles ahead of him. She is hedge-hopping all over the district in her private plane. Floyd Odlum is helping her with her speeches and Ike is in her corner.

Broadway

Charles Vidor in from the Coast.

Robert Flemyng, British actor, is coming over to work for Paramount.

Max E. Youngstein, United Artists v.p., back in town after nine days on the Coast.

Bernard Kamber left last week for Rome and London ament the promotion for "Trapeze."

The Nat (King) Coles in New York taking in the legit shows as part of their eighth anni celebration.

Charles L. Glett to West Palm Beach for RKO huddles with Daniel T. O'Shea and Thomas F. O'Neil.

Eugene Picker, veepee of Loew's Theatres, Inc., announced engagement of his daughter Jean to Paul B. Firstenberg.

The Julius Schacters (she's vocalist Joan Edwards) sailed Saturday (24) on the Mauretania for a 15-day West Indies cruise.

Teddy Heath, British bandleader, his wife, and 19 members of his orch, in from London yesterday (Tues.) on the Queen Mary.

Cary Grant sailed for Spain last week on the S.S. United States to start filming Stanley Kramer's "The Pride and the Passion."

Robert Rossen came in for tonight's (Wed.) opening of "Alexander the Great" at the Capitol. He lensed the film in Spain.

Vet Hollywood showman Arthur S. Wenzel to Miami Beach and Havana on pleasure-business and possibly also a Gotham detour.

James Harris and Stanley Kubrick, new independent film producing combo, went west this week to roll product for United Artists.

Academy Award winning designer Helen Rose, who designed Grace Kelly's gowns for "The Swan," due east next week for a bally tour.

Richard W. Altschuler, Republic Pictures sales chief, due back the end of the week from the Coast where he presided over several sales huddles held at the Rep studio.

Attorney Mortimer Becker, of the Jaffe & Jaffe firm, planes to the Coast today (Wed.) for huddles with actress Eva Marie Saint in connection with her new deal with Metro.

Mrs. George E. (Cam) Price, wife of the actor-stockbroker, who paints under the nom-de-pastel of "Cam," being "hung" at Collector's Gallery, West 56th St., as part of a newcomers' art collection.

Flacks Paul Benson and Bernie Green will be co-toastmasters of the dinner to N. Y. Journal-American syndicated columnist Louis Sobol by the Overset Set, an organization of pressagents in the entertainment field, at Toots Shor's next Monday (2) on his 25th anni as a Broadway pillarist.

French government nixed the 1956 appearance of the Jean-Louis Barrault-Madeleine Renaud Co. in N.Y. Felt it to be too soon after the Comedie-Francaise. Sol Hurok will thus put off the N.Y. date until 1957.

Mother of J. Arthur Warner, Wall Streeter w.k. in show biz as film financier and legit backer, in Mount Sinai hosp with fractured hip and arm because of a fall sustained in their Greenwich (Conn.) home. She was moved to the N. Y. hospital from Greenwich Hospital.

"Weekend at the Waldorf" now comes in 2- and 3-day packages (Friday through Sunday, or just Sat.-Sun.) at $60 and $70 tariffs per couple which includes accommodations, dining-dancing in the Empire or Starlight Roof and breakfast in the Norse Grill or Peacock Alley.

Eileen O'Dare, home on a sabbatical from the Will Rogers Memorial Hospital, making good progress residing in Manhattan with her family. May return to the Saranac Lake sanitarium late spring before final discharge. Dancer contracted illness, because of overwork, in Europe, returning to the U. S. last year.

Daughter of Priscilla and Lacy Kastner (prez of Columbia Pictures International), the Marquise Pamela Wilde Kastner de Coninck, formally engaged to wed NBC's Dave Garroway. She is a producer-coordinator with Elliot, Unger & Elliot. When her father was Col's Continental chieftain, headquartered in Paris, she married the Marquis de Coninck. It's a second try for both.

Danny Thomas will head the entertainment for the 1956 biennial convention of the national Jewish Welfare Board at the Waldorf-Astoria April 5-8 at which the speakers will be Admiral Arthur W. Radford, chairman of the Joint Chiefs of Staff; Mrs. Eleanor Roosevelt; Chancellor Henry T. Heald of N.Y.U.; Charles I Schottland, U. S. Commissioner for Social Security; and JWB president Charles Aaron, Chi attorney.

Col. Serge Obolensky, vice-chairman of the board of the Hotel Ambassador, heads a group which has purchased the 12% block of stock held by Floyd B. Odlum's Atlas Corp. L. Boyd Hatch, long with Odlum and now head of his own Knickerbocker Investing Corp., is chairman of the board, and Robert K. Christenberry, long at the Hotel Astor, remains prez. Hatch's group bought control of the Ambassador from J. J. Atkinson in 1954.

Pioneer Broadway columnist S. Jay Kaufman who suffered a stroke in London last July and could not walk for quite a while, after hospitalization abroad and in the U. S., cheering for Aurora, a Rye (N.Y.) rest home which taught him how to walk, and which did the same thing for Guy Kibbee and others in show biz. Kaufman's N. Y. Globe (now defunct) "Around The Town" column is said to have set the pattern for the present-day "Broadway" cols.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Sol Hurok signed the Russian folklore Ballet Moisseiev group for a U.S. tour.

Nicholas Koudrievtzoff, Montreal theatre owner and impresario, in to line up talent for his house.

Julien Duvivier preparing a sketch pic, "Le Grand Amour." Pic is to be made in France, England, Italy and Germany.

Joan Greenwood to star opposite Micheline Presle in a Franco-Italian film to be made here, called "Beatrice Cenci."

Cannes Film Fest, which will unspool April 23 to May 10, will have 32 nations presenting 38 feature pix and 40 shorts.

Dido Sayers, previously with New York City Ballet, now dancing with the Grand Ballet Du Marquis De Cuevas here.

Jean Genet, an ex-thief turned playwright, will have three plays performed here next season. First will probably be "Les Negres."

Norman Katz, Associated Artists Prod. head, in to look over Continental film product for future tv and theatrical release in the U.S.

Georges Aranud's play about brutal police tactics, "Les Aveux Les Plus Doux" (With All Best Wishes), will be filmed by Charles Brabant.

Gina Lollobrigida in to begin rehearsals for "Notre Dame De Paris" to be made in French and English with Anthony Quinn to play the Hunchback. Allied Artists is to distribute the Anglo version in U.S.

William Faulkner's "Requiem for a Nun," in an adaptation by Albert Camus, will be done at Theatre Mathurins next season. Though never done in U.S., this is second mounting for it on the Continent.

Mexico City

By Pete Mayer

(*Tel. Tlalpan*-264)

Month of April to be devoted to Mexican films only in seven Cuban cinemas.

Three more U.S. productions due to start at Churubusco Studios in April.

Local actors union suspended Spanish dubbing on "Last Frontier," (Col).

Al Lewin finishing the cutting of his "The Living Idol" at Churubusco Studios.

Katherine Dunham going into the National Auditorium after her present Versailles nitery stint.

Simone Signoret, Charles Vanel and Georges Marshall here to do "Death in the Garden" for Oscar Dancigers.

Walt Disney has hired Carlos Arruza, Mexico's top matador, as technical adviser on a new bullfight cartoon.

Jackie Bright topped his recent visit here by having AGVA send a $5,000 gift to the Mexican National Actors Academy.

San Francisco

By Bill Steif

Claude Mooney, top Australian ad man, flew in here and goes on to Hollywood and N.Y. to inspect teleweb properties.

New San Francisco Opera chorus master next fall will be Gianni Lazzeri, an Italian, late of the Parma, Tunis and Cairo operas.

Helen Ainsworth, up from Hollywood to see her family in Frisco, said she's planning a junket to Europe, her first vacation in 24 years.

Frisco Variety Club is sponsoring opening night of "Alexander the Great" March 28 at United Artists Theatre, with proceeds earmarked for club's Blind Babies Foundation.

London

(*Temple Bar* 5041/9952)

Percy Livingstone named general sales manager of 20th-Fox.

Joyce Grenfell planning an American tour near the end of year.

British comedian, Benny Hill, topper of "Sunday Night At the London Palladium."

William Bendix series, "Life of Riley," starts a weekly BBC-TV run next Tuesday (3).

Robert Rossen returned to N.Y. immediately after preem of his "Alexander the Great."

Dorothy Dandridge opens her Savoy cabaret season April 16. Eartha Kitt bows at Cafe de Paris fortnight later.

Title change for Bob Hope-Katherine Hepburn starrer, formerly known as "Not For Money." Now called "Iron Petticoat."

Testimonial concert to Sam Harbour, general manager at London Coliseum for more than 25 years, held at house last Sunday (25).

Oreste returning from Hollywood for Plaza preem of "The Vagabond King" April 5. Paramount is bringing his widowed mother over from Malta.

Bill Owen, star of "Threepenny Opera," broke his ankle onstage last Wednesday (21), the night on which this musical transferred to the Aldwych.

Berlin

By Hans Hoehn

(760264)

Stan Kenton orch will appear at Sportpalast next month.

"Holiday On Ice" ensemble will appear here again next month at the Sportpalast.

Boleslav Barlog, Berlin's best known stage director, celebrated his 50th birthday.

Warner's is the first company that announced its distribution program in Germany for the 1956-57 season 20 films.

"Kiss Me, Kate" marked its 100th performance at the Komoedie am Kurfuersstendamm. It's still doing sock biz.

New U.S. pix preems in town include "Rains of Ranchipur" (20th), "Far Horizon" (Par), "Gun Fury" (Col) and "Hell's Island" (Par).

DEFA reportedly will continue shooting "Mother Courage" with Erich Engel doing the directing job. Lensing was halted some months ago.

Berlin actress Renate Mannhardt planed to N. Y. to join her American husband L. Dennison Bement. Incidentally, she has a role in "The River Changes" (WB), recently previewed in Hollywood.

Zurich

By George Mezoefi

(*Florastr.* 32; 34-70-32)

Schauspielhaus preemed Maxwell Anderson's "Winterset."

"Hallelujah" (M-G) (reissue) a surprise hit at artie Studio Nord-Sud.

David O. Selznick in town to scout locations for one of his next pictures.

Atelier Theatre Berne announces Swiss preem of Richard Nash's comedy, "The Rainmaker."

Komoedie Basle reviving Thornton Wilder's "Our Town," a perennial U.S. favorite in this country.

Three U.S. firstruns on Zurich screens: "20,000 Leagues Under Sea" (BV), "Sitting Bull" (U) and "White Feather" (20th).

A German road company from Hamburg will show Hans J. Rehfisch's drama, "Colonel Chabert," adapted from Balzac's novel, at Schauspielhaus.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Margit Nuenke, Miss Germany of 1955, signed four-year contract with Berolina Films.

Erna Sacks, German coloratura, to make film in Canada titled, "The Nightingale from Berlin."

Frankfurt Opera Co. presenting "Rosenkavalier" three times in Paris, guesting in the Champs Elysee Theatre.

Students at Tubingen University in West Germany formed a Student Union Against Jazz Clubs —to organize protests against inferior jazz.

Anne-Marie Blanc and Gustav Froehlic to tour for two months in G. B. Shaw's "Candida," playing in Switzerland, Austria, Germany and Luxembourg.

Eddie Constantine, one of top French film stars, to do French-German co-production, "Bonsoir Paris," in Germany this year. Melodie Films is the German partner, and Boreal Films the French.

Frankfurt Schauspielhaus, invited to guest again this year at the Ruhr Festival in Recklinghausen, will present the first German staging of Eugene O'Neill's "Marco's Millions." Hans Lietzau is to direct.

Portland, Ore.

By Ray Feves

"Jazz A La Carte," starring Dave Brubeck and Sarah Vaughan, inked for Auditorium April 12.

Mills Bros. and The Jeffreys in at Amato's Supper Club for two weeks. Estrelitta set to follow.

Lawrence Welk Orch will do a onenighter at the Auditorium for the Central Catholic High School Dad's Club June 6.

"Bus Stop," "Damned Yankees" and Victor Borge Show will appear under the Hugh Beckett banner at the Auditorium this summer.

Frankie Laine, Vickie Young, Clark Brothers, Curtis' Marionettes and George Arnold's Orch in for 1956 Home Show at the Exposition Building.

Minneapolis

By Les Rees

Tunetones into Augie's night club.

"Anastasia" cancelled Lyceum date here.

Minneapolis Symphony on annual winter tour.

Flame nitery has Jimmy Wells Dakota Roundup.

Bob Davis' "Rock 'n' Roll" combo into Vic's.

Robert Clary continuing at Hotel Radisson Flame Room.

Prom Ballroom had Stan Kenton, Four Lads and Teddy Phillips for one-nighters.

Twenty-second annual Builders Show at Auditorium had WLS Barn Dance on stage.

Locally organized Leonard Wheeler instrumental quartet a hit at Starlight club, and will go on road.

Santiago

Nicanor Molinare back from Paris.

Jose Vasquez Crisostomo named administrator of Municipal Theatre.

Ingrid Bergman and her "Joan of Arc" booked into the Municipal in July.

Tahitian Jacqueline Carlson warbling at Radio Cooperativa Vitalicia.

Radio writer Juan Ramon Silva named p.a. for Chilean National Airlines in Montevideo.

Josefstadt Theatre group of Vienna headed by Hans Jaray and Nicole Heesters due here in July.

State Department sending Spanish company of "Teahouse of the August Moon" on Latin American tour.

Eugenio Retes, star of Jose Bohr's pic, "El Gran Circo Chamorro" (Chamorro's Big Circus), touring provinces with stock company.

Pittsburgh

By Hal V. Cohen

Hypnotist Sam Vine booked into Vogue Terrace for April.

Eileen Rodgers goes into Fontainbleau Hotel in Miami Beach April 3.

Comedian Rummy Bishop and his wife celebrated their 10th wedding anni.

Local singer Jan Welles went into Miami's Vagabond Club for one week, and being held for four.

Chuck Carey, manager of William Penn Hotel, vacationing between Santa Barbara and Hollywood.

Frances Faye took off for Hollywood and the Interlude Club after closing here at the Sonny Boys AA.

Shirley Jones coming home to head the Easter Parade here which will be telecast.

Omaha

By Glenn Trump

Shrine Circus slated for City Aud April 16-22.

Don Romeo returned from junket to Chicago to line up acts for the Seven Seas nitery and club dates.

"Anastasia" will be Community Playhouse's next offering, April 6-21, while Kingsmark Theatre Company will open "Male Animal" on April 13 at Boys Town Music Hall.

Chicago

Universal publicity chief here, Ben Katz, back from West Indies cruise.

Deejay Howard Miller to emsee for second year at Daily News' Youth Rally April 22.

Ex-trade reporter Steve Schickel introed weekly newsletter covering advertising-music-radio field.

Lois Solomon revived the Chicago Drama Quartet featuring Sondra Gair, Muriel Monsell, Russ Reed and Maurice Copeland.

Hollywood

Robert Siodmak returned after five years in Europe.

Sir Carol Reed in from London for preem of "Trapeze."

Richard W. Altschuler in town for global confabs with Herbert J. Yates.

Sam Spiegel in town for huddles with Columbia about two film productions.

Robert Ballin resigned from J. Walter Thompson Agency to join the John Guedel organization.

Walt Disney cited by Mexican Legion of Decency for "his instructive and highly moral pictures."

Joe Kirkwood Jr., bedded by virus infection, forcing his withdrawal from NBC-TV's "Matinee Theatre" show.

Miami Beach

By Lary Solloway

Roberta Sherwood being paged for an April date by Eden Roc management.

Fontainebleau closing the La Ronde on Mondays until next season.

Martha Raye ticketed for a summer run (six weeks) at Beachcomber this summer.

Imogene Coca will play lead in Coconut Grove Playhouse production of "Happy Birthday" in mid-April.

MCA veepee Herb Rosenthal planed to N.Y. after settling his family at Roney Plaza for Easter holiday.

Phil Foster and Barry Sisters make up last regular booking for Seville's Matador Room. Management mulling change to nightly change of acts in lieu of closing cafe for lull period.

Edward Arnold, Lee Cobb and Patricia Medina joined "Shakedown On Biscayne Bay" unit at the Empress hotel. Sam Katzman's Columbia release will have a number of cafe-vaude acts currently playing the area in bits parts. Jake La Motta, ex-middleweight champ, also in cast.

Cleveland

By Glenn C. Pullen

Joanne Wheatley and Hal Kanner topping Statler Terrace Room show.

Met Opera Co. checks into Civic Auditorium April 23 for annual six-day visit.

Louis Armstrong and Woody Herman inked for jazz concert at Public Music Hall April 1.

Tracey Twins, local singing sisters, getting disk jockey plugs for their first Reserve Recordings.

Barney Zelek quit Ben Silverberg orch to become pianist for Gayle Stafford's new act at Siro's Club.

George Szell, conductor of Cleveland Symphony, had contract renewed another three years at same terms.

Irwin Corey getting play at Alpine Village, with Undine Forrest, Oscar Strauss Jr., and Ira Lanner on bill.

Johnny Price, Musicarnival producer, picking chorus singers and dancers for his summer tent strawhatter's third season.

Crystal Beach Park starts its ballroom season May 6 with Johnny Long orch. Also booked are Ralph Marterie on May 6; Hal McIntyre, May 13; Buddy Morrow, May 27.

Phoenix

Dick LaSalle and his orchestra holding down the prized Backstage Club spot. Formerly of Persian Room, Hotel Plaza, N. Y.

Ink Spots wrapped up four days of top business yesterday (27) at Koko Club, where shows were upped nightly from two to three.

Scottsdale's Kiva Theatre has a lobby full of original oil paintings by local artists which can be rented for home decoration at $1.25 a month.

Recent solar energy conferences at Phoenix are featured in the first issue of The Sun At Work, quarterly of the Assn. For Applied Solar Energy, out this week.

Boston

By Guy Livingston

Jack De Leon current at the Bradford Roof.

Liz Mulligan held over in the Rickshaw Ming Room.

Duke Ellington opened Monday (26) at George Wein's Storyville.

Victor Borge comes in for a matinee and night shows Saturday (31) at Boston Arena under sponsorship of International Friendship League.

Julius LaRosa's opening at Blinstrub's had to be postponed from Monday to Tuesday night because of Hub's big snowstorm which dropped a total of 23 inches.

OBITUARIES

MORT DIXON

Mort Dixon, 64, vet lyricist of numerous hit songs, died March 23 in Bronxville, N. Y.

Details in Music section.

ROBERT NEWTON

Robert Newton, 50, British stage and screen actor, died of a heart attack March 25 in Beverly Hills, Cal. Born in Shaftesbury, England, he made his debut at the age of 15 in a Birmingham Repertory Theatre production of "Henry IV." He subsequently appeared extensively in the British theatre prior to turning to films in 1937.

A character actor with a decided flair for earthy roles, Newton was noted for his portrayal of Long John Silver in Walt Disney's live action "Treasure Island." He was a favorite star with British filmgoers, and from 1947-51 was voted one of Britain's top 10 boxoffice players in a trade survey.

Newton, who just completed a stint in Mike Todd's "Around the World in 80 Days," had been a Hollywood resident for the last six years. Among his film credits are "Jamaica Inn," "The Beachcomber," "Gaslight," "Les Miserables," "Oliver Twist," "Major Barbara," "Robin Hood" and "Androcles and the Lion."

Surviving are his fourth wife, Vera Budnick, and a son by that marriage. Also surviving are another son and a daughter by his previous marriages.

EDWIN THANHOUSER

Edwin Thanhouser, 90, pioneer film-maker, died March 21 in New York. Born in 1880, he started as a legit actor and later ran his own stock company in Milwaukee before segueing into pictures.

In 1910 Thanhouser shifted to New Rochelle, N. Y., where he converted a skating rink into a film studio and operated under a Columbia license to avoid conflict with the early-day patents monopoly. The Thanhouser Film Corp., as it was called, later was absorbed by Mutual Film.

It was under Thanhouser's aegis that James Cruze rose to prominence, starting as an actor in the producer's "Million Dollar Mystery" and subsequently changing to a director.

A son and daughter survive.

CAPT. R. W. EMERSON

Capt. Ralph Waldo Emerson, 75, whose showboats plied the Mississippi and the Ohio rivers during the first quarter of the century, died March 22 in Chicago. During the course of his career as "King of the River," he owned seven of the ornate sternwheelers, including the Cotton Blossom used by Edna Ferber as the setting for her "Showboat" novel. During the offseasons, the river impresario booked his troupes into Broadway and Loop theatres.

Capt. Emerson retired from showboating and went into the real estate business shortly after the Cotton Blossom burned to the waterline during the '33 Chicago World Fair.

Surviving are his wife and son.

GEORGE P. BANCROFT

George P. Bancroft, 87, actor and playwright, died March 1 in Taplow, Eng. He wrote "The Ware Case," presented at Wyndham's Theatre, London, 1915, with Sir Gerald du Maurier, and other plays.

He appeared at London's St. James Theatre with Sir George Alexander in "The Prisoner of Zenda" and "The Princess and the Butterfly." At one time he was Administrator of the Academy of Dramatic Art.

ARTHUR H. GIBBS

Arthur H. Gibbs, 60, songsmith ("Runnin' Wild") and bandleader, died March 17 in New York. In 1923 he organized his own orchestra and toured Europe in 1929-30. He later worked as a member of a two-piano team. When the musical comedy, "Runnin' Wild," named from the song, toured in the '20s, Gibbs was in the show's orchestra. He was a member of ASCAP.

Wife and brother survive.

LILLIAN LEIGHTON

Lillian Leighton, 82, character actress, died March 19 at the Motion Picture Country Hospital on the Coast. For years she was prominent in silent films at First National, Famous Players-Lasky, Metro, Pathe and William Fox. Prior to entering motion pictures, she appeared in stock and vaudeville.

Two nieces and five nephews survive.

HERMAN TRUTNER III

Herman C. Trutner III, 51, french horn player with the San Francisco Symphony, died March 24 with his wife, Mary, in a fire which destroyed their Oakland, Cal., home. Son of an Army bandmaster, he was a native of San Francisco.

Besides his father, he leaves two sons, a daughter, two sisters and a brother.

CHARLES B. LANG

Charles B. Lang, 48, Warner Bros. sound engineer, died of a cerebral hemhorrage March 16 in Hollywood after a four-months' illness. With Warners' sound dept for 26 years, he worked as head sound mixer on a number of top pix, last of which was "Serenade."

Surviving are his wife and two sisters.

WILLY PRAGER

Willy Prager, 79, one of the top pre-war German screen and stage actors, died March 4 in West Germany. A screen writer and operetta composer, he also appeared in cabarets.

He was best known for his work in the Berlin Cabaret, "Sound and Smoke." His last film was "Marriage in Shadows."

GEORGE R. GIROUX

George Russell Giroux, 70, field representative for Technicolor for 19 years, died March 19 in Hollywood. He was well known in the film industry, particularly in the distribution and exhibition fields.

His son survives.

MICHAEL FOSTER

Michael Foster, 54, author, died March 25 in Reno. His best known work was "American Dream," published in 1937. He also wrote film and tv scripts.

His wife, son, daughter and two sisters survive.

ZIRA

Mabel Lucy Taylor, 79, former vaude player and animal trainer, died March 22 in Hollywood after a lingering illness. Her stage name was Zira.

A son survives.

Amzi C. Zaring, 83, pioneer Indianapolis film exhibitor, died March 21 in that city. After opening his first theatre in 1910, he built Zaring's Egyptian, first deluxe house there in 1925. Widow survives.

Carl G. Kirchhofer, 60, sales manager of radio station WEBR, Buffalo, died March 20 in that city. He was also managing editor of the Buffalo Evening News, and had been affiliated with WEBR since 1938.

Mike Levy, 67, former partner in Kramer & Levy booking agency in Chicago, and onetime blackface comedian, died March 16 in Hollywood, Fla., where he had lived the past eight years.

Mario P. Cortese, 49, nitery columnist for the San Leandro (Cal.) Morning News, died March 23 in that city after being struck by a car. His wife, son and a daughter survive.

Mrs. Monte Blue, 55, wife of the silent film star, died March 23 in Hollywood after a five-months' illness. Besides her widower, she left a son and daughter.

Antonio Conceicao Barbosa, 79, retired actor, died March 16 in Maxiera, Portugal. He starred in Portuguese revues and legit for some 20 years.

Peggy Worth, 65, comedienne who appeared on the stage and in a number of leading roles in early films, died March 23 in New York.

Wife, 52, of George Hartman, president of the Chicago advertising agency bearing his name, died in that city March 24.

Jose Carvalho Pires, 80, retired house manager of the S. Luis Theatre, Lisbon, Portugal, died March 18 in that city.

Father of Jonn O'Keefe, publicity manager of WRCA and WRCA-TV, New York, died in Brooklyn March 19.

Joseph P. McNamara, 82, musician and bandleader, died March 18 in Oakland, Cal. A son survives.

Joao Campos Lima, 90, Portuguese playwright, died March 15 in Lisbon.

Charles Tamme, 73, retired opera and concert singer, died March 20 in Minneapolis.

Al Freeman, 72, actor, writer and vaudeville agent, died March 22 in Los Angeles.

Jack Curtis, character actor, died March 16 in Hollywood. His daughter and two sisters survive.

Floyd H. Corliss, 60, news writer for radio station KSD in St. Louis, died March 24 in that city.

ROBERT NEWTON

We'll Miss You

Ruth and Milton Berle

Miami Rubberneck

Continued from page 1

spring-summer business for its La Ronde with second-show groups of the kind. The others followed, most in recent months.

Under the tour plan, the division of payoff allows for $1.40 per person at two stops for a drink in each, plus show. The hotel-cafes absorb the tip and tax with waiters averaging 15c. per head, usually adding up to about $4 per party per waiter for the one shot which is quickly served. At third stop, such as the Fontainebleau and Eden Roc, a midnight hot-turkey sandwich, coffee with pie is served for which the tour-planners pay $3—this, too includes tip and tax. As many as 300 persons make up a typical load of a weekend night; mid-week the average runs from 50 in smaller cafes to 150-200 for the two biggeries.

All for It

Hotel operators now are all-for the proposition; it's providing them an addition to regular grosses that at least helps pay show and service-help freight. It also brings in what they fondly believe are "future customers" who, impressed by their surroundings, may come back on their own or else recommend friends from up north to the inns. Some regard it as a worthy investment in eye-impact advertising; the more blunt simply put it this way: "We're taking in anywhere from an extra $800 to $3,000 a week—depending on the capacity of the room." In some cases, notably the 200-300 capacity cafes, first show sessions are almost completely sold out to the tours, with second shows pitched to the "on their own" pub crawlers.

Odd note is fact that a Beachcomber, even under the tour-plan, failed to attract them in enough numbers to help keep the room going. Others, such as the recently closed Latin Quarter and still open Ciro's, also went all-out for this guaranteed patronage. But it's the hotel-run that gets the heaviest number of requests for reservations from the guided-groups.

However, even at the bargain rates, the innkeepers—outside of a must-visit Eden Roc or Fountainebleau—find that such patronage can dwindle if they don't offer the right attraction. One hotel was cut off the list when a series of so-so acts brought complaints from the tv show educated tour buyers. During late-spring and summer, they take what is offered; seems even the bargain hunters are more choosy during winter season.

Localites, also, are taking full advantage of the plan, especially the once-a-month night-outers from the growing Miami suburbs, who would rarely come to the Beach glitter-belt on their own. Now, assured their $10 will cover everything, they're snapping up the deal in ever-increasing numbers.

Sherwood Theatre

Continued from page 1

of several new theatres as part of the projected Lincoln Square development.

As pointed out at the Playwrights meeting, there is not (and as far as known offhand there never has been) a New York theatre named for a playwright. The only one named for a writer of any kind is the Mark Hellinger, which industrialist Anthony Brady Farrell purchased several years ago and renamed in honor of the late columnist. It was previously named the Warner Theatre.

There have been various theatres named for actors and actresses. The Fulton was recently renamed the Helen Hayes. The Ethel Barrymore and Maxine Elliott are still standing, the former in active use for legit and the latter under lease as a television studio. The Norah Bayes was a rooftop house above the old 44th Street Theatre, but the building was razed some years ago to make room for an addition to the N. Y. Times Annex.

The Henry Miller Theatre, named for the late star, is owned and operated by his son, producer Gilbert Miller. The Booth is named for Edwin Booth. The Coronet was formerly the Forrest, named for Edwin Forrest. (It's owned by City Investing, of which Robert W. Dowling is president, and is under lease to Producers Theatre, in which Dowling is partnered with Stevens, so it could conceivably be renamed the Sherwood.)

The old Cohan Theatre, named for actor-playwright-manager George M. Cohan, was a film house prior to being demolished some years ago. The Jolson, now the Century, is under lease for television.

There have been many theatres named for managers. Present ones include the Shubert (there are Shubert Theatres in various cities, such as Boston, Philadelphia, Washington, New Haven, Chicago, Detroit, Cincinnati—all named for the eldest of the three Shubert brothers, the late Sam S. Shubert), Morosco (Oliver Morosco), Broadhurst (George Broadhurst), Belasco (David Belasco), Beck (Martin Beck), Cort (John Cort), Golden (John Golden) and Alvin (Alex Aarons & Vinton Freedley).

Those under lease to television or used for films include the Ziegfeld (Florenz Ziegfeld), Selwyn (Arch Selwyn), Hammerstein (Oscar Hammerstein I, grandfather of lyricist-producer Oscar Hammerstein II), Harris (Sam H. Harris) and World (formerly Hopkins, for the late Arthur Hopkins).

AGVA at War

Continued from page 1

a few bookers that have a stranglehold on this form of business.

Brfight pointed out that because of the system currently in effect in Europe, troupes that were organized to entertain in GI installations that do not get too much divertissement, and hospitals in Europe and which depended on work in the various officers and non-commissioned officers clubs had to disband because of the system now in effect. He cited the groups organized by Nat M. Abrason of the WOR Artists Bureau as the prime example.

Lawrence Phillips, executive vice-president of USO - Camp Shows took exception to Bright's statement that need for entertainment does not exist in many places. Phillips specifically cited the need for live entertainment in the Far East, the enlisted men in Europe who do not belong to noncom clubs, and other areas. Phillips stated that on March 14 at a meeting of the USO in Washington, various generals reiterated the need and benefits of live entertainment.

'Mr. Wonderful'

Continued from page 1

advice to Davis. After noting the young singer's spectacular rise in recent years, Sylvester wrote in part, "It was natural that, sooner or later, somebody would get around to starring him on a Broadway stage.

"If he is smart as he appears to be, Junior will learn some valuable lessons from his first attempt to carry a show. He will learn, for instance, that a frantic pace just isn't enough. He'll learn the changeup and, before he indulges in dialog or a ballad again, it might well be for him to work on his diction.

"Most important, maybe he will start work developing a personality of his own. Everything he does is reminiscent and imitative. As a comic, he appears to have no sense of timing at all. Now that he's stepped on his fetlock, as they say around the racetrack, maybe he'll quiet down and think a little bit. Bigtime show business, the Broadway kind, just ain't as easy as those Las Vegas dice parlors.

MARRIAGES

Mrs. Paula Baron Bronstein to Robert J. Landry, New York, March 23. He is managing editor of VARIETY; bride is nonpro.

Dorothy Loeb to Russell Willis, New York, March 24. Bride is with Martin Goodman Publications; he's an NBC newswriter.

Jacqueline Phoby to Daniel Kent, New York, Feb. 20. Bride is member of The Pheby Sisters, musical team; he's a musician.

Frances Lansing to James Westerfield, Chicago, March 18. Bride is former Paramount starlet; he's an actor in "Inherit the Wind" in that city.

Eleanor Tannebaum to Joseph Dym, New York, March 18. He operates Royal Ballroom in Pittsburgh.

Katherine Fox to James D. Shouse, Cincinnati, March 27. Bride is former director of WLW special broadcast services; he's board chairman of Crosley Broadcasting Corp., of which the station's a unit.

Mary Marshall to Dick Richards, San Antonio, recently. He's a disk jockey with KENS in that city.

Rosa Gabbiedes to Emilio Fernandez, Vera Cruz, Mexico, March 17. Bride is a film actress; he's a director.

Jet MacDonald to Bill Johnson, New York, March 24. Both are legit performers; he's lead in Broadway's "Pipe Dream."

Suzanne Hahn to John Allen Astin, New York, March 26. Both are in the off-Broadway production, "The Threepenny Opera."

BIRTHS

Mr. and Mrs. Martin H. Leonard, son, New York, March 10. Father is a theatrical attorney.

Mr. and Mrs. Irwin Marks, son, Brooklyn, N. Y., March 13. Father is comptroller of Jackie Gleason Enterprises, Inc.

Mr. and Mrs. Park Bigelow, son, Hollywood, March 12. Father is a television technician.

Mr. and Mrs. Bob Brocks, son, Dallas, March 23. Father is a Dallas Times Herald amusements staffer.

Mr. and Mrs. Bob Perry, daughter, Cambridge, Mass., March 4. Father is an announcer with WCAP, Lowell, Mass.

Mr. and Mrs. Thomas Tucker, daughter, Pittsburgh, March 16. Mother is the daughter of Paul Krumenacker, WB sales manager in Pitt.

Mr. and Mrs. Tom Osborne, son, Chicago, March 19. Father is purchasing agent at tele station WBKB there.

Mr. and Mrs. Jay Norman, daughter, Chicago, March 20. Father is v.p. of Roland Reed tv film company.

Mr. and Mrs. Hal Cheatham, daughter, Dallas, March 20. Father is publicist for Interstate Circuit in that city.

Mr. and Mrs. William Huber, son, Cincinnati, March 9. Mother (Kay Fipp) is secretary of Shubert Theatre and Theatre Guild in Cincy.

Mr. and Mrs. James M. Gaines, twins, son and daughter, San Antonio, March 19. Father is v.p. and general manager of WOAI, AM-TV in that city.

Mr. and Mrs. Shelley Rothman, daughter, New York, March 19. Father is a vaude agent.

Mr. and Mrs. Clay Yurdin, son, N.Y., March 24. Father is CBS-TV director.

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